January/February 2001 A Publication of The Foundation for Independent Video and Film www.aivf.org

the Independent
FILM & VIDEO MONTHLY

A Talk with PBS's New CEO, Pat Mitchell



GOOD MACHINE'S 1ST DECADE

$3.95 us $5.25 can

01

0 74470 80114 6

Michelle Yeoh in Good Machine's latest release, *Crouching Tiger, Hidden Dragon*

SNADER TELESCRIPTION LIBRARY • STUDIO 54 LIBRARY • PATHÉ NEWS, INC. • THE BIG PICTURE
SOUNDSTAGE • BEAT CLUB/MUSIKLADEN • DISCO MAGIC/DISCO 77 • UNIVERSAL NEWS • METROPOLITAN ENTERTAINMENT
FOX MOVIETONE NEWS OUTTAKES • LAST OF THE WILD • ED SULLIVAN SHOW • STEVE ALLEN SHOW • ALAN LOMAX COLLECTION







Online Research!
Check out our extensive
online database at
www.historicfilms.com

A Century of Images
A Century of Sounds

Select from the greatest sources on the planet!
Over 35,000 hours of historic footage and musical performance clips.
Transferred, databased, copyright-cleared and instantly available!







AMERICANA • COMMERCIALS
NEWSREELS • VINTAGE TELEVISION
BEAUTY SHOTS • SLAPSTICK
HOLLYWOOD FEATURES
WILDLIFE • NATURE
COUNTRY & WESTERN
ROCK & ROLL • JAZZ & BLUES

HISTORIC FILMS

STOCK FOOTAGE LIBRARY

Call For Free Demo Reel • 1-800-249-1940 • 631-329-9200 • 631-329-9260 fax
www.historicfilms.com • info@historicfilms.com

CLASSIC COMEDY LIBRARY • THE RHYTHM & BLUES AWARDS SHOW • STORYVILLE JAZZ COLLECTION

Do more.



Do it better. Do it for less.

GY-DV500 Camcorder
Mini DV

The power to reach a whole new level of DV performance.

When it comes to professional image making, "prosumer" camcorders just don't cut it.

That's why JVC developed the new DV500. Loaded with high-end features you'll find only in camcorders two and three times the price, the DV500 is the industry's first mini DV that can truly be called professional.

The all-digital DV500 delivers incredible performance in all lighting conditions, even down to 0.75 lux. Solid, but lightweight and comfortable, it puts you in control, letting you do video the way you want to—and with amazing results. Put simply, you'll do more and you'll do it better.

To fully appreciate the power and potential of PROFESSIONAL DV, get your hands on a DV500. You won't want to put it down. Check out our Web site or call us at 1-800-JVC-5825.

- **14-bit DSP**
- **Three 1/2" CCDs**
- **Standard interchangeable bayonet mount lenses**
- **IEEE 1394 in/out**
- **Low power consumption**
- **Full SMPTE time code**
- **Under 11 pounds**
- **Genlock**
- **XLR audio**

JVC
PROFESSIONAL
www.jvc.com/pro



BR-DV600 Recorder

VIDEO multimedia producer editor's choice

VANGUARD AWARDS

DV

BEST OF THE YEAR

PROFESSIONAL DV

the Independent
FILM & VIDEO MONTHLY

•

Publisher: Elizabeth Peters

Editor in Chief: Patricia Thomson
(editor@aivf.org)

Managing Editor: Paul Power
(independent@aivf.org)

Listings Editor: Scott Castle
(festivals@aivf.org)

Intern: Jim Colvill

Contributing Editors: Richard Baimbridge, Lissa Gibbs, Gary O. Larson, Cara Mertes, Robert L. Seigel, Esq.

Design Director: Daniel Christmas
(startree@speedsite.com)

Advertising Director: Laura D. Davis
(212) 807-1400 x. 225; (displayads@aivf.org)

Advertising Rep: Bob Hebert
(bob@aivf.org)

•

National Distribution:
Ingram Periodicals (800) 627-6247

Printed in the USA by Cadmus Journal Services

POSTMASTER: Send address changes to:
The Independent Film & Video Monthly, 304 Hudson St., 6 fl., NY, NY 10013.

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly except February and September by the Foundation for Independent Video and Film (FIVF), a tax-exempt educational foundation dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues ($55/yr individual; $35/yr student; $100/yr nonprofit/school; $150/yr business/industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national trade association of individuals involved in independent film and video. Library subscriptions are $75/yr. Contact: AIVF, 304 Hudson St., 6 fl., NY, NY 10013, (212) 807-1400; fax: (212) 463-8519; independent@aivf.org; www.aivf.org Periodical Postage Paid at New York, NY, and at additional mailing offices.

NATIONAL ENDOWMENT FOR THE ARTS

Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.

Publication of any advertisement in *The Independent* does not constitute an endorsement. AIVF/FIVF are not responsible for any claims made in an ad. Letters to *The Independent* should be addressed to the editor. Letters may be edited for length. All contents are copyright of the Foundation for Independent Video and Film, Inc. Reprints require written permission and acknowledgement of the article's previous appearance in *The Independent*. *The Independent* is indexed in the *Alternative Press Index* and is a member of the Independent Press Association.

© Foundation for Independent Video & Film, Inc. 2001

AIVF/FIVF staff: Elizabeth Peters, executive director; Alexander Spencer, administrative director; Michelle Coe, program director; Thalia Harithas, membership coordinator; James Israel & Moikgantsi Kgama-Gates, information services assistants; Greg Gilpatrick & Josh Sanchez, web consultants; Anne Hubbell, development associate; Shane Bunnag, Adam Eisenberg, Renee Griffith, Tricia Peters, interns; AIVF/FIVF legal counsel: Robert I. Freedman,Esq. Cowan, DeBaets, Abrahams & Sheppard

Visit *The Independent* online at: www.aivf.org

AIVF/FIVF Board of Directors: Doug Block, Paul Espinosa, Dee Dee Halleck, Vivian Kleiman, Lee Lew-Lee, Graham Leggat*, Ruby Lerner*, Richard Linklater, Cynthia Lopez*, Diane Markrow (president), Jim McKay (chair), Robb Moss (vice president), Elizabeth Peters (ex officio), Robert Richter (treasurer), James Schamus*, Valerie Soe (secretary). *FIVF Board of Directors only.

CONTENTS

January/February 2001
VOLUME 24, NUMBER 1 www.aivf.org



Features

32 Good Machine Turns 10
A look back at the first decade of Good Machine.
BY BETH PINSKER

36 PBS's Pat Mitchell
After a year on the job, new PBS head Pat Mitchell discusses her background as an independent producer and her plans for PBS.
BY PATRIC HEDLUND

40 ITVS's Dramatic Possibilities
Checking up on ITVS's dramatic fiction strand, American Stories.
BY GABRIELLE IDLET





Upfront

7 News

IFFCON and EVEO's virtual pitch; Solaris' new finishing fund; The Shooting Gallery and cineBLAST! buyouts; ITVS's Jim Yee retires; *American High* back on the air; more funds at Jerome.

BY BRENDAN PETERSON; TAMARA KRINSKY; PAUL POWER

15 Opinion

Requiem for a Dream's producer calls for a re-examination of the ratings process.

BY ERIC WATSON

16 Wired Blue Yonder

Screenwriter 2000 allows two writers to work on the same script at the same time on-line.

BY PAUL POWER

18 Festival Circuit

Views from the Avant Garde at the New York Film Festival

BY BRIAN FRYE

Departments

22 Books

Emile de Antonio in the first person.

BY BRIAN FRYE

24 Technology

A sampler of visual effects, animation, and compression software for your desktop editing system.

BY GREG GILPATRICK

28 Legal

How WGA, DGA, and SAG are dealing with Internet and multimedia contracts.

BY ROBERT SEIGEL

31 On View

A selection of this month's releases and TV airdates.

BY JIM COLVILL

FAQ & Info

44 Distributor FAQ

Shooting Gallery Entertainment gives overlooked features a chance—and comes out a winner.

BY LISSA GIBBS

46 Funder FAQ

Venice, CA-based Echo Lake Productions provides financing for narrative features.

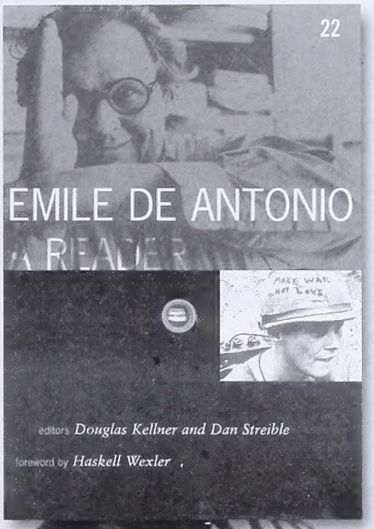
BY MICHELLE COE

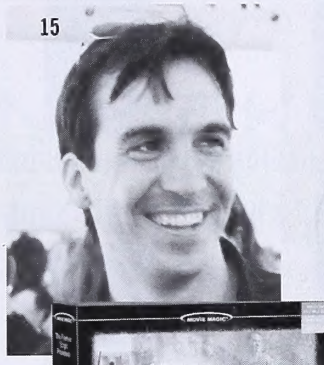
49 Festivals
54 Notices
60 Classifieds

@AIVF

64 Events
66 Salons
67 Member Benefits



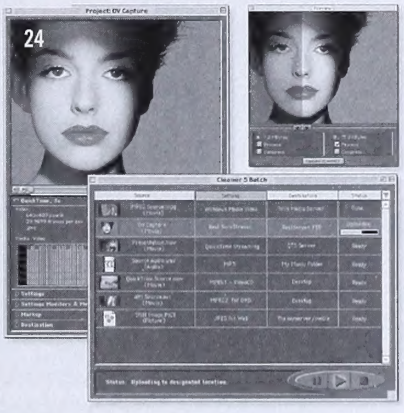
















COVER: Michelle Yeoh in Ang Lee's *Crouching Tiger, Hidden Dragon*, Good Machine's latest release.

PHOTO: CHAN KAM CHUEN, COURTESY SONY PICTURES CLASSICS.



SOUL

A SINGLE FRAME OF FILM CONTAINS OVER 12 MILLION PIXELS OF INFORMATION

AND THE FULL RANGE OF HUMAN EMOTION

When you want to move an audience, take someone's breath away, or perhaps hint at the mysteries of the human heart, naturally, you turn to film. Because only film sees the world the same way people do. Not in a rigid grid of binary code, but in the warm, human palette of true color and genuine light and shadow. With its greater tonal range, film gives you much more leeway to create mood and convey emotional depth. But beyond its expressive richness, film also captures more raw information. Which gives you more creative options later on. And ultimately, more opportunities to touch the human soul.

Come to one of our upcoming "Film at 11; Lunch at 12" seminars in New York City. Go to our at website www.kodak.com/go/story and click on "Film at 11; Lunch at 12."

there's more to the story

Kodak

©Eastman Kodak Company, 2000 | 1.800.621.FILM

NEW DAY FILMS is the premiere distribution cooperative for social issue media. Owned and run by its members, New Day Films has successfully distributed documentary film and video for twenty-five years.

CALL 415.332.7172

http://www.newday.com

New Day Films

SEEKING ENERGETIC INDEPENDENT MAKERS OF SOCIAL ISSUE DOCUMENTARIES FOR NEW MEMBERSHIP.

NANTUCKET FILM FESTIVAL

WHERE SCREENWRITERS INHERIT THE EARTH

"I love the NFF. Finally a festival that **celebrates** the craft of screenwriting."

BINGHAM RAY

JUNE 20-24 2001

FILM SUBMISSION DEADLINE MARCH 16

CALL FOR ENTRIES

SCREENPLAY COMPETITION DEADLINE APRIL 14

www.nantucketfilmfestival.org 508.325.6274

"This is a great festival with substance for **screenwriters**."

BEN STILLER

SHOWTIME NBC

Pacific National
A FleetBoston Financial Company

MediaOne
This is Broadband. This is the way.

Entertainment Weekly

FORWARD

animation live action web series websites

COMEDYWORKS ONLINE

U.S. Comedy Arts Festival 2001

celebrating comedy made expressively for the net

U.S. COMEDY ARTS FESTIVAL

HBO

for info and submissions go to www.hbocomedyfestival.com



Want to make your movie? Make your move.

New York University is an affirmative action/equal opportunity institution. © 2000 New York University School of Continuing and Professional Studies

The best place in New York to get movie-making experience is at the Film & Video program at NYU's School of Continuing and Professional Studies.

There's a long history at NYU of helping people become professional filmmakers, because we combine technical and practical training with creative inspiration. Our teachers are working filmmakers, and our facilities are equipped with state-of-the-art film, video, and digital technologies.

Intensive production workshops in film, digital TV, directing, production, documentary, and experimental video are available in both day and evening programs. Early registration is encouraged, as enrollment is limited. Call today, and start *your* film career.

FREE INFORMATION SESSION:
Thurs., 6-8 p.m., Jan. 11
48 Cooper Square, 2nd Floor

FOR MORE INFORMATION: 212-998-7140
Website: www.scps.nyu.edu/film **E-mail:** scps.film@nyu.edu

NEW YORK UNIVERSITY
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE
School of Continuing and Professional Studies

Perfect Pitch:
EVEO and IFFCON's On-line Pitch Session

BY BRENDAN PETERSON

LAST JULY THE INTERNATIONAL FILM Financing Conference (IFFCON) teamed with Eveo, a "user-generated" video web site, to create EveoPitch, an opportunity for filmmakers to pitch narrative or documentary projects to a jury of industry executives by creating short, on-line movies. Filmmakers were invited to submit three-minute videos, or "eveos," to sell their ideas for a feature-length narrative or documentary project. Almost 80 submissions were received, ranging from talking head testimonials to artsy animations.

Filmmaker Katherine Brooks first heard about EveoPitch at Outfest where she was screening one of her films. "I had two days to think of a creative way to pitch the idea I had for a remake of the 1931 German classic *Maedchen in Uniform*," says Brooks.

"Initially, I thought it was important for me to treat this as a real pitch and cover things like marketing and budget. But in the end I stuck with the main feature of my movie, the story."

Brooks created a pitch that featured the filmmaker climbing a tree in slow motion and using a series of signs to highlight the themes of her film and was ultimately chosen as one of four winners. Her prize? An all-expenses paid trip and in-person meeting with a top-level development executive to discuss her project. In addition she received a check for $1,000 to create an eveo to premiere on the Eveo web site. After one meeting Brooks is cautiously optimistic. "At this point I don't have too many expectations, but I do believe it will get funded through EveoPitch," she says.

Other EveoPitch winners included Kelly Anderson and Tami Gold for the documentary *Every Mother's Son*, Gregory Feldman for his narrative *Beginning of the Epitaph*, and Yoav Potash for his documentary *Point of Entry*. For these filmmakers, the road to the EveoPitch winning circle was fast and furious.

To begin, each EveoPitch submission was shown on Eveo.com where an on-line audience voted for their 10 favorites. At the same time staff members at IFFCON and Eveo chose the 10 entries they liked best. Finally, a live audience at San Francisco's Resfest 2000 voted on the 20 finalists, selecting its favorites. The top 20 finalists were then screened and evaluated by a jury of film and TV executives. Ironically, despite the high tech nature of the EveoPitch concept, the jurors themselves all watched the pitches on good old-fashioned videotape, rather than on-line.



From Yoav Bokash's *Point of Entry*, a film that deals with racial profiling, which was one of EveoPitch's successful online finalists.

IFFCON executive director Wendy Braitman saw the partnership with Eveo as the logical next step for her organization. "EveoPitch falls right in line with IFFCON's long-term goal to connect filmmakers with financiers," says Braitman. Since 1994 IFFCON has provided a meeting ground to assist in the financial development of nearly 400 independent films, among them *Three Seasons*, *Crumb*, and *Getting to Know You*. "We liked the integrity of this project," she says. "It wasn't about false promises. Sure it would be nice to hand filmmakers a million dollars, but getting these meetings with executives is more of a long-term strategy for success."

For Eveo the chance to partner with IFFCON, their San Francisco neighbor, meant a credibility boost for this new web site and, more importantly, increasing the accessibility of projects to web viewers—including potential financiers—for hundreds of filmmakers. Since its launch in 1999 Eveo has focused on leveraging the latest technology and the Internet to give filmmakers of all shapes and sizes a voice. With EveoPitch, these filmmakers were given a chance to sidestep the barriers of the Hollywood machine and get their ideas through to the people who make movies happen.

Eveo's senior director of talent and business affairs, Danielle Knight, was excited to see EveoPitch making a difference for some of the filmmakers she works with. "Eveo.com is built on the idea that filmmakers should be empowered to express themselves. With EveoPitch filmmakers can take it to the next level by gaining access that they don't generally have."

When asked about the possibility of future EveoPitch projects, Knight is uncertain at best. "At this point we're going to play it by ear. It's been fantastic and we want to do it again. But it's a big project and we aren't sure whether we are in a position to commit into the future. We'll wait and see how this first one plays out."

For further info, contact: www.iffcon.org or www.eveo.com

Brendan Peterson [swordfsh@wenet.net] is a critic & writer who covers independent film in the San Francisco Bay Area.





We love a parade.

The best spot to view parades? VideoSource, of course. In fact, now that we represent the footage library of Associated Press Television News, there's even more to cheer about. From international coverage to stateside news, we have it all lined up. Just give us your marching orders.



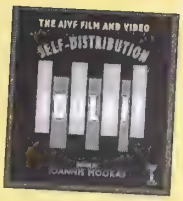
abcNEWS *VideoSource*



Look no further.

125 West End Avenue at 66th Street New York, NY 10023
800.789.1250 • 212.456.5421 • fax: 212.456.5428
www.abcnewsvsource.com

The field's best resources for Self Distribution:



Published to order, ensuring the most current information available!

The AIVF Film and Video Self-Distribution Toolkit
Ioannis Mookas, ed.; $30 / $20 members

The AIVF Film and Video Exhibitors Guide
Kathryn Bowser, ed.; $35 / $25 members

...or order **both Toolkit titles** for $55 / $40 members

Other essential resources for independents:



The AIVF Guide to International Film & Video Festivals
Kathryn Bowser, ed.; © 1996 + update supplement; $17

The AIVF Guide to Film & Video Distributors
Kathryn Bowser, ed.; © 1996; $12

The Next Step: Distributing Independent Films and Videos
Morrie Warshawski, ed.; © 1995; $24.95

...or order **all three paperback titles** for $40 / $30 members

Out of print – limited quantity available:

Alternative Visions: Distributing Independent Media in a Home Video World
Debra Franco, ed.; © 1990; $8

QUAN. TITLE COST

_____

_____

_____

_____

SUBTOTAL $_____

Postage/handling: U.S. (surface mail): $6 @ Toolkit / $4 first book / $1 @ addl. $_____
Foreign: provide FedEx account # or contact us for rate

TOTAL $_____

Name _____

Organization _____

Address _____

(**NOTE**: STREET ADDRESS REQUIRED; BOOKS CANNOT BE DELIVERED TO POST OFFICE BOXES)

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ Email _____

☐ Check enclosed Please bill my ☐ Visa ☐ Mastercard ☐ American Express

Acct # _____ Exp. date: / /

Charge by phone: (212) 807-1400 x 303; fax: (212) 463-8519, or via www.aivf.org, or make checks payable to FIVF, 304 Hudson Street, 6th floor, New York, NY 10013

Include shipping address and contact information. Please allow 2–4 weeks for delivery. If you live in Manhattan, you may prefer to come by our resource library (open 11-6 M-F) for instant gratification!

Ask your local newsstand, library or school to carry *The Independent!*

Retailers: contact national distributor Ingram Periodicals (800) 627-6247
Institutions: use your EBSCO, Faxon, Blackwells, or other subscription services

The Independent Film and Video Monthly **ISSN: 0731-0589** © Foundation for Independent Video and Film



The mission of the Association of Independent Video and Filmmakers (AIVF) is to increase the creative and professional opportunities for independent video and filmmakers and to ensure and enhance the growth of independent media by providing services, advocacy and information. In these ways, AIVF promotes diversity and democracy in the communication and expression of ideas and images.

AIVF Founding Principles:

1 The Association is an organization of and for independent video- and filmmakers.

2 The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job, that it goes beyond economics to involve the expression of broad human values.

3 The Association works, through the combined efforts of the membership, to provide practical, informational, and moral support for independent video- and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4 The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5 The Association champions independent video and film as valuable, vital expressions of our culture, and is determined to open, by mutual action, pathways toward exhibition of this work to the community at large.

Solaris Power

New finishing fund from the Tumbleweeds *team.*

BY TAMARA KRINSKY



From Stephen Earnhart's *Mule Skinner Blues*.

AFTER brothers Gregory and Gavin O'Connor experienced problems during the final stages of making *Tumbleweeds*, the 1999 hit they produced and wrote/directed respectively, they decided to try to prevent the same fate from befalling other filmmakers. Their newly formed Solaris Completion Partners is a finishing fund that provides postproduction financing, technical support, and sales representation to independent filmmakers.

"We wanted to form a company of filmmakers, so that if you needed additional monies it didn't feel like you were going and talking to suits, which can be intimidating," says Greg O'Connor. Solaris Completion Partners has currently committed to three documentary projects: Barbara Kopple's *My Generation* (a look at the Woodstock festivals of 1969, 1994, and 1999), Stephen Earnhart's *Mule Skinner Blues* (an exploration of the artistic aspirations of a group of individuals living in a trailer park near Jacksonville, Florida), and the John Hyams-directed *The Specimen* (a look at the world of no-rules fighting and a champion fighter who defies every stereotype of what that should be).

Jon Greenhalgh, producer of *The Specimen*, chose to work with Solaris specifically because of their filmmaker-friendly attitude. "We went through four other financing groups of investors who were totally trying to take advantage of us, hitting us with deal points, lawyers, et cetera. When we met with Solaris, they were open to what we were doing and they weren't trying to rob us blind. I was skeptical until the contract came, but when I read it, it was exactly what they said it would be."

Solaris is also interested in supporting narrative features, but has not yet found a project in which they have felt strongly enough to invest. "While a film doesn't have to be typically commercial or contain name talent, we have to believe that the film is strong and unique enough to garner theatrical distribution," explained Greg O'Connor. "We have an obligation to our investors, but it's really about stuff we believe in." According to Josh Fagin, who runs the finishing fund with the O'Connors, aesthetic consideration of a film comes before financial consideration.

Seed money for Solaris originally came from a portion of the money made from the 1999 Sundance sale of *Tumbleweeds* to Fine Line Features. Greg O'Connor then raised the rest through private investors. Financing is put into the company, which is a limited liability corporation, rather than into a particular project. In this way, investors have no creative decision-making power, and are buying into the expertise of those who run Solaris. Finding investors for the fund is an ongoing process. Financially, the Solaris deal is one of proportional equity, based on the amount of money they put into a film. Usually there is some sort of credit given to Solaris, but credit and the specifics of the financing are negotiated individually for each project with which they become involved. "This isn't a huge money-making enterprise," said Gavin. "It's a way for us to give back and become involved with emerging filmmakers and allow them to fulfill their dreams."

Filmmakers have found that the true value of a deal with Solaris lies in taking advantage of the guidance and support offered through the post process, and the open doors their partnership brings with it. After agreeing to take on a film, the first step for Solaris is to assess the postproduction budget. This is usually done by Eitan Hakami, the post supervisor on *Tumbleweeds*, who works at Post Production Playground, a New York-based one-stop post house. After the budget has been refined, Solaris' depth of involvement will vary, depending on the needs and knowledge of the filmmakers. On *The Specimen*, Solaris was especially helpful to first-time producer Greenhalgh with questions about licensing music and clips. Additionally, they introduced him to individuals who later became his producer's rep and publicist. For *My Generation*, much of Solaris' focus was on dealing with foreign sales entities and with the special screening that film had at Sundance last year. However, while both O'Connors say they will make creative and business suggestions, one of the things that makes the company unique is the brothers' refusal to dictate a specific course of action. While first-time director Stephen Earnhart valued the creative input he received for re-shoots on *Mule Skinner Blues*, he never felt pressured to execute a suggestion if he didn't agree with it.

"This isn't a huge money-making enterprise. It's a way for us to give back and become involved with emerging filmmakers and allow them to fulfill their dreams." — Gavin O'Connor

There are no budgetary or format restrictions for Solaris projects, but the majority of films under consideration for funding have had budgets below $1 million. Solaris can become involved at any stage of postproduction, from rough cut to blow-up. The company became involved with both *Mule Skinner Blues* and *The Specimen* after seeing trailers for the films. The O'Connors and Fagin say that it's important to be able to see something visual as opposed to just reading scripts. "You don't know what you're going to get with a new director," explains Gavin. "Coming in at this point allows us to see whether or not a new director can take the words on the paper and put something on screen that has true vision. We realize it's a luxury for us to come in after it's shot."

To approach Solaris Completion Partners, contact Josh Fagin at (212) 343-7400.

Tamara Krinsky is a Los Angeles based freelance actress/writer. She currently works for the Film Program at the U.S. Comedy Arts Festival.

Tape-to-Film Transfer | Film-to-Tape Transfer

custom scheduling • precision processing • Color • Black & White

You shoot,



Motion Picture Processing • Printing • clean film • 8 mm/16 mm/35 mm

FILM Craft LAB

23815 industrial park drive, farmington hills, mi 48335 • voice 248.474.3900 • fax 248.474.1577

BUYING BINGE:
CineBlast! & Shooting Galley Scooped Up

WHO SAID THE HIGH-TECH MARKET IS TAKing a downturn? Last fall, two New York-based film operations, Shooting Gallery and cineBLAST!, saw an infusion of finance from high-tech media ventures.

The big news in October was the 80 percent stake that self-described "world class rich media provider" itemus inc. (www.itemus.com) announced it was taking in production, distribution, postproduction, and web/interactive company Shooting Gallery. The Canadian venture capital and solutions company injected $56 million into Shooting Gallery as part of a share exchange deal. Shooting Gallery will spin off its existing film, TV and music development, and distribution business to its existing stockholders as a new stand alone company,—Shooting Gallery Entertainment. For purposes of the deal, Shooting Gallery was valued at $70 million and it now becomes one of three wholly owned subsidiaries of itemus Inc. in their investments portfolio of advanced networking, mobile commerce, and rich media solutions.

"A lot of this has to do with branding," says Gill Holland, CEO of cineBLAST! "If you work hard enough to create a brand like The Shooting Gallery and Miramax, you can create a value for your company that's intangible."

"We needed a big-branded presence—a leader in the new wave of marketing communications that involves broadband," said Jim Tobin, president and CEO of itemus, at the joint press conference. Shooting Gallery's diversified base (Shoting Gallery Productions, East Coast Post, Gun for Hire, TSG Pictures) with five digital studio operations (Digital Media Centers) throughout the U.S. and Canada and over 200 employees, has shifted from its original production base (*Sling Blade*, *You Can Count on Me*). The main activities and revenue now flow from postproduction and rich media creation, while in distribution the screening series launched last year with Loews has proved to be a major success, and a third one is planned for this spring [*see Distributor FAQ, p. 44*].



From Tim McCann's upcoming *Revolution #9*, a cineBLAST! production.

Gill Holland's cineBLAST! was acquired outright in September by NASDAQ-quoted multimedia company Digital Creative Development Corporation (DC2). DC2's stock and cash deal has given it rights to cineBLAST!'s library of 15 titles, which includes features by John Luke Montias (*Bobby G Can't Swim*), Jamie Yearkes (*Spin the Bottle*), Tim McCann (*Revolution #9*), Arthur Flam and Diane Doniol-Valcroze (*Kill by Inches*), and Rich Mauro (*The Mole*), together with cineBLAST!'s shorts.

"A lot of this is to do with branding," says Gill Holland, CEO of cineBLAST! "If you work hard enough to create a brand like The Shooting Gallery and Miramax, you can create a value for your company that's intangible." Intangible, that is, until someone makes you an offer.

DC2's president and CEO Ralph Sorrentino intends to position cineBLAST! in his plans for a new studio operation on the east coast. The company already has acquired 15 other media companies ranging from internet content providers, broadband technology, and B2B creative-services firms to postproduction houses, and cineBLAST! will continue to develop and produce projects as before.

Changes at cineBLAST! include the hiring of an additional four staff members in development, production, and office management areas. The company's output of an average of six projects a year will remain at around that level. The budgets will shift, however: "One third will be ultra low-budget, but the other two-thirds will be a step-up to $2-$5 million budgets," says Holland. Although these will primarily be fiction films, cineBLAST! continues to executive produce documentaries, such as Tim Kirkman's *Dear Jesse* and Ryan Deussing's upcoming *Confederacy Theory*.

PAUL POWER

Paul Power is managing editor of The Independent.

We are a facility specializing in picture and audio post for projects finished on film. We offer full audio services; sound design, foley, ADR and mixing. Film editing at 24 or 30 fps on high end digital non linear systems and full technical support at every stage of your project. Please contact us for more information.

ONE KILOHERTZ TM

One Kilohertz Inc 580 Broadway, no. 712 New York, NY 10012 Tel (212) 625 0853 Fax (212) 625 0854



The online resource for independent filmmakers.

Agents
Buyers
Classifieds
Distributors
Equipment
Festivals
Funding
Grants
Markets
Post-production
Producers
Schools
Screening rooms
more...

www.indie7.com

Jim Yee Leaves ITVS

JIM YEE, EXECUTIVE DIRECTOR OF THE Independent Television Service (ITVS), resigned his post last November because of serious health problems. Yee was the second head of ITVS, arriving in 1994 to replace John Schott, having spent the prior 10 years as executive director and co-founder of the National Asian American Telecommunications Association (NAATA).



COURTESY ITVS

Yee was among the original group of producers who advocated for ITVS's formation. His leadership and aesthetic vision heralded a period of unprecedented productivity and accolades for the organization, including numerous awards. "He's been responsible for the best body of social issue documentary work in American television history," claims Jack Willis, programmer of public satellite channel Worldlink, where many ITVS programs have been aired. "Jim was also instrumental in making Worldlink happen," notes Willis. "He threw the weight of ITVS behind the project, helped develop the channel, and has been supportive of it."

In 1998, Yee served on the Gore Commission on Digital Television and the PBS Satellite Interconnection Committee. "On the Gore Commission he spoke up not only for the public interest but addressed content as well," notes David Liu, Executive in Charge of Program Development at ITVS.

Yee's many friends and colleagues have been effusive in their praise of his business sense, his passion for activism and social justice, and those character traits—particularly his tenaciousness allied with a sense of humor—which made him a leader in the field. "Among Jim's finer qualities are his commitment to social justice and equality, tireless energy, political acumen, and gift for building consensus," notes Stephen Gong, NAATA board member. "Jim likes at times, to present a 'take no prisoners' approach to management and other business processes. This impatience is a front because he has such a soft heart and great empathy."

"He relishes a good fight and is someone who is always willing to take on really big challenges," says Film Arts Foundation (FAF) executive director, Gail Silva. "He has incredible stubbornness and a very wry—and slightly wicked!—sense of humor." Janet Cole, who was on the FAF board with Yee in the early eighties and was coordinating producer at ITVS when Yee arrived there, notes how "through both his idealism and pragmatism, he has always found ways to work both humor and an overview of situations into his approach to problems and opportunities."

"He is a man of enormous integrity—even when he's involved in the political machinations of keeping ITVS alive in the halls of Congress," says Lillian Jiminez, who worked with Yee when she was chair of the National Coalition of Independent Public Broadcasting Producers. "He's sort of a cross between the Road Runner (silent and fast) and the Energizer bunny—he keeps going in spite of all the hurdles thrown in his path. In many ways, he is so much a child of the sixties: self-reflective, open and accessible yet distant, compassionate and tremendously funny—that cacophanous laugh reverberating in confined spaces!"

Liu has known Yee for over 30 years, through all stages of his career. "Jim is a fighter with an instinctual sense of battle and vision and fighting for what he believes, as if he was born to be a warrior in that sort of atmosphere," he notes. "He's able to build bridges due to his spirit, integrity, and vision, but also due to the fact that he is very intensely personal and had a sense of humor that broke the ice at the right moment.

"He's a rare individual who'll be very, very hard to replace," concludes Liu. "There's a huge sense of loss at not having his presence, input, energy, and vitality."

— PAUL POWER

PBS Provides Class for *American High*

THE DECISION ON OCTOBER 24 BY PBS TO acquire *American High*, produced by R.J. Cutler (*The War Room*, *A Perfect Candidate*), has saved the fly-on-the-wall high school series from permanent expulsion to Fox's vaults. [See story in the October *Independent*.]

American High, an innovative series in which footage filmed by students is combined with filmmakers' footage of the goings-on at a Chicago high school, was produced and owned by 20th Century Fox Studios in association with Cutler's Actual Reality Pictures. Fox gave the show only two weeks in a fiercely competitive prime-time summer slot before deciding to drop it due to low ratings. The studio did, however, allow Actual Reality to conclude shooting, which took them up to mid-October. (Cutler is keen to make a distinction between 20th Century Fox studios, which financed the project, and the Fox broadcasting network, which aired it.)

"Even though Fox broadcasting decided not to run the show, the studio stood behind it and continued backing it to the end," says Cutler. "As supportive as the studio was, the network really blew it with this show—there were a lot of unfortunate decisions made." These included premiering the series midweek on August 2, "which was questionable, especially since this series was geared to high school students and their families," notes Cutler. It also premiered with only three weeks' notice, although Fox's *Boston Public*, which premiered in late October, had been heavily promoted since mid-July. The final straw was *American High*'s direct Wednesday night competition—CBS's *Big Brother*. "These factors preordained that we weren't able to deliver numbers to studio executives," concludes Cutler. Yet the series had a not inconsequential five million viewers for the three aired episodes (the season premiere featured two back-to-back episodes) and, notably, held its audience for each of these half-hour periods.

Cutler attributes the show's salvation to new PBS head Pat Mitchell [see interview p. 36], whose "tremendous enthusiasm and commitment" paved the way for an unprecedented acquisition by the public

28th
Athens
Film & Video
Festival
April 27-May 5 2001

Entries: contact
www.Athensfest.org
email:
bradley@ohiou.edu
740-593-1330 (tel)
740-597-2560 (fax)
P.O. Box 388
Athens, OH 45701

The Athens International Film and Video Festival is a project of the College of Fine Arts at Ohio University.

Ohio Arts Council



American High producer R.J. Cutler

broadcaster of a primetime series. Terming PBS "a producer's dream," Cutler has plenty of ideas for the future and is comfortable with PBS's "long view of the future." Minneapolis' Twin Cities Public TV is *American High*'s presenting station.

The right to *American High*'s concept and title remain with Fox, says PBS's John Wilson, senior vice president of programming services, although PBS has the option to make more episodes of the series. At press time, station executives hadn't yet decided whether to schedule it for April or the fall. When asked about whether possible scheduling conflicts and audience fragmentation would occur if PBS airs the series opposite David Zeiger's *Senior Year*, Wilson disagrees: "We see them as very complementary and between them we have a very strong strand to offer viewers. *American High* creates even more profile and stature for this kind of programming." *Senior Year* will be able to "ride the tide" that *American High* generates, he adds. "We're absolutely going to use *American High* in prime time. It will get great coverage and we will promote it in a way that makes sense to its target audience." That target audience is teens—not PBS's traditional viewership—and their parents, which will give PBS the opportunity to test its promotional programs including web development and online interaction, outreach to schools, and allowing time for the audience to develop and build, a vital element which Fox's impatience didn't allow.

Episodes that were 22 minutes long for Fox will be retooled to 27 minutes on PBS (an substantial extra 70 minutes over the run of the series). The producers need have no worries about finding additional material: Cutler shot 2,800 hours for 14 30-minute episodes (compared with 40 hours for *The War Room* and 150 hours for *A Perfect Candidate*).

— Paul Power

Jerome's Dollars

The Jerome Foundation recently announced a change to its funding amounts and application specifications. After soliciting feedback from the field, the Minneapolis-based foundation has increased the ceiling for grants to individual media artists from $20,000 to $30,000. Executive director Robert Byrd stated that grant amounts will now range from $10,000-$30,000.

More importantly, the foundation now allows applications from productions with budgets of up to $200,000. This increase, from its previous limit of $75,000, which was "unreasonable, even for an emerging artist," says Byrd, was made in response to feedback from applicants.

"We're trying to help people get closer to seeing their work completed," says Byrd of the measures, which are effective immediately.

Contact the foundation at: (800) 995-3766 or (612) 224-9431; www.jeromefdn.org

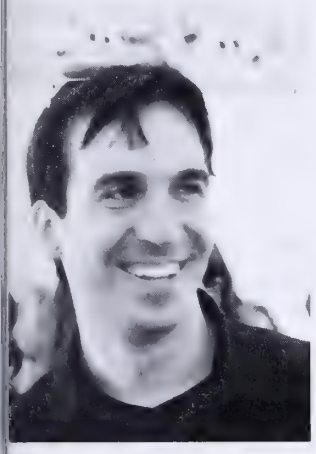
— Paul Power

Errata

In the November issue's interview with Skip Blumberg and Linda Iannacone, it was stated that Free Speech TV airs on DirecTV. Rather, FSTV airs on DISH Network (Channel 9415). *The Independent* regrets the error.

Requiem for a Rating

BY ERIC WATSON



AS INDEPENDENT filmmakers we must sooner or later face the MPAA and its system of assigning parental guidelines to our films. Unfortunately, the MPAA was not created by us or for us; rather it was created by the eight major studios that maintain its annual payroll. Like any paid jury, the MPAA must keep those who pay the bills happy; otherwise it would not be able to sustain itself. With this in mind, it's easy to understand how morally bankrupt films like 8MM and *Scary Movie* are able to obtain R ratings despite their graphic content while films such as *Happiness* and *Kids* are slapped with NC-17 ratings. The MPAA can do this without repercussion because major studios are not distributing these films and the filmmakers have no leverage to change the MPAA's decisions.

Requiem for a Dream, which I produced, is the latest film to suffer from this restrictive ratings system. Adapted from a novel by American literary legend Hubert Selby Jr., *Requiem for a Dream* follows four characters who attempt to fill the emptiness they have inside with their various addictions. The film's climax is an extremely harrowing vision of the depths that these characters descend to in the battle with their addictions.

The MPAA found the climax to be overpowering and gave the film an NC-17 rating. Artisan Entertainment attempted to appeal this judgment and their appeal was rejected. As Artisan is not a signatory of the MPAA they do not have to conform to its ratings guidelines and chose to release the film without a rating. Unfortunately, theater owners took the unprecedented step of demanding that Artisan put a warning in its ads stating that they would not allow anyone under 17 to see the film and hired security guards to enforce these measures.

The ratings controversy and its fallout have been very disheartening to me. *Requiem for a Dream* is a cautionary tale about the potential dangers of addiction. It's unfortunate that the film's powerful moral themes cannot reach the young adult audience that it could affect the most due to the decision of a few paid jurors who have no public accountability. Many parents may not want their children to see *Requiem for a Dream*. I can understand why and feel that they have the right to make that determination. However, I also believe that many parents *will* want their children to see this movie under proper adult guidance, thereby receiving the film's powerful message. It would be unfair to deny parents that choice. It is for just such a choice that the R rating was intended.

Ultimately, I have no issue with ratings guidelines for parents, as long as they remain guidelines and don't carry restrictions. The NC-17 rating takes away a parent's right to choose what is best for their children. If the MPAA were a government organization, the NC-17 rating would be unconstitutional.

Jack Valenti, head of the MPAA, has effectively argued for 30 years that if the motion picture industry does not police itself then the government will. FTC chair Robert Pitofsky recently commented, "If self-regulation doesn't solve the problem and existing laws don't cut it, legislation respectful of the First Amendment must be considered." This sentiment has strong bipartisan support in the Senate, with both Democratic Sen. Joseph Lieberman and Republican Sen. John McCain threatening legislation if the film industry doesn't clean up its act.

The First Amendment clearly protects the freedom of speech, and a standard of obscenity was defined by the Supreme Court in Miller *v.* California in 1973 which establishes a three-part test:

"The basic guidelines for the trier of fact must be:

(a) whether 'the average person, applying contemporary community standards' would find that the work, taken as a whole, appeals to the prurient interest;

(b) whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law; and

(c) whether the work, taken as a whole lacks serious literary, artistic, political, or scientific value."

Note that part (a) does employ community standards. However, all three parts must be met for a work to be deemed obscene, and part (c), as the Court has held elsewhere, is a national threshold, not a community test.

If this standard were applied to *Requiem for a Dream* there would be no doubt that it does not appeal to a prurient interest and that it does not lack serious literary, artistic, and political value. But ultimately this is a judgment best left to the individual, not to me or any other group, legislative or otherwise.

It would be arrogant and foolhardy to deny that there is overwhelming support for effective ratings guidelines in our nation; however, when these guidelines become blanket enforcement proclamations like the NC-17 rating, they begin to infringe upon an individual's freedom of self-determination. This problem is further compounded when video-store chains or theaters refuse to carry material based upon these ratings guidelines. When lawmakers (Congress), or paid juries (MPAA), or exhibitors, or retail chains begin to make these choices for us, they erode our basic freedoms.

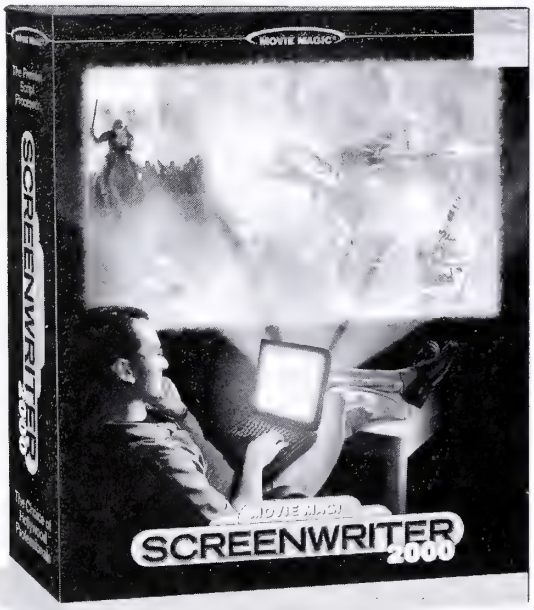
It is time for the MPAA to recognize that the NC-17 rating is unconstitutional due to its restrictive nature and to create a standardized set of guidelines that do not impose restrictions upon the individual's right to choose what is best for their children.

Eric Watson is a freelance writer who has contributed to URB *and* RES. *He co-founded Protozoa Pictures with Darren Aronofsky, has produced* Requiem for a Dream *and* π, *and was an executive producer on* Saturn.

Tag Team

Movie Magic's Screenwriter 2000 allows co-writing of scripts on-line.

BY PAUL POWER



A WRITER/DIRECTOR ONCE TOLD ME THAT he had only two words of advice for any aspiring screenwriter: Finish it. That sounds easier than it actually is, however, and while typing "The End" at the end of a first draft is a tremendous achievement, it's worth bearing in mind that in reality it's only the beginning.

The real craft of screenwriting is not in the writing, but in the rewriting, whether that's an additional draft for the producer, another draft with your co-writer, or your own final "polish" draft as writer/director. When two parties are involved, the practicalities are cumbersome and many's the writer who has fallen foul of faxed drafts with penciled-in amendments or emailed attachments with new or changed text. The problems with both of these options are technical ones—illegibility of faxes or corruption of files—and quite often the only way to straighten things out is through lengthy long-distance phone calls. That's where Movie Magic's new collaborative Internet writing software, Screenwriter 2000, seems set to revolutionize the often painfully frustrating aspect of co-writing.

Screenwriter 2000 is an immense improvement on Movie Magic's last offering, Screenwriter. Its additional features include the ability to import stories from Dramatica 4.0, and to export to Movie Magic Scheduling. It has a handy tagging feature which highlights items that various departments, such as props, costume, camera—even security!—need to be aware of. Script formatting templates for film, TV, stage, and even radio, which are now standard to most scriptwriting programs, are included here, and Screenwriter 2000 has developed some useful shortcuts using just the Tab and Return (or Enter) keys.

But Screenwriter 2000's real breakthrough is its collaborative screenwriting feature, iPartner. It's such a simple premise that it's a wonder nobody thought of it before: the software enables creative teams to work simultaneously on the same script over the Internet. The program, which ships in an easy-to-install PC/Mac-compatible CD-ROM, was tested on an iMac with OS 8.1 and 25 MB (of 64) RAM available. Installation of the program on Macs requires OS 7.1 or later, 12 MB RAM, and 15 MB of hard disk space; PCs require Windows 95, 98, 2000, or NT, 8MB RAM, and 25 MB of hard disk space.

I tested the program with a colleague in New York who was using her Mac at work for the purpose. However, her company's firewall proved insurmountable, and so the test was eventually conducted with another writing partner on a Mac at home: the program requires that the writer/owner of Screenwriter 2000 (let's call them writer 1) forward their IP address to their collaborator (writer 2). A fixed IP address through a T1, DSL, or cable modem allows writer 2 to get in touch with writer 1 at any time. However, those of us on dial-up modems, where the IP address changes each time a new connection is made, have to either phone writer 2 with the IP address, email it, or use AOL's Instant Messenger program to forward it.

Once writer 1 makes connection with writer 2, a pair of dialogue box windows appear stacked one above the other on each writer's screen. These allow for messages to be sent like Instant Messenger, the bottom window for composition of the message and the top for the posting of writers' back-and-forth correspondence. The three levels of script interaction between writing partners which follow could be termed show (or send), view, and edit. A Send Script button on the dialogue box page now allows the script, or relevant portion, to be sent. Once transferred, the script resides on the drive of writer 2, where it can be read and printed.

A second function, Show Partner, opens a window beside the two dialogue boxes, allowing writer 2 to view and scroll through writer 1's script, but doesn't give them the opportunity to edit. (And vice versa, when writer 2 sends their script via the Show Partner mode.) Finally, hitting the Show button in the View mode effectively permits both writers to write on the "live" script in real time.

Watching somebody else's words appear in your script on your screen is a curious phenomenon. It's like those player pianos in old Western ghost towns, and takes a bit of getting used to. In our initial enthusiasm (and impatience) my co-writer and I found ourselves overwriting each other until we realized how best to utilize the adjacent dialogue boxes to indicate who was going to write next, on what page, and what we were going to write (brief or long). Often we found that a quick back and forth obviated the necessity for a change that one or the other of us had in mind.

After each session ends, both writers can agree to pick up on-line next time where they left off, or to continue working individually before saving the most current version of the script. Another plus to the program is that you need not have fixed writing partners. To get started, all your collaborator needs is to exchange their IP

address with yours.

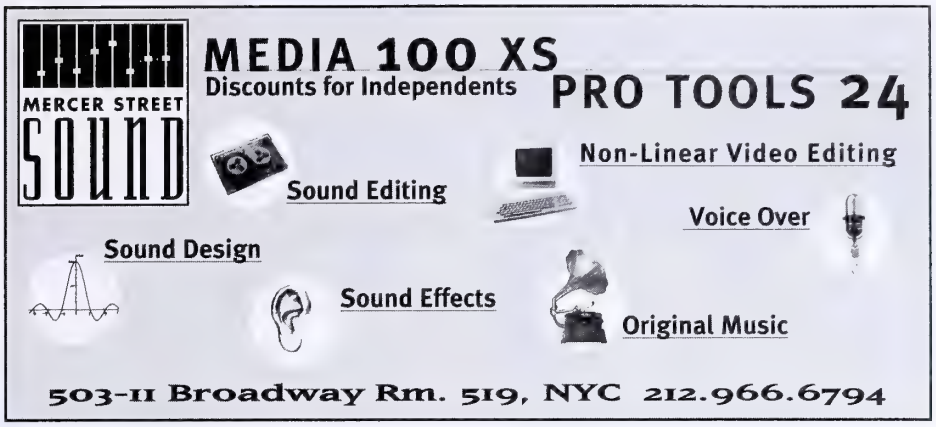
This is a really nifty piece of software, and one that works faster and better with high-speed access. So first of all, this is something that it's recommended you *do* try at home. As your collaborator needs to input an IP, if you're going to do this from work, you may find a number of hurdles in your way preventing access. Moreover, the 56K dial-up modem I used during this test proved to be insufficiently powerful to allow another function to operate, the Voice Chat feature—where you can talk in real time with your collaborator for the price of a local call. The manufacturer's recommended connection is a high-speed one such as an ISDN, DSL, or cable modem. Additionally, Voice Chat is not a cross-platform feature, operating only between two Macs or two PCs and will not work between a PC and a Mac.

Other noteworthy features of Screenwriter 2000 include self-reformatting index cards and a Text to Speech function, which attributes actors' voices to your characters, giving you the opportunity to hear a read-through without the expense of a casting call. Smart Check (dubbed "a virtual proofreader") corrects formatting errors prior to printing, Note Commander has the same effect as placing yellow stickies on your script, flagging points for revision or discussion, and Scene Pilot allows you to scroll through an overview of your scenes, listed in summary, index card form.

Finally, one quibble. If you're one of those people who likes the way Word 98 underscores misspellings in red, you'll love the same facility in Screenwriter 2000. I found it a distraction during writing—the sudden appearance of a red mark in a line is an unwelcome interruption to a flow of thought, and I preferred instead to have the function switched on only at final draft stage.

The Movie Magic Screenwriter 2000 program, which comes on a Mac/PC-compatible CD-ROM, retails for $269, plus $9.95 S&H ($50 int'l S&H). An upgrade from an earlier version is available for $89, as are compatible upgrade programs from competitors, such as Hollywood Screenwriter (available for PC only), Final Draft, Scriptware, etc. at $134.95 each. Contact: (800) 84-STORY or visit www.screenplay.com

Paul Power is managing editor of The Independent



[i]tvs

Executive Director
Independent Television Service (ITVS)
San Francisco, CA

ITVS seeks an experienced, visionary executive to lead dynamic organization bringing independently produced work to public television. Must effectively lead staff of 25 and work with the ITVS national board, organizational partners, Corporation for Public Broadcasting, the Public Broadcasting Service, and other constituent organizations and individuals. Qualifications include: minimum 10 years experience in organizational management including program development and/or production administration; strong track record in advocacy and non-profit management; entrepreneurial approach to new initiatives; proven ability in staff supervision, financial management, fundraising, policy development and strategic planning; B.A. (advanced degree preferred) or equivalent experience. Excellent communication skills are required.

In addition to a solid commitment to the ITVS mission, ideal candidates will demonstrate significant involvement with and support for the independent media field; understanding of public television organizations, programming policies and governance; commitment to diversity; understanding of the needs of under-served audiences; and knowledge of emerging media technologies.

ITVS was established by Congress to fund and present independently produced programming on public television. Its mission is to support productions that involve creative risks, advance issues and represent points of view not usually seen on public or commercial television, and that address the needs of underserved audiences, particularly minorities and children. ITVS supports producers by affording them artistic control and championing their programs to public television and its audiences. Since its inception in 1991, ITVS has funded more than 300 programs for public television distribution.

Competitive executive salary. ITVS is an Equal Opportunity Employer.

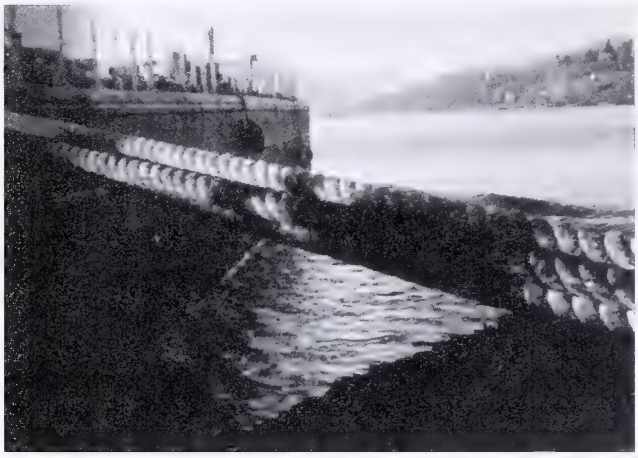
A complete description of responsibilities and qualifications and application guidelines are available at **www.itvs.org**. Applications accepted through February 15, 2001.

en garde

"Views from the Avant Garde" at the New York Film Festival.

BY BRIAN FRYE

NOT SO VERY LONG AGO, A lot of people considered avant-garde film something of a dead letter, especially in New York. It was difficult to make a convincing case to the contrary, especially after the Collective for Living Cinema folded in the late eighties, venues like Anthology Film Archives and Millennium Film Workshop looked on the verge of doing the same, and even the New York Film Festival cancelled its Avant-Garde Visions program. One could almost forgive even partisans for believing that the avant-garde had given up the ghost.



Peter Hutton's fascination with landscapes and waterways is apparent in his latest film, *Time and Tide*.

But the last several years have largely dispelled that erstwhile pessimism. Major historical retrospectives of avant-garde film at the Museum of Modern Art and the Whitney, among others, have coincided with an explosion of small-scale, DIY venues showing new films by younger filmmakers, with both finding surprisingly large and dedicated audiences. In November, the New York-based Sundance Channel even ran programs of Stan Brakhage and company on cable TV. Although New York never actually ran the risk of forfeiting its title as the avant-heavyweight, it's looking rather less peakish than awhile back.

Indisputably among the catalysts of this unexpected revival is the Views from the Avant-Garde showcase at the New York Film Festival (NYFF), curated by Gavin Smith and Mark McElhatten, which has reasserted New York's status as the must-visit destination for aficionados of avant-garde film.

While the NYFF has shown avant-garde films since its debut in 1963, the real predecessor to Views from the Avant-Garde was Avant-Garde Visions, started by Richard Pena when he took over as program director of the NYFF in 1988. Consisting of three or four films chosen by the regular festival selection committee, the program appeared at Alice Tully Hall and was included in the package of tickets provided to subscribers. It offered a broadly polyglot perspective on the avant garde, showcasing new films by both avowed avant-gardists like Brakhage and Warren Sonbert and festival-circuit directors arguably working in the same idiom like Aleksandr Sokhurov, as well as revivals of historically important films like Jack Smith's *Flaming Creatures*. For many festival goers, Avant-Garde Visions was a first introduction to avant-garde film, if not necessarily a welcome one. According to reports, walkouts and disruptive audiences were a nagging problem, or alternately, a heartening indication that the avant garde hadn't entirely lost its capacity to *epater la bourgeoisie*.

Dwindling audiences and an apparent lack of critical interest led to an understandable attenuation of institutional support. Events came to a head in 1996, when the festival committee simply neglected to include an Avant-Garde Visions program. Although Gavin Smith programmed several experimental shorts preceding the features that might have previously been included in Avant-Garde Visions (Lewis Klahr's *Altair* and Robert Beavers's *Amor* among them), its absence was duly noted.

According to Smith, however, Richard Pena's support for the avant garde had hardly waned. He responded very positively when Smith and McElhatten stepped in with a proposal to restore some version of Avant-Garde Visions, and the following year it reappeared in its new incarnation as Views from the Avant-Garde. At Smith's suggestion, in the interim it had also acquired a new format: four programs held in the Walter Reade Theater, rather than one in Alice Tully Hall, allowing for the inclusion of more films in a more suitable context. More significantly, it no longer bore the stamp of the selection committee proper, but was curated by Gavin Smith, then (and still) a curator of the New York Video Festival who had programmed the festival shorts the previous year, and Mark McElhatten, an independent film curator previously unaffiliated with the Film Society of Lincoln Center, a fact which changed its entire character. For the first time, the avant garde had acquired something of a mandate and the means by which it might be credibly realized.

This year most of the programs played to a full house, with the program that included Peter Hutton's *Time and Tide* and Nathaniel Dorsky's *Arbor Vitae* not only selling out, but even running a second time to accommodate the overflow audience.

FOR ITS FIRST COUPLE OF YEARS, AUDIENCES for Views of the Avant-Garde were spotty, but they have grown steadily. This year most of the programs played to a full house, with the program that included Peter Hutton's *Time and Tide* and Nathaniel Dorsky's *Arbor Vitae* not only selling out, but even running a second time to accommodate the overflow audience. It was Dorsky's second packed house at the Walter Reade in a year (another program of his films showed last February), a phenomenal response which I found heartening. Incidentally, it's no fluke that the Dorsky/Hutton show was so popular, as it was easily the strongest program in the series. In addition, it was a particularly good example of Smith and McElhatten's perceptive programming, as the two films,



Sharon Lockhart's *Teatro Amazonas*: A mesmeric and trying experiment at once.

individually superb, complemented one another perfectly. Hutton's *Time and Tide*, deeply rooted in the phenomenal world of water, sky, earth, and time, was carefully balanced against Dorsky's *Arbor Vitae*, an intensely metaphysical meditation on Being.

Shot largely from a barge as it was guided up the Hudson River from New York City to Albany and back, *Time and Tide* continues Hutton's long-standing fascination with landscape and the waterways that traverse it. Constructed almost like a series of stills, each shot separated from its fellows by a short stretch of black leader, *Time and Tide* moves at a peculiarly deliberate pace, bordering on languor, reflecting the ceaseless flow of the river. Images of decrepit and deteriorating industry yield to misty, pastoral scenes, the relentless progression of one into another suggesting the inevitable dissolution that accompanies the passage of time.

A filmmaker for over 30 years, Dorsky's austerely beautiful films have recently garnered rave reviews from the *New York Times*, making him a seemingly unlikely new star of the avant garde. *Arbor Vitae*, the third film in a trilogy that includes *Triste* and *Variations*, is one of Dorsky's greatest films to date, a distillation and refinement of themes that in retrospect emerge with new clarity and consistency. *Arbor Vitae*, which translates as "Tree of Life," is the visual equivalent to a poem like the Gnostic "Hymn of the Pearl," revealing the extra-mundane spark that inhabits the living. Through some mysterious legerdemain, he transforms the quotidian contents of the city and garden into pregnant metaphysical symbols. His images are juxtaposed so rightly that one almost hesitates to call the process editing. As Brakhage plumbed the chasm between perception and the Real, Dorsky searches for the traces of the Ideal in the material world. If Hutton captures the flow of time, epitomized in the inexorability of mortality, Dorsky causes it to catch its breath, holding that elusive "now" just long enough to make it real.

Two of this year's films borrowed elements from ethnographic film to interesting effect. Sharon Lockhart's *Teatro Amazonas* documents an audience's reaction to the offscreen performance of a minimalist vocal composition. Set in Brazil's eponymously titled opera house, the film consists entirely of a single 30-minute take of the audience, shot from the stage, followed by a rather interminable list of "cast" and crew. The audience members, drawn from the local neighborhoods, alternately shift in their seats, whisper to one another, and sleep. Shot on 35mm, *Teatro Amazonas* is a rather sumptuous production by the standards of the avant garde. However, while the film cemented Lockhart's reputation in the gallery circuit—a full-page feature appeared in *Artforum* awhile back—it felt rather like a footnote to a Michael Snow's *Wavelength* (or perhaps a lost Monty Python segment...), and I found it somewhat underwhelming. For 35mm the picture was puzzlingly hazy (possibly a function of the non-standard 3-perf format she used), rendering the faces of the audience members basically illegible. I was, however, quite taken with the almost-Brownian motion of their movements: an oddly graceful collective dance, spreading across the sea of bodies and subsiding.

PHOTOS COURTESY FILM SOCIETY OF LINCOLN CENTER



CALL FOR ENTRIES

6TH ANNUAL STONY BROOK FILM FESTIVAL

July 18 - 28, 2001
Staller Center for the Arts
State University at Stony Brook, Long Island, NY

Competitions in 16mm and 35mm films including features, shorts, documentary and animation. Largest venue (1,000+ seats) and film screen in the region (40 ft. wide)! Over 12,000 attendees at the 2000 Festival!



For more information, call **631-632-7233**
or email **festival@stallercenter.com**
Entry forms are available online at stallercenter.com/festival
or write to:
Stony Brook Film Festival
Staller Center for the Arts
rm 2032, SUNY Stony Brook
Stony Brook, NY 11794-5425

Entry Deadline: April 1, 2001

2000 Stony Brook Film Festival Filmaker Reception - July 22, 2000. Left to right: Village Voice Critic, Michael Atkinson; Newsday Chief Film Critic, John Anderson; *"Steal This Movie"* director, Robert Greenwald; Festival Director, Alan Inkles.



2000 Stony Brook Film Festival Opening Night



Actress Bai Ling

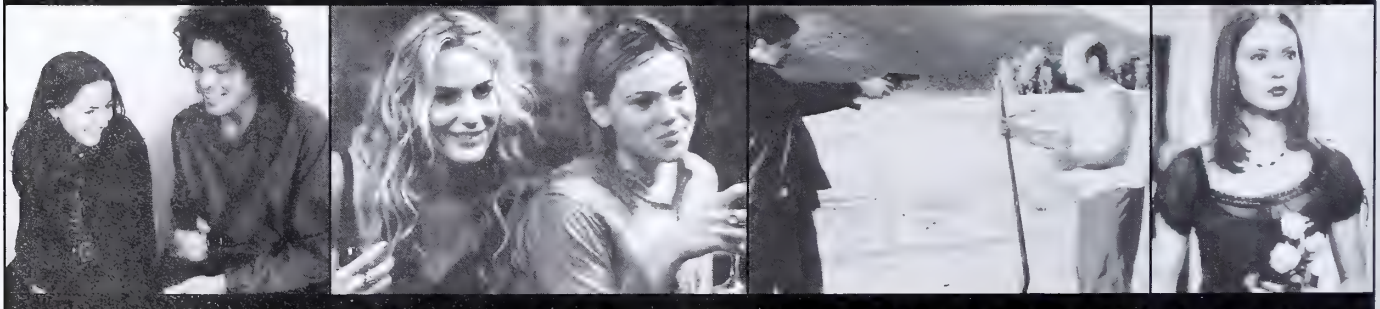


2000 Festival Winners



2001 Stony Brook Film Festival July 18-28

2000 premieres, below from left to right: *"Steal This Movie," "Wildflowers," "Last Request," "Playing Mona Lisa,"*



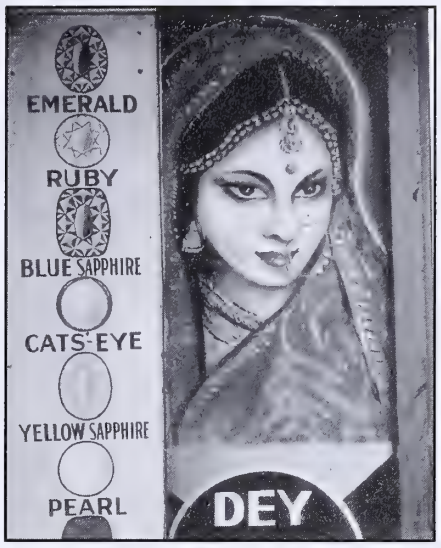
"...In the movie-crazed town of Stony Brook on the campus of the State University of New York, they're taking a revolutionary tack: something for everybody. Studio Blockbusters. Independents. Short films. it's visionary. It's groundbreaking. It's cutting-edge. It's nostalgic.

- John Anderson, *Newsday*

Far richer and more compelling was Mark LaPore's *The Glass System*. Shot in India, Burma, and New York, *The Glass System* documents the intersection of work and life in the public space of the street. Composed of very long, static takes of people engaged in their everyday tasks, from a man sharpening knives to young girls folding pamphlets to a child's rough tightrope act, it illuminates the practical immediacy of exchange. As people perform their work in public, they both humanize their activity and announce their trade. I understood the title to refer to the transparency of the exchange in question: like a picture-window in a department store, the goods are expected to sell themselves. No need for an explanatory legend; here it is, before your eyes.

Apparently, however, the actual provenance of the title is rather more prosaic. According to LaPore, the water in Calcutta is teeming with parasites and quickly sickens those Westerners careless enough to ingest even the least bit of it. While dining at a Calcutta restaurant, he and his brother-in-law ordered two Limcas, the Indian equivalent to 7-Up. The waiter served their drinks in freshly-washed glasses, certainly contaminated with the local fauna. Explaining that they would still pay for the first two, LaPore asked the waiter to bring two more, in the bottle. After pondering this request, the waiter replied that he could not, as "we use the glass system."

I was surprised to catch echoes of Joseph Cornell's films in *The Glass System*, especially *Cotillion* and *The Midnight Party*. The trappings of a mid-1930s bourgeois American childhood, as mythologized by Cornell, are eerily reflected in LaPore's shyly self-conscious children and fragile child mannequins, posed in a store window. The disconcerting spectacle of an astonishingly young girl performing a tightrope act, plodding methodically up and back on the rope, further recalled the cheerily terrifying circus exploits of Cornell's films. Furthermore, while LaPore uses much longer takes than Cornell (there are only 30 or so shots in this 25 minute film), he draws relationships between images in an oddly similar fashion, the picture abruptly dropping out to black and returning, and apparently cutting only when absolutely necessary. The balance between rawness and polish achieved thereby is exquisite, lending *The Glass System* an air of quintessentially Cornellian jewel-like perfection.



From Mark LaPore's *The Glass System*.

ARGUABLY THE HIGHEST PROFILE VENUE FOR avant-garde film in the United States, Views from the Avant-Garde is nonetheless distinguished by its unpredictable and idiosyncratic lineup. Despite scattered protests to the contrary, over the last couple of years I have been impressed by the breadth of selections, which this year ranged from shorts by well-known directors like Jean-Luc Godard and Guy Maddin through important avant-gardists like Michael Snow to newcomers like Mary Beth Reed and Robert Abate. To their credit, Smith and McElhatten have even made a special commitment to showing super 8 film, despite the difficulty of presenting small gauge film in such a large space. This year, Stom Sogo represented 8mm filmmaking with *Slow Death*, a psychedelic collage of autobiographical images set to the cacophonous roar of a club mix, part of which Sogo attributed to an unidentified East Village teen.

It bears notice that Views From the Avant-Garde is peculiar among festival programs in that it emphasizes entire programs rather than individual films. In general, festival programmers choose short films individually and cobble them together into programs of appropriate length. In the best of circumstances, the result is more or less serviceable; often it can approach travesty. In marked contrast, Smith and McElhatten put uncommon care into the construction of coherent programs. According to McElhatten, they often watch submissions eight or more times in various combinations before deciding on the constitution of the programs.

While I haven't always been entirely convinced by their choices, their attention to the often neglected role of the curator in shaping the reception of films via their context is immediately apparent, as in the case of one of this year's briefest films, Michael Mideke's two-minute *Twig*. Mideke's 1967 film, only now premiering in New York, makes a virtue out of extremely limited means, its graphically austere black-and-white forms hold and slipping past the frame just fast enough to resist positive identification. Not only did the gradually raised and lowered lights that separated each film from the rest help to prevent this wonderful little film from getting lost, but its rawly material images of overlapping branch-like forms recalled the rapid-fire superimpositions of *Slow Death* while anticipating the muted gray-scale of the Quays' *In Absentia*.

While this attention to detail is, to my mind, essential to the credibility of the programs, it has prompted some criticism, especially as it tends to emphasize the interests of the curators. Unlike their predecessors, Smith and McElhatten do not draw exclusively from formal festival submissions, but actively solicit films from artists, which can all too easily lead to accusations of partiality.

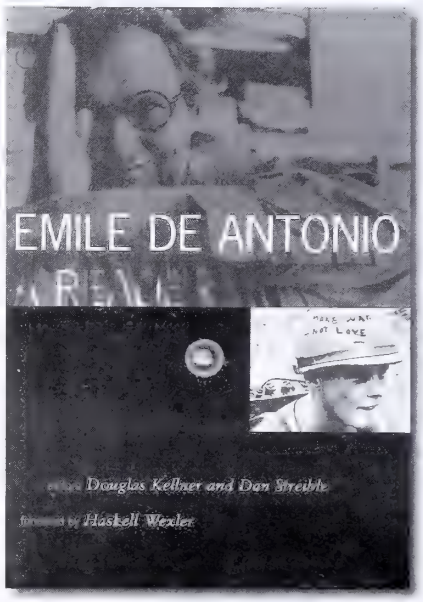
The proof, however, is in the pudding, and while the curators' fingerprints are very much in evidence, I don't believe that their programming is in any way compromised. Asked to comment on the elusive art of film programming, which relies so heavily on its not-always-cooperative elements, McElhatten replied, "I am wedded to imperfection and imperfect arts, but I would never want the films to surrender and become more malleable to my programs. Rather, I attempt to find uncharacteristic ways of looking at or putting films in relief that [they] themselves substantiate and suggest." A curator could hardly ask for a more humble—or demanding—maxim.

Brian Frye is a filmmaker, curator, and freelance writer living in New York City.

de is for Defiance

Emile de Antonio: A Reader
Douglas Kellner and Daniel G. Streible, eds. (Univ. of Minnesota Press, 2000), $24.95 paper; 392 pgs.

BY BRIAN FRYE



UNTIL HE SAW his FBI file for the first time, Emile de Antonio had no recollection of an incident in his youth when, asked what he really wanted to do when he grew up, replied, "I think I'd like to be an eggplant." But J. Edgar Hoover's men in trenchcoats dutifully recorded this ludicrous non sequitur in the 300-page file of a man who later became the only filmmaker on Dick Nixon's "enemies" list. One of de Antonio's favorite anecdotes, this little gem states succinctly his relationship to the government he loved to hate.

The first full-length book on de Antonio's films, Douglas Kellner and Daniel G. Streible's superb *Emile de Antonio: A Reader* is a long-overdue appreciation of one of America's greatest independent filmmakers. Probably best known today for his seminal first film, *Point of Order!*, a damning indictment of Joe McCarthy created entirely from the 188 hours of kinescope footage of the 1954 Army-McCarthy hearings, the quixotic de Antonio was one of the deans of the New American Cinema. Gadfly and iconoclast, self-described "half-baked" radical and bon vivant, de Antonio was equally interested in Andy Warhol and Ho Chi Minh, the kind of Marxist who believes in Justice and the Truth, the pursuit of which he considered his patriotic duty.



Emile de Antonio's first and best-known film, *Point of Order!*, an indictment of Senator Joe McCarthy.

Prefaced by the editors' somewhat dry but exceedingly well-informed summary of de Antonio's career, the raison d'etre of the book is its fantastic collection of interviews, well-selected contemporary film reviews by both boosters and detractors, and short essays by de Antonio and his collaborators.

Perhaps an oblique homage to de Antonio's preferred style, the editors' collage of short essays and interviews suits de Antonio perfectly. The caustic wit of his films—his Nixon anti-hagiography *Millhouse: A White Comedy* is a Horatio Alger story cast as Groucho Marxist sendup—is plenty evident in his sparring interviews and sarcastic letters to the editor. De Antonio makes his case for a genuinely political cinema in scathingly vicious attacks on the puerility of Hollywood filmmaking and its quisling liberal pieties. A particularly blistering pan of Peter Davis's *Hearts and Minds* (which incidentally lifted several sequences from de Antonio's own *In the Year of the Pig*), berating Davis's callowness and inability to comprehend the political reality of Vietnam, underlines his insistence on filmmakers taking responsibility for uncovering the truth that only primary documents can provide.

Not one to pull any punches, de Antonio was one of those singular people who can draw blood while interviewing themselves. Notoriously self-aggrandizing and an inveterate tale-spinner, de Antonio's accounts of the making of his films are generally hilarious, often at his own expense: witness *Drunk*, made with Andy Warhol, in which he drinks a quart of scotch in 20 minutes, proceeding to collapse in a gibbering stupor.

Not one to pull any punches, de Antonio was one of those singular people who can draw blood while interviewing themselves.

While the editors' take on de Antonio's films and ideas is, I suspect, rather more orthodox than he would have preferred, they thankfully refrain from the pompous rhetoric that blights most recent academic film writing and basically let the reviews and interviews speak for themselves. It's to their advantage, as it showcases their obviously exhaustive research (their bibliography is phenomenal) and astute selections.

Brian Frye is a filmmaker, curator, and freelance writer living in New York City.











LEARN FILM MAKING

WRITE • DIRECT • SHOOT • EDIT

YOUR OWN SHORT FILMS IN OUR HANDS-ON INTENSIVE 4 & 6 & 8 WEEK TOTAL IMMERSION PROGRAMS FOR INDIVIDUALS WITH LITTLE OR NO PRIOR FILM MAKING EXPERIENCE. WORK WITH 16MM ARRIFLEX CAMERAS IN SMALL CLASSES DESIGNED AND TAUGHT BY AWARD-WINNING INSTRUCTORS. TUITION $4,000.

*Workshops start the first Monday of each month**

UNIVERSAL STUDIOS - LOS ANGELES, CALIFORNIA*

NEW YORK FILM ACADEMY - NEW YORK CITY*

PRINCETON UNIVERSITY - PRINCETON, NEW JERSEY*

HARVARD FACULTY CLUB - CAMBRIDGE, MASS.*

FRENCH FILM INSTITUTE (FÉMIS) - PARIS, FRANCE*

CAMBRIDGE UNIVERSITY - CAMBRIDGE, ENGLAND*

*SUMMER ONLY

All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal Studios

NEW YORK FILM ACADEMY

WEST COAST | EAST COAST

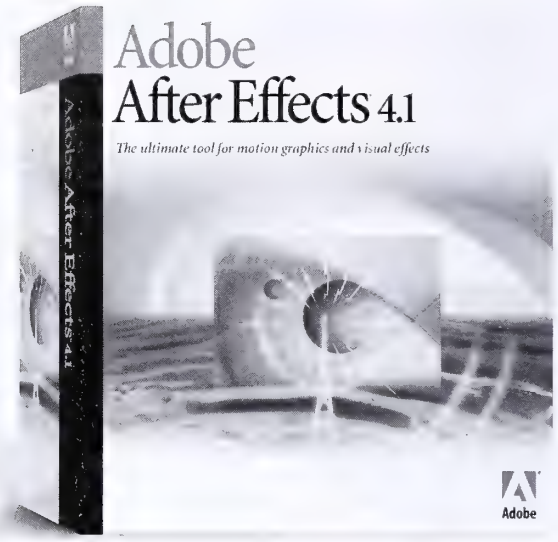
100 UNIVERSAL CITY PLAZA, UNIVERSAL CITY, CA 91608
Tel: 818-733-2600 Fax: 818-733-4074 Email: studio@nyfa.com

100 EAST 17 STREET, NYC 10003 WEB: www.nyfa.com
Tel: 212-674-4300 Fax: 212-477-1414 Email: film@nyfa.com

Desktop Wizardry

Visual effects, animation, and compression software for your desktop editing system.

BY GREG GILPATRICK

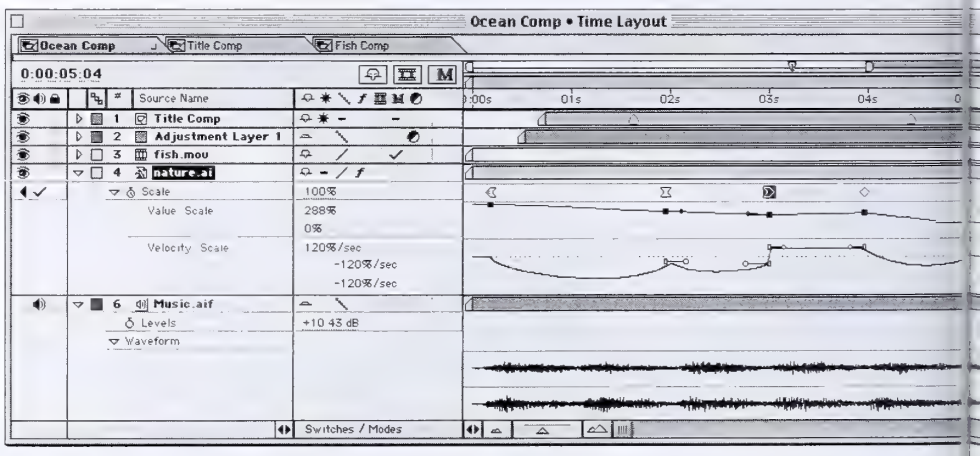


After Effects: The Timeline Window graphically represents the composition's elements and effects.

THE PAST FEW YEARS HAVE SEEN STARTLING growth in both computer and video technologies' capacities, along with a substantial decrease in cost. The most noticeable outcome of the new capabilities of smaller and cheaper systems is the near ubiquity of home editing systems using Final Cut Pro, Premiere, or a number of other nonlinear editing applications. For many independent mediamakers, editing at home on a computer is now a forgone conclusion.

Mediamakers who have been using digital nonlinear systems for years may wonder what additional tools are now available for their desktop set-ups. Not surprisingly, advanced postproduction tools that only a few years ago were an option for only high-budget productions are now available for use on personal computers. This article looks at a sampling of visual effects, animation, and compression software currently on the market. Each utility can help producers jump to the next level of production values without breaking the bank.

These programs aren't for everyone; they are complicated and can be expensive. If you're the kind of person who has explored every option, effect, and preference inside your current editing application, then you'll be very interested in the products here. But if you tend to curse your computer, you should probably just consider this a guide to what's available at your local post house.



Compositing Software

Video compositing is the act of layering multiple video elements over each other. Think of a TV meteorologist in front of a weather map: that is a simple video composite. Compositing applications can place hundreds of still and video elements over each other to create complex animations and effects. While many high-budget productions use high-end workstations to composite, there are applications available today that enable you to do this work at home. In fact, the emergence of compositing tools at the relative low-end has created a new job category in the past few years: "motion graphics," or graphic designer for film and video.

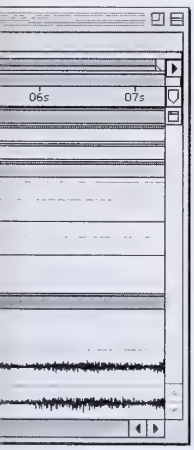
After Effects (Mac or Windows; standard version $649; production bundle version $1,499; www.adobe.com/products/aftereffects/) is the industry standard for compositing on PCs. After Effects (commonly referred to as "AE") allows you to bring together video clips, Adobe Photoshop or Illustrator files, and sound clips to create multi-layered compositions at almost any resolution, from the smallest web-sized clip to an Imax film. The settings for each element is "keyframable," which means you can set the location, size, opacity, and other properties of an element at specific points in time. For example, you can take a logo and place it on the left side of your screen at the beginning of your clip, then set it at the right side for the end of your clip. AE will automatically move your logo between the points, moving at the speed of your selected duration.

After Effects is also known for its plug-ins; these are small programs that alter the look of your video. The standard version of AE comes with a variety of them, but you'll find the most useful ones come with the "production bundle," which is sold at a premium. (The pro version provides more sophisticated tools that simplify complex tasks, but unless you know you need it, you'll probably be fine with standard.) Several smaller companies produce plug-ins that you can buy separately that add even more functionality. For example,

DigiEffects' Cinelook (Mac/Windows, $695, www.digieffects.com) can make your video footage appear like it was shot on film by changing the color gamma, increasing contrast, and adding dust or scratches. Recently some other programs have added the ability to accept third-party AE plugins, including **Final Cut Pro**, **Commotion,** and **Combustion** (see below).

After Effects is a complex piece of software and can be daunting to learn. However, it can make a profound impact on what might seem possible for your own productions. If you decide to use AE, I recommend the book *Creating Motion Graphics with After Effects*, by Trish and Chris Myers (CMP Books, 2000, San Francisco) an excellent guide to AE and digital video technology as well.

Combustion (Mac or Windows NT, $3,495, www.discreet.com) is a new tool, barely released at press time, but it's being taken seriously because it is made by Discreet, a company that makes high-end Oscar-winning compositing systems. Combustion borrows the high-end interface and tools from Discreet's workstation programs (**Flint**, **Flame**, and **Inferno**) and puts them on the desktop of lower-end systems.



Combustion performs a number of tasks that normally would need several applications to do as well. Painting, compositing, and color correction are its three main areas, and it handles each impressively. One unique tool is Combustion's ability to import Adobe Illustrator files, edit, and animate them, similar to **Flash**, the Internet animation tool. Most producers will suffer from sticker shock when considering Combustion, but for those who perform a lot of compositing and painting it could be a wise investment, especially since its files can be transferred to Discreet's high-end systems for finishing.

Final Cut Pro (Mac, $999, www.apple.com/finalcutpro) is well known as an editing application, but it also allows you to composite video and still elements. Final

GLIDECAM INDUSTRIES, INC.
THE NAME AND FUTURE OF CAMERA STABILIZATION.™
Glidecam 4000 Pro
for 4 to 10 pound cameras
$499.00
Glidecam 2000 Pro
up to 6 pound cameras
$369.00
Experience the Magic of Super Smooth Shots with a Glidecam Camcorder Stabilizer. Glidecam has the most versatile and affordable line of Camera Stabilizers in the World.
1-800-600-2011 or 1-508-830-1414
or reach us on the internet at www.glidecam.com
Glidecam is Registered at the Patent and TM Office.

C&S
International Insurance Brokers Inc.
Discounted Liability Insurance for AIVF Members
Suite 500
20 Vesey Street
New York City, NY
10007-2966
Tel: 800-257-0883
212-406-4499
Fax: 212-406-7588
E-Mail: staff@csins.com
http://www.csins.com

AVID SUITES AND FULL SERVICE SOUND STUDIO
All In One Location
- MC Offline/Online
- PC or Meridien Systems
- Excellent tech support
- DV, Beta, 1/2", 3/4", DAT
- UNCOMPRESSED or AVR 77 Onlines

Downtown AVID
212 • 614 • 7304

CITYSOUND PRODUCTIONS
212 • 477 • 3250
- Sound mixing and editing
- Voiceover and ADR
- Huge library of sound effects
- Pro Tools Mix Plus
- 2 inch 24 track/DA88/ADAT

636 Broadway at Bleecker Street

Cut can import Adobe Photoshop documents and animate their layers independently. Combustion and AE allow you to do this as well, but if you already use Final Cut for editing, you can start compositing today without having to spend several hundred dollars. Final Cut's tools are more limited and its interface isn't optimized for this type of work in the way a dedicated compositor's would be, but it is a good place to start before deciding to purchase a new program.

Animation and Rotoscoping

The ability to use your computer to paint on video frames opens up new possibilities for adding animations or altering the reality captured by your camera. "Rotoscoping" is the process of using live-action video as a guide to painting realistic animation. Many of these programs do much more than paint, however. As an example, Combustion has as many paint tools as it does compositing and is a fine high-end platform for rotoscoping.

Commotion (Mac or Windows NT, pro version $1,995; DV version $795; www.puffindesigns.com) is a tool that does two things extremely well: painting and advanced matte creation. Commotion was originally created by Scott Squires, head of Visual Effects at Industrial Light and Magic, and was being used on feature productions before it was ever released to the public. Squires formed Puffin Designs to sell Commotion after realizing that it could revolutionize the way people create video and film on the desktop. In at least one way it did. Commotion uses a technique called "Ram Caching" that allows your computer to playback video in real-time without an expensive RAID hard-drive system. Most of the programs in this article now implement this, but Commotion deserves credit for being the first to bring it to personal computers.

A matte is a part of a video clip that defines transparent areas. Mattes are an integral part of the compositing process because they allow images and video clips to be placed together in one composition. Commotion excels at matte rotoscoping because it allows you define the edges of your matte at frames you choose and then it interpolates the movement between the two frames. I recently used this method on a shot where a girl's hearing aid needed to be separated from her head while she ran in place. I set the edges of my matte around the hearing aid with keyframes every 10 frames and then made any adjustments needed in between. The result was a video clip that had only the hearing aid visible. Commotion recently added a compositing system similar to AE's.



The compositing workspace in Combustion.

Commotion's painting tools are similar to the ones found in Adobe Photoshop. The program allows painting with standard colors, a clone brush that copies other parts of your frame, or "FX Brushes" that let you use textures as diverse as oil paint or laser blasts. The clone brush could be used to cover up unwanted elements in a frame like a mic cable or lens flare. Commotion includes an intuitive way to record your paint strokes so they can be painted out over the duration of your video or recorded in whole over every frame. Using the first method, you could write out a word, then have it look like someone is writing it over your clip as it's playing.

Traditional cell-based animators should also consider Commotion. One of its features, called "Cartoon Fill," allows you to take a series of inked drawings and define what colors to paint each area with. This allows you keep your work hand-drawn, but cuts down on the time and money spent on painting by hand.

Like After Effects, Commotion comes in two versions—expensive and less expensive. The less expensive version, Commotion DV, comes with all the features discussed above but limits your work's size to D1 video. If you are working with a D1 or smaller format (DV, Betacam, 3/4") you should consider Commotion DV. Final Cut Pro owners can receive a limited version of Commotion DV for free. For larger format work (HD, film), there is Commotion Pro, which allows any size up to Imax film and includes extra tools and plug-ins. As with After Effects, you pay a premium for the more advanced version.

RotoDV (Mac, $399, www.digitalorigin.com) is a relative newcomer from the makers of the popular editing program EditDV and has a lot in common with Commotion. It offers similar painting tools and utilizes the same RAM-caching technique for real-time playback of your video clips. However, RotoDV has an unimpressive history—it hasn't been used in any well-known movies, doesn't have testimonials on its web site from major effects houses, and hasn't had a major upgrade since it was first released about a year ago. The one major advantage to RotoDV is that it is several hundred dollars cheaper than any other animation programs. If all you want to do is touch up your video, add some modest effects, or rotoscope animation, RotoDV can accomplish all these tasks at a price



RotoDV: One of the cheapest and most basic animation program.

lower than any of the other applications in this article. Like Commotion DV, RotoDV cannot work on video larger than D1.

Internet Video Compression

For those who want to show their work over the Internet, one application is nearly indispensable: **Media Cleaner Pro** (Mac or Windows, $599, www.terran.com) takes video and audio and creates compressed clips in QuickTime, Windows Media, Real Player, and MP3 formats. Preparing media for Internet distribution uses a process called compression that makes the file as small as possible. Although simple sounding, good compression is an art that is equal parts aesthetics and technical ability. A compressed video clip needs to be as small a file as possible while retaining enough quality to satisfy its audience. Media Cleaner Pro provides an interface with enough sliders, check boxes, and menus to confound the most seasoned digital video editor, but each has a purpose in creating the best looking and fastest loading video for the Internet.

For those not accustomed to the terminology of Internet video delivery, Media Cleaner Pro has a more user-friendly interface with "wizard" settings that quickly sets your compression preferences based on a few questions it asks you about your media. Media Cleaner EZ is a simpler version that incorporates just the wizard portion of the program. The EZ version is included with several video applications for free, including Final Cut Pro and EditDV.

Shareware

The computer world is one of the few places where many authors feel inclined to give their products away for free. While I only list one product here, there is a vast amount of shareware out there. You can find effects and plug-ins or even video editing applications for very little or free. Check out Cnet's www.shareware.com as a starting point in search for shareware.



Media Cleaner Pro: Takes video and audio and creates compressed clips for broadcast over the Internet.

Test Pattern Maker (Mac, free, www.synthetic-ap.com) generates stills to use in your videos for a multitude of purposes. The program generates handy images like color bars for your tapes or convergence and overscan tests for your video monitor. This is a useful utility and is free from the developer at their web site.

Greg Gilpatrick is a New York-based video/filmmaker and technology consultant. He can be reached at greg@randomroom.com.

PAL | NTSC | SECAM
ANALOG & DIGITAL PRODUCTS
Sales & Rentals of New, Used & Demo
Professional/Broadcast Video Equipment
Mini-DV/DVCam & DVC Pro PAL products
SONY TRV-900E/PD100AP
VX1000E/DSR-500WSP
GVD300E/GVD900E... CANON XL1P
Tape to Film Transfer (PAL DV to 35mm)
Film to Tape Transfer (8mm, 16mm & 35mm)
POST PRODUCTION SERVICES
• AVID Editing available in PAL and NTSC
• Multimedia Projects
• High-Quality Duplication from any **source** master.
• International Standard Conversions (PAL & SECAM)
ANALOG DIGITAL INTERNATIONAL
CALL TOLL FREE!
1-800-922-4PAL
www.analogdigitalinc.com
info@analogdigitalinc.com
T: 212 688 5110
F: 212 688 5405

DCTV
Broadcast
Professional Services
Populist Prices
Winner12 National Emmys
• 6AVID online/offline suites
• 3 Final Cut Pro systems
• 5-camera Cyberstudio with broadband interactivity
• Digital camera packages
• Classes in digital production, AVID editing and Final Cut Pro
Special discounts for AIVF members (call Rekha x221)
DCTV Broadcast
87 Lafayette Street
New York, NY 10013
Tel: (212)925-3429
Fax: (212)219-0248
web: www.dctvny.org



Guilding Bridges

How the guilds interact with interactive producers.

BY ROBERT L. SEIGEL

IF YOU'RE A PRODUCER MAKING INTERACTIVE or multimedia projects, you may decide to hire union actors, writers, or directors. If so, you'll find yourself on familiar turf when it comes to negotiating with the professional guilds. All are trying to stay up-to-date with new media, and each has developed agreements specifically for interactive and multimedia projects. But whether making an esoteric web site, a commercial videogame, or a CD-ROM, you will be seeing language that echoes existing agreements with the Screen Actors Guild (SAG), the Writers Guild of America (WGA), and the Directors Guild of America (DGA).

SAG's Interactive Media Agreement

SAG (www.sag.org) has developed something called the Interactive Media Agreement (IMA). This covers audiovisual projects produced for CD-ROM or the Internet that use SAG performers. The IMA concerns interactive projects in which a producer engages such SAG-covered performers in the U.S. (even if produced outside the U.S, its commonwealths, and possessions). However, not all CD-ROM or Internet projects are subject to the IMA. Projects that were initially produced as commercials, theatrical films, television programs, or industrials and have subsequently been placed on a CD-ROM or the Internet are subject to other SAG agreements.

The IMA deals specifically with the projects that were designed first and foremost to have an element of "interactivity," in which a viewer can "manipulate, alter, or affect the presentation of the creative content" while the viewer is using the media project. Non-interactive media projects are generally considered "linear" in nature and do not involve any degree of viewer activity beyond watching the project, even if it is on a computer screen. Other types of work that does not fall under the IMA include those which contain solely "concert-like" footage, use only still photographs (with or without narration), or are tape productions in which more than one-half consists of material produced under an American Federation of Television and Radio Artists (AFTRA) agreement or news, game shows, quiz panel-type shows, or talk shows.

Several core provisions of the DGA Basic Agreement are in the Internet Agreement: on creative rights, pension and health contributions, grievances and arbitration, credits, and staffing requirements.

A producer can contact SAG and become a signatory of the IMA by signing an Adherence Letter. This acknowledges that the producer shall comply with the IMA's terms, contribute to the SAG Pension & Health Fund, and sign a Credit Check Authorization. Producers also must complete an information sheet describing the project in detail and a Corporate Resolution acknowledging who is authorized to sign on behalf of the producer. This "paperwork" is a more streamlined version of the documentation that SAG requires for a feature film or television program. An IMA signatory producer must ensure that all SAG performers are members in good standing and that performers who are not covered by SAG are accepted by SAG through a waiver or a completion of a "Taft-Hartley" form, which causes non-SAG covered performers to be eligible to join SAG.

Although these terms seem reasonable to most film and television producers, the IMA's basic minimum payments may prove problematic for those independents creating what are often labor-intensive and undercapitalized Internet or interactive projects. Like SAG's Basic Television Agreement, the IMA requires that on-camera SAG-covered performers must be paid $540 per eight-hour day and $1,876 per 40-hour week. There is a provision for "three-day performers" who are paid at a rate of $1,367. There is an exception for voiceover performers, who must be paid $540 per day for a maximum of three voices per four-hour day and an additional charge of $180 for each additional voice.

Under the IMA mediamakers cannot "mix and match" SAG and non-SAG performers; in fact, similar to most SAG agreements, there is a provision in which SAG-covered performers must be given employment preference if the project is produced in or near most major U.S. cities.

IMA signatory producers currently do not have to pay residuals to the SAG performers; however, if a producer decides to place an Internet project on a CD-ROM or vice versa, the producer must pay the SAG performer his or her rate (up to 150% of scale). Any other use of such projects which is not addressed by the IMA must be separately negotiated with SAG.

Given the limited revenues for most Internet projects, it would be advisable for SAG to revise its IMA in a manner that addresses low-budget interactive projects. This could be done by adopting a variation of its currently existing agreements tailored to low-budget productions, such as those for experimental, limited exhibition, and low-budget projects.

The WGA's Internet Agreement

New media producers who hire members of the WGA (www.wga.org) for Internet projects can become signatories to the WGA Internet Agreement. Under this agreement, initial compensation for WGA members is negotiable between the producer and the writer; however, the producer must pay the appropriate Pension & Health contributions to the WGA. Producers also must provide written financial reports regarding any Internet revenue to both the WGA and WGA member. These financial reports include any rev-

enues derived from the exploitation of the project on the Internet by the producer or the producer's distributor/Internet provider, including fees charged to Internet users, advertising revenues, and the number of "hits" for the project or the web site incorporating it.

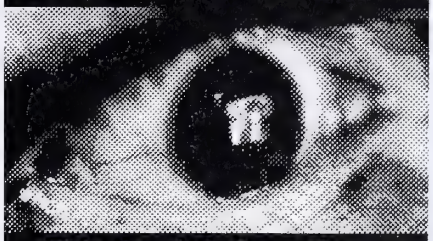
Under the WGA Interactive Agreement, a signatory producer is permitted to use literary material written under the agreement for a period of up to 18 months. After that, the producer must comply with any Internet provision included in any subsequently revised Minimum Basic Agreement. If there is no new Internet provision, the parties would have to negotiate a residual payment for additional use of the material. If the material written under the agreement is not used by a producer within two years from the signing of the agreement, then the rights to that material revert to the writer.

The WGA Interactive Agreement only addresses the use of the literary material in Internet projects. WGA writers retain the right to produce the material in other media (other than TV, since the WGA regards the Internet as a form of television-and includes provisions in its interactive contract about compensation for TV sales). Producers can acquire other non-interactive rights to the material by negotiating with the writer and paying the writer no less than the minimum rates under the WGA Minimum Basic Agreement.

More and more mediamakers are using the Internet to develop projects that could later be used in more conventional "off-line" media, such as a television pilot or series. Producers taking this path should realize that a WGA writer would then be entitled to receive no less than the minimum rate, as if the writer has written the material initially for television. WGA writers also are entitled to receive residuals if the interactive project is released in such "traditional" media as free television, pay television, and home video.

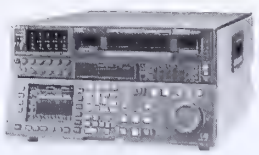
The DGA's Internet Agreement

The DGA (www.dga.org) has also developed an Internet Agreement. Similar to the DGA's Low-Budget Agreement for films, the DGA's Internet Agreement permits a producer and DGA director to negotiate several key points concerning a director's participation in an Internet pro-

AMI
AMERICAN MONTAGE, INC.

Digital / Analog
FILM, VIDEO & WEB PRODUCTION
POST-PRODUCTION SPECIALISTS
AFTER EFFECTS / MOTION GRAPHICS
EXPERIENCED IN FEATURE LENGTH DOCUMENTARIES AND NARRATIVES
375 WEST B'WAY 3R, NY, NY 10012
334-8283
www.americanmontage.com
WE ACCEPT ALL MAJOR CREDIT CARDS

Avid Editing
ProTools Sound Mixing
ISLANDMEDIA
212.343.8020
Edit in beautiful, spacious, windowed suites with our knowledgeable, creative and friendly editors or yours.
AVID AVR77 & OFFLINE
3D-DVE PINNACLE BOARD
101 GIGS HARD DRIVE SPACE
DAILIES SYNCHING
DIGITIZE DIRECTLY FROM DV
AVID CLASSES
SOUND EDIT/MIX/DESIGN
MIX TO PICTURE

@ all in one productions
is now an HDTV facility
The first HD house dedicated to independent producers
High Definition Video Production Services
- HD 24P Camera Package
- HD Uncompressed Non-Linear Editing
- HD 2D/3D Motion Graphics
- HD-SD Up & Down Conversions
- Same good services in NTSC & PAL
- Creative Talent

Sony HDCAM
Protect your investment
Finish on 24P – Universal Mastering Format
CINEALTA

Producing in HD is more affordable than you think
Produce
HDTV based
feature films
commercials
corporate Video
documentaries
Shoot
24 fps
Progressive
High Definition Video
a true alternative
to film
Post
Uncompressed
online/offline
non-linear editing
motion graphics &
compositing
877-479-HDTV(4388) www.allinone-usa.com
Los Angeles • New York • San Francisco • Hong Kong
EXCELLENCE IN SD • PIONEER IN HD

ject. These include the initial compensation to the director. Several core provisions of the DGA Basic Agreement are included in the Internet Agreement; these address such issues as creative rights, pension and health contributions, grievances and arbitration, credits, and staffing requirements. DGA signatory producers must realize that engaging the services of a DGA director also means they'll be required to hire other DGA-represented members, such as assistant directors and production managers.

IMA's basic minimum payments may prove problematic for independents creating labor-intensive and undercapitalized Internet or interactive projects.

A producer does not have to pay residuals under the DGA Internet Agreement for the use of an audiovisual project specifically produced for free websites. However, if project that was initially designed for the web should be adapted to "off-line" markets such as theatrical, television, and home video, then a deal memo between the producer and the DGA director is required. This would contain provisions for residual compensation for "off-line" uses which comply with the terms of the DGA Basic Agreement. Similarly, DGA directors shall be entitled to receive residuals for projects that appear on revenue-generating web sites; the amounts would be negotiated by the DGA and producer prior to any licensing of an Internet project beyond its free web site use.

The DGA Internet Agreement—like the WGA's version of the Internet Agreement—has a provision that requires producers to provide reports indicating all revenues (including advertising) derived from a project's exploitation on the Internet by the producer, the project's third party Internet licensee, or the Internet provider.

Although these agreements are embryonic and experimental in nature, they serve as a bridge between producers and the unions as all concerned attempt to navigate the uncharted obstacles in cyberspace.

Robert L. Seigel (Rlsentlaw@aol.com) is a NYC entertainment attorney and a partner in the Daniel, Seigel & Bimbler, LLP law firm which specializes in the representation of clients in the entertainment and media areas.

WWW.ANGRYFILMMAKER.COM

LEARN FILM
DIRECTING
ACTION/CUT INDUSTRY SEMINARS

IN 2-DAYS, YOU WILL LEARN THE
DIRECTING PROCESS
FROM PAGE TO SCREEN, TAUGHT BY A WORKING DIRECTOR UNDER CONTRACT TO MIRAMAX FILMS.

CRUCIAL FOR WRITERS
LEARN VISUALIZATION...ENHANCE THE SALES SUCCESS OF YOUR WORK, AND MAKE YOUR WRITING MORE REFLECTIVE OF YOUR VISUAL STORY INTENTIONS.

COMING TO FILM CENTERS

BOSTON	CHICAGO	LOS ANGELES
MARCH 3 & 4	MARCH 10 & 11	MARCH 17 & 18
SAN FRANCISCO	AUSTIN	VANCOUVER
MARCH 31 & APRIL 1	APRIL 7 & 8	APRIL 21 & 22

THE MOST ACCLAIMED FILMMAKING SEMINAR IN THE MOTION PICTURE INDUSTRY
(SEE "GRADUATE & PRESS REVIEWS" ON WEBSITE)

"LEARNED A GREAT DEAL ABOUT TELLING AN EFFECTIVE, VISUAL STORY...TAKE THIS SEMINAR BEFORE YOUR NEXT FILM!"
FILMMAKERS ALLIANCE

"CREATIVE JUICES OVERFLOWED...DREAMS OF FILMMAKING WERE VIVIDLY ALIVE...FROM SCRIPT TO SCREEN VISUALIZATION!"
CITY LINE NEWS ENTERTAINMENT

"ACTION/CUT IS PARTICULARLY SUCCESSFUL IN DEMYSTIFYING THE TASKS OF A DIRECTOR AND EMPOWERING PARTICIPANTS!"
CINEWOMEN

EARLY BIRD $75 OFF - STUDENTS $100 OFF
TO REGISTER CALL NOW (800)815-5545
www.actioncut.com

BY JIM COLVILL

IN TODAY'S INDEPENDENT FILM MARKET THERE'S NO TIME FOR SLOW BUILDS. WITH THIS IN MIND "ON VIEW" OFFERS SHAMELESS PLUGS FOR CURRENT RELEASES AND NATIONAL BROADCASTS OF INDEPENDENT FILMS AND VIDEOS IN THE HOPE THAT YOU'LL SUPPORT THEM. WHO KNOWS—MAYBE THEY'LL DO THE SAME FOR YOU SOMEDAY.

THEATRICAL

Signs and Wonders (January, Strand Releasing) Jonathan Nossiter's digital follow up to the award-winning *Sunday* explores ideas of dislocation, both metaphorical and geographical. The film, set in Athens, is about a married man's adulterous relationship with one of his coworkers and the implications it has on his family and feelings. The husband is an American by adoption drawn to the U.S., and his wife an American of Greek origin drawn to Europe. The relationship between Americans and Europeans is an issue that concerns both the director and cowriter, James Lasdun. Lasdun was born in London but currently resides in the U.S. and Nossiter is an American who was bought up in Europe. Features Stellan Skargard, Charlotte Rampling, and Deborah Kara Unger, with a soundtrack composed by Portishead's Adrian Utley.



Stellan Skargard (l) in Jonathan Nossiter's latest, *Signs and Wonders*

Series 7 (January, USA Films) Writer/director Daniel Minahan's caustic satire comments on the ever-growing popularity of reality-based TV through its depiction of a fictional show. *The Contenders* is the highest-rated TV show in America based on the simple premise of six contenders plucked from normal life who must try to kill each other. Each contestant is provided with a gun and tailed by a cameraman until they are dead, or, alternatively, the final survivor. The film's protagonist, Dawn, is an 8-months-pregnant reigning champion with only one round left before she wins her freedom from the show. Perhaps unsurprisingly, Minahan got the idea for the film when he was working as a producer in tabloid television.

Two Ninas (January 26, Castle Hill Productions) A twenty-something New York writer Marty (*Swingers*' Ron Livingston), whose career and love life are leading nowhere, is rejuvenated when he meets two girls called Nina (Cara Buono and Amanda Peet). One is a smart and witty brunette with whom he has much in common and the other a sexy blonde who sweeps him off his feet. Indecisive, he decides to date both at once, leading to inevitable problems. *Two Ninas* is writer/director Neil Turitz's film debut and winner of the 1999 Gen Art Film Festival.

Dog Run (January 19, Arrow Entertainment) D. Ze'ev Gilad's harsh depiction of teenage drug use and poverty from the executive producers of *Kids*. Eddie and Miles, two teenage runaways flee from New Orleans to New York for a drug deal that promises wealth and a place to live. The deal falls through and instead they find themselves penniless on the Lower East Side where kids are drawn into a world of sex, drugs and survival. The filmmakers say they wanted the film to have a documentary feel, something achieved by the fact that virtually all the cast, aside from the two leads, are actual street kids who participated in exchange for food. The film won an award at the Toronto Film Festival.

The Gift (January 19, Paramount Classics). Director Sam Raimi returns to familiar territory with this Southern thriller—the story of Annie Wilson (Cate Blanchett), a recently widowed mother of three with the gift of psychic vision. When a young woman's body is found, Annie comes under suspicion and finds her "gift" is her only hope to save herself and her family. Also stars Keanu Reeves, Katie Holmes, Greg Kinnear, and Hilary Swank; and is co-written by Billy Bob Thornton and Tom Epperson, who previously wrote *One False Move* together.

TELEVISION

From Swastika to Jim Crow (February, PBS) Filmmakers Steven Fischler and Joe Sucher's new documentary tells the previously untold story of the many German Jewish professors who, expelled from their homeland by the Nazis, found new lives and careers at all-Black colleges and universities in the South. After experiencing hostility from many American universities, it was only the historically all-Black colleges that welcomed them. Through interviews with many of the surviving professors as well as their former students the film depicts the unique relationship they formed. Although from different parts of the world, they shared the experience of being persecuted due to their race.



From Swastika to Jim Crow explores the little-known history of Jewish academics expelled by the Nazis who find work in Black colleges.

Ralph Bunche: An American Odyssey (February, PBS) A quarter century after his death this new feature-length documentary is the first comprehensive examination of the life and times of Ralph Bunche in either print or electronic media. Bunche was the first African American to win the Nobel Peace Prize, an honor bestowed upon him in 1950 in recognition of his successful mediation of the Armistice Agreements between the Arab nations and Israel. He spent two decades as Undersecretary General of the United Nations and was celebrated worldwide for his contributions to peacekeeping and civil rights. The film is written and directed by Emmy award-winning independent filmmaker William Greaves.

Jazz (Begins January 8, PBS) This new 10-part, nearly 19-hour documentary from acclaimed filmmaker Ken Burns celebrates jazz music from its origins in blues and ragtime through swing, bebop and fusion. By providing such a meticulous examination of the history of jazz, America's collective history over the last century is inadvertently depicted. Miles Davis, Duke Ellington, Charlie Parker, Benny Goodman, Billie Holliday, and many other major figures in jazz are discussed. An entire episode is devoted to Louis Armstrong's genius, but its a pity that only the final hour is devoted to the period from 1960 to the present day.

Alive & Kicking

Good Machine's First Decade

BY BETH PINSKER



Zhang Ziyi (l) and Michelle Yeoh face off in Ang Lee's *Crouching Tiger, Hidden Dragon.*

PHOTO: CHAN KAM CHUEN, COURTESY SONY PICTURES CLASSICS

JUST TRY GETTING GOOD MACHINE'S PARTNERS IN A room at the same time, let alone getting them to sit down, speak coherently, and not all at once. Just try getting them to remember what official capacity the company had on their dozens of movies over the past 10 years, or even in what order the films were made, or when and how they met. Time floats away. Details get jumbled. The phone rings, and rings again.

The only certain fact is that even though they met long before and had worked together, Ted Hope and James Schamus incorporated Good Machine as a film production company in December 1990. They remember that because they should have waited to go official until after the first of year, thus avoiding expensive corporate taxes due for 1990.

"That was one of the biggest mistakes we made," Hope notes wryly.

A decade later, the company is afloat nevertheless and on a roll. And it's no little twist of fate that has the company's future hinging on the same equation that got it off the ground in the first place: Hope producing plus Schamus writing plus Ang Lee directing.

Good Machine has worked with other directors, of course, many of them first-timers and then repeat customers. Some of them have even had as good a run as Lee, like Todd Solondz, Hal Hartley, Nicole Holofcener, and Ed Burns. But from almost the very beginning, Good Machine has been about more than just the filmmaking passions of Hope, the NYU film school grad with a penchant for guerilla productions, and Schamus, the Columbia film professor and screenwriter who is known as a Class A talker. It has also been about Lee, who has been with them all along and prompted the company to grow at key moments. "We grew up together," Lee says.

It was Lee who came to the company in their second month of operation with a $350,000 grant from the Taiwanese government for a strange little film called *Pushing Hands* and nobody to help him make it. Now Good Machine is putting its hopes on another strange little movie from Lee, this one a $10.3 million Chinese-language myth called *Crouching Tiger, Hidden Dragon* that could turn out to be the company's biggest financial and critical success.

"We've had to keep up with Ang. And that's not just artistically," says Schamus. "But also on the business side, making sure that the context in which Ang makes his movies is the appropriate one from a business standpoint and from a philosophical

one. It's funny, one of the things I'd say is a measure of where the company has gone is that we've been able to accommodate the increasingly complex demands of a director like Ang as he gets better and better and better."

Sound too self-effacing? This is what Hope and Schamus signed up for. They teamed up so they could make movies, not build an empire, and they have run their business accordingly. "The initial idea was to make as many quality films as we could," says Hope. "And it was through the service work—the actual production work—that people realized we were into movies and scripts," adds Schamus. "With Ang and others after that, we started moving into development and packaging and shaping films from beginning to end."

And if they were faced with the choice of becoming rulers of a vast conglomerate, but no longer having time to write or hash out the daily details of a movie, they'd walk away. Also, if faced with the prospect of selling to a larger entity—something they are offered often enough that they have to have a lawyer on retainer to field offers (the latest sales rumors being about Intermedia)—they'd be hard-pressed to work for hire.

"We're at this weird threshold—where we probably want to stay for the rest of our lives, by the way—where capitalism forces you to jump into the next bigger hoop where you either drown or manage to claw your way up. Or you shrink and die because the scale at which you have to work is too big," says Schamus. "What we've tried to do is make sure that the scale of each film we work on remains appropriate to what its commercial expectations are so we can maintain an infrastructure that's capable of dealing with those small, handmade films."

As if to prove the point about their motives, it's impossible to get Hope, now 38, and Schamus, 41, to talk about the past 10 years in any chronological sense. They don't mark time by years or even by the usual industry rhythms of film festivals and awards shows, plotting their time between Sundance, the Academy Awards, Cannes, and Berlin. Hope and Schamus think in terms of the movies, and only the movies.

FOR THOSE WHO ARE COUNTING, GOOD MACHINE'S FIRST OFFICIAL production was a 45-minute short by Claire Denis called *Keep It for Yourself*. At that point, basically all Good Machine had was a name (from the espresso machine in British director Jon Amiel's *Queen of Hearts*—"It's all about the caffeine," Schamus tries to explain). They had no address, no staff, no salary, no reputation. Well, no reputation as a company. Hope was making a name for himself working as a producer for Hal Hartley, and Schamus was climbing up the ladder with producer Christine Vachon. For the first few months, they worked out of the production offices of whatever project they were doing at the moment. Then they had one very good day, one of those apocryphal tales that whether true or not captures the spirit of the times.

"The Gulf War going on, I was putting all of my energy in the company because my girlfriend left me," says Hope of an early day at the end of January in 1991. "We just wrapped *Keep It for Yourself*. James went to Sundance because [Todd Haynes'] *Poison* and [Hal Hartley's] *Trust* were playing. I wasn't even cognizant of what Sundance was at the time. But that day, *Poison* won the grand prize and *Trust* won the screenplay award. While I sitting there finalizing our first cost report, and I heard this noise behind me. A man was standing there. He said, 'I'm Ang Lee, and if I don't make a film soon I will die.' I still had a broken heart, but I felt like a man on top of the world."

"The story gets more legendary as time goes by," Lee says, as quietly as always. "I didn't have two scripts under my arm. But I had gone six years without a job. I had a little money to make a film and I needed a line producer."

Hope had actually been trying to meet Lee for years, ever since he was in film school and saw Lee's student film. He had tried to reach Lee's agents, but had been rebuffed. Hope says when Lee walked in the door with the scripts for *Pushing Hands* and *The Wedding Banquet* under his arms, all he could do was say, "Ang, I've been trying to meet you for ten years," and then sit down and talk to him about getting to work.



The three partners of Good Machine (l to r): James Schamus, Ted Hope, and David Linde

They shot *Pushing Hands* first and made it simultaneously with a Swiss film by Dani Levy, *I Was on Mars*. At first neither film went anywhere commercially. *Pushing Hands* played at the Berlin Film Festival that summer and was well-received in Taiwan (mostly because Lee actually made the film and didn't just walk away with the government cash like others, says Schamus), but it wasn't released in the U.S. until after Lee's next film was a hit.

THE WEDDING BANQUET KICKED INTO PRE-PRODUCTION AS SOON as *Pushing Hands* wrapped. The second of Lee's trilogy about fathers coping with the modern world that concluded with *Eat Drink Man Woman*, it didn't look like it was going anywhere at first either. Without even getting to see the print, Hope and Schamus packed it off to Berlin. The distributors who saw it there called to say thanks but no thanks. "They said that it was absolutely uncommercial. It's a gay, Chinese-language green-card comedy of marriage and remarriage. What were we thinking?" Hope says.

This is just the start of another apocryphal tale. Good Machine, which had grown to have two employees by then and was housed in a skanky office on West 25th St., was in danger of going under. Hope says, "We only had $2,000 left in bank account. We said, well, fuck it, we'll spend the $2,000 to fly ourselves and Ang to Berlin. When we got there we got a phone call that the press screening had just ended and the whole audience had stood up on their chairs and gave a standing ovation

for five minutes."

The Wedding Banquet went on to win the Golden Bear, do $3 million in initial sales, and get nominated for an Academy Award for best foreign film. All that, Hope points out, for a film that cost well under $1 million.

The Wedding Banquet did more than just fill Good Machine's coffers with enough money to run the company for a year. It also set them up with a business model that would sustain them for the next five or six years and get them to the next level of growth. The key was selling their own films, at least internationally. But that meant taking on more employees. At that point, Good Machine had Mary Jane Skalski, who was the office manager (and former AIVF membership director), and



Good Machine got a taste of studio politics with its Civil War epic, *Ride with the Devil*.

Anthony Bregman, an enthusiastic intern. In the next few years, the staff would grow to a dozen—even as the infrastructure stalled.

"We had six phone lines, they'd all light up when somebody was using them. The problem was, of course, that there were more people than there were phone lines," Schamus says, thoroughly enjoying a story about the poor days. "Whenever you finished a phone call, you'd have to hang up really fast and then pick up again, because somebody would be waiting for the light to go off. When you did that, you'd hear somebody out in the other office screaming, like 'Oh fuck.' "

"Because the goal was never to be rich, they kept the overhead so low for so long," says Skalski. She adds, "Even today, nobody cavalierly sends out a FedEx. One thing that nobody realizes is that James and Ted had good timing and a lot of luck, but they also made huge sacrifices. They put everything back in the company when they could walk away and do their own stuff, make money, and not have to deal with this company and manage the work of other people."

Skalski is still around Good Machine, even though she is now just using an office to run her own production company. Bregman is currently Good Machine's vice president of production. Another employee who came on after Good Machine got some extra cash from a first-look deal with Fox Searchlight in 1996, Anne Carey, is senior vice president of development.

By the mid-'90s, Good Machine was in the midst of what might be called its Sundance era. Nearly every film they produced with a first-time filmmaker ended up at the festival and usually ended up doing well. Tom Noonan's *What Happened Was...* won the grand prize in 1994, Ed Burns' *Brothers McMullen* won in 1995. Then the company had a string of solid base hits with Nicole Holofcener's *Walking and Talking*, Bart Freundlich's *The Myth of Fingerprints*, and 1999's *The Tao of Steve*, which won a special jury prize for acting. Even more than Lee's films, these established Good Machine's taste in the marketplace. Hope and Schamus go for understatement rather than brio, wittiness over violence, and quiet family drama over dysfunction on a grand scale.

Except, that is, for Todd Solondz's *Happiness*, which was full of brio and dysfunction and a little violence, too, in the form of pedophilia.

Christine Vachon is Solondz's primary producer, but Solondz says he originally got Hope on board because he liked him, and then he liked what Good Machine was able to do because of its reputation. It's just a little example of how Good Machine works whatever little piece of a production that fits with its skills. Vachon is a big fan of Ted Hope's, but says she isn't as happy dealing with Good Machine as a corporate entity. She has kept her own Killer Films a small producer-driven company so it could stay flexible and stay alive. "Producing itself is a difficult way to make a living," Vachon says. "But unless it's all you do, you do less of it."

Hope says he finds it interesting how his business differs from Vachon's and from the venture of another guy he started out with in the small world of New York independent film. Larry Meistrich, who was a production assistant for Hope on Hal Hartley films, later started The Shooting Gallery. "All three of us formed what hadn't existed up to that point—producer-anchored, director-driven companies. Previously most producers in New York were stand-alone or dedicated to one filmmaker, like Rollins and Joffe [working with Woody Allen] and things like that," Hope says.

But with all of Good Machine's successes with mid-level independent films and confidence about where it stood in the industry, they were not quite prepared for the role they were asked to take on with *Happiness*. They originally joined on just to co-produce with Vachon, with Good Machine handling some of the financing through international sales. But when the movie got an NC-17 rating, October Films' new parent company, Universal, refused to go through with the distribution deal.

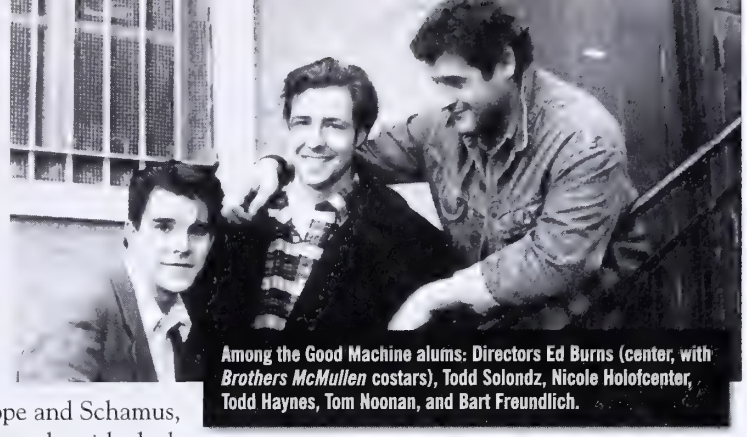
"We were able to borrow the money to buy it back and distribute it ourselves," says Hope. "Producing with us means we will do whatever is necessary. We will take that through to the very end."

"It was a learning experience, but I don't know that they'd want to do it again," says Solondz, who was happy enough himself to sign on Good Machine for his next film, which just wrapped and is as yet untitled.

"We now put in our contract that if films are going to be dropped by their distributors, we have first and last option to buy the film back. I'm not going to make a film and give up on

PHOTO: JOHN CLIFFORD, COURTESY GRAMERCY PICTURES; OPPOSITE: COURTESY FOX SEARCHLIGHT

it," says Hope. "But I developed a profound respect for what distributors do in a way that I couldn't have strictly as a producer. That said, it was the right decision. Faced with that decision, I'd do the same thing again, but I'd work harder to make sure it didn't come to that."



Among the Good Machine alums: Directors Ed Burns (center, with *Brothers McMullen* costars), Todd Solondz, Nicole Holofcenter, Todd Haynes, Tom Noonan, and Bart Freundlich.

One way of insulating Good Machine, or at least Hope and Schamus, from having to deal too intimately with deals like the *Happiness* one was to bring on board somebody to handle that side of the business. Miramax's David Linde came in as a partner in 1997 to head up the international sales division, Good Machine International. When they started to meet with distributors about selling films, Hope and Schamus had their first realization that they had a real name for themselves in the marketplace beyond just the film festival circuit.

"They all knew who Good Machine was. They were aware of the level of the taste and it allowed us to get in the business much more quickly," says Linde. "They said, we know who you are, and we trust you."

The company was still small at that point, a dozen people crammed into the office still on 25th St. But they would soon expand and move to their current space, a crisp, open two floors along the north border of Tribeca. Now there are close to 30 people at the company, with space for Ang Lee as well.

Good Machine International brings even more films into the fold. It offers opportunity, like being able to co-finance a film like Lee's *Ride with the Devil*, but it also brings up a little more confusion about just what role Good Machine has in any particular project.

Basically what the distinctions come down to is Hope and Schamus' level of involvement in a project. If Schamus just helps out putting together some financing for a project, like he did with Todd Haynes' *Poison*, then the Good Machine name doesn't go on the project. None of Hal Hartley's films carry the logo even though Hope worked on them. For Good Machine to put its name on a picture, Hope says, they have to be with it from the beginning: "The title 'producer' isn't warranted unless you are the person there from the beginning to distribution."

That said, the fact that there is no Good Machine logo on Lee's *Sense and Sensibility*, which was produced by Columbia Pictures, is not quite an oversight. "We were still the small guys on the block in terms of L.A. then," says Schamus. "We were a non-entity." (In fact, Hope had never even been to L.A. until 1993 when *The Wedding Banquet* was up for its Academy Award.)

Sense and Sensibility was an example of how Lee pushed Good Machine along to the next level, working with a major studio for the first time. "They very graciously worked out an agreement as to how and why I was a necessary part of that equation," say Schamus. "For me and Ang it was the best introduction to studio filmmaking, because there was nothing cynical about it."

But when they tried to repeat the studio magic with Universal for *Ride with the Devil*, it didn't work out so well. The ambitious project about the emotional damage of the Civil War ended up floundering at the box office and had a hard time with critics, too.

"We pitched the movie really believing in it and then found ourselves in this morass of studio politics," says Linde, who notes that they went through four presidents of production at the studio while the project was being made. And he adds that by the time the film was ready to be released, the budget was so low compared to everything else in the Universal pipeline that it got virtually ignored. "It was creatively disappointing but professionally a great education, which makes you just feel kind of mixed up, sad, and glad at the same time," says Linde.

GOOD MACHINE LEARNED ENOUGH FROM THOSE EXPERIENCES TO try to get it all right for *Crouching Tiger, Hidden Dragon*. They went with two divisions of Sony, Sony Asia and Sony Classics, for financing. And they are keeping their expectations as low as they can for a film that wowed critics and audiences at the Cannes, Toronto, and the New York Film Festival and has 'box office' hit written all over its *Matrix*-like fight scenes (which were also choreographed by *Matrix*'s Woo-Ping Yuen). "We have really fought to keep our expectations reasonable on this. It looks like such a breakout gigantic monster hit, but we've never tested those waters with a Chinese-language movie before," says Schamus. "The reality is that the movie is in Chinese," says Linde. "It's still an Ang Lee movie in Chinese, you know, so we're going to keep our expectations reasonable," says Hope, two months before its theatrical release.

Overall, they say they aren't looking for the big score. They are still doing exactly what they've been doing all along, which is playing it by ear. "What's great about our inability to answer the question of 'what's upcoming on our slate?' is that far from being a measure of confusion, it's a measure of being able to do what we want to do," says Schamus.

Hope lays out the three films he's worked on most this year as being indicative of the Good Machine way. One was the Todd Solondz film. Another, *Human Nature*, written by *Being John Malkovich*'s Charlie Kaufman, he says was designated one of the best unproducable screenplays by *Entertainment Weekly*. *In the Bedroom*, directed by actor-turned-director Todd Field, got a similar honor from *Premiere*.

So what does the future hold?

Schamus says, "All I can tell you is that Good Machine will be around in three months' time."

Beth Pinsker is an associate editor at Inside.com and was previously a film critic at the Dallas Morning News.

"A Producer at Heart"

A CONVERSATION WITH PBS'S NEW PRESIDENT, Pat Mitchell.

BY PATRIC HEDLUND

SHE'S A WOMAN IN A HURRY. PAT MITCHELL, PBS' FIFTH PRESIDENT/CEO, is on a whirlwind marathon, jumping from airplane to meeting room to lectern and back to the tarmac to jet to the next stop. Her goal is to visit with each of the nation's 346 public television stations before the end of her first year as the first producer to hold this job. From Anchorage to Miami Mitchell brings a new message about the digital future for public television.

"Content is king," she states in a unique accent of soft southern sounds wrapped around crisply focused ideas. "Content is the key to the future." It is no accident, she says, that a hands-on producer has taken the helm just when digital conversion, DBS, and technologies like TiVO hurl new challenges to the ability of public television to hold its audience. As commercial media mergers narrow the diversity of broadcast dialogue in the U.S., public television's mandate becomes all the more urgent. Mitchell's race is to recapture the trust of producers, member stations, and the audience that PBS will deliver "the strongest, most impactful, and most distinctive content on every platform." She calls for "talented, courageous, and concerned producers to bring their work and their passion to PBS."

The Georgia native laughs easily and nibbles peanuts during our interview seven months into her mission, but the layering of energy, experience, and commitment that she brings to her new job leaves a powerful imprint on the sunny fall afternoon.

You took your job at PBS in March, the same month the "Breadcrumb Trail" article appeared in this magazine, in which I tried to disentangle the maze of interlocking organizations that is our nation's public television system.

Yes, quite literally, the first day, the first hour, on this job I read it. A lot of people were talking about it. So I took it into my first meeting with my programming team and said 'Look, there are a lot of questions here, and we need to answer them.' I took it as a roadmap for our conversations in the beginning, a guideline to things we need to do better

It was intended to be a roadmap for producers.

And as someone who had been a producer, all the things you talked about have been my own experience.

What were your experiences as a producer?



COURTESY PBS

I've had two different independent production companies which I started from scratch and ran myself. The first was called Pat Mitchell Productions, and I had one partner. We sold a show into syndication, so we had 115 people working for us at one point, and when that show went out of syndication, we went back to being a two-person deal.

What was the show?

Woman to Woman. My partner and I took an idea based on *Woman to Woman* and sold it to NBC. Then I formed a company with four other documentary filmmakers. We had this idea, called *Century of Women*, which we had taken to PBS first. We never got an answer back from PBS actually.

When we got the idea of doing documentaries on women and children's issues, my partners and I assumed we'd end up working for PBS all the time. We thought, 'We're going to do these serious, issue-oriented documentaries—where else are we going to sell them?' We had all worked at the networks, we knew we weren't going to sell them there.

Lifetime and such hadn't started yet. We were ahead of the cable channel curve. Finally somebody said: 'Why don't you take it to Turner?' I didn't even know Turner *made* documentaries. They were doing 400 hours a year when I came on board! So my experience is as both a producer who ran two small companies and as someone who ran a $40 to $60-million budget when I was at Turner. [The films Mitchell commissioned while in this position won 44 Emmy Awards.]

You had also been president of CNN Productions and Time, Inc. Television for several years when you were approached about heading PBS.

Yes. There has never before been a President & CEO at PBS who's a producer. There's never been anybody in this job who knows what it's like to do a [production] budget, to manage online production and to be out there finding the funds to produce programs. I have done all of that, from 'I've got a great idea,' to five years later finally cobbling together all the funding it takes to get it done.

As a producer I'd gone to PBS and to PBS member stations, and frankly I never could figure it out. See, I didn't have a "Follow the Breadcrumb Trail" map, and that's why after 25 years in the business I never worked for PBS. One of the first questions the PBS Search Committee asked was: 'We looked at your credits, and you've produced documentaries for all sorts of people; why never for PBS?'

I said, "I think that's a really good question. . . ."

Why do you feel it's so important to have a producer's sensibility leading PBS now?

In that first meeting I asked them the questions you raise in your article from the point of view of my own personal experience. When I approached PBS originally, I was pretty informed. It was before I'd worked for Turner, but I had some credits. I certainly wasn't an unknown person walking in the door. I said, "Look, why did I never get through the maze of PBS? Why didn't I understand as an independent producer what the relationship was between member stations that produced, and whether I needed to *have* a member station go in with me? Where was the avenue in for independents? And why, now, does every producer I meet say 'I've had a proposal there for eight or nine months and still have no answer'?"

I think you'll be surprised to discover how much I'm really a producer at heart. That is what motivates everything I do. Clearly I'm going to be looking for ways to get the absolute best, most interesting work on PBS.

What do you think they are looking for from you?

Without being critical of what happened before, there is a different awareness now—at the top—of how this process needs to work to bring in the best talent, the best ideas, the best projects. At the end of the day, all of our other challenges are going to be based on whether we have the best content—for broadcast, on-line, and every other distribution platform. Content is king.

I'm committed to finding ways to get the absolute best, most interesting work on PBS. I think they believe that not only do I know how to find the best people and get the process working so it's friendly to the creative community, but that at heart I care deeply about the kind of work PBS ought to be doing, in a way that is true to our mission. I'm not going to do it in a way that would work on Fox, for example. If we don't have the best content, what else have we got?

What is the job like so far?

First I needed to find out, 'Okay, what's going on here?' I looked at what was going on in Alexandria, Virginia [PBS headquarters]. Now I'm devoting much of this first year to going out to meet the member stations. It is my "Listening Tour." I kept hearing from our stations: "We don't really understand how the programming is getting commissioned." And that's *within the system!*

Exactly. When I told people at the stations that I was making a map to explain how the parts of the PTV system fit together, they said 'Great! *We* need that.'

Here's the good news. The PBS part is going to be completely and totally transparent and on the web. We have a new web site [www.pbs.org/producers] on the home page. When you click on it, the first thing you get is a letter from me which says, "Welcome to PBS and here's what we are looking for. . . ." It describes our whole approach to content. The next thing says, "and here are the people that you'll hear from and relate to." A new senior programming team has been announced.

What have you put in place?

John Wilson, who was the acting head of programming, had been shouldering the burden. And it *is* a burden. Two thousand proposals are coming in over the transom. That begins to explain how papers got piled up on desks. There wasn't any well-defined greenlighting process.

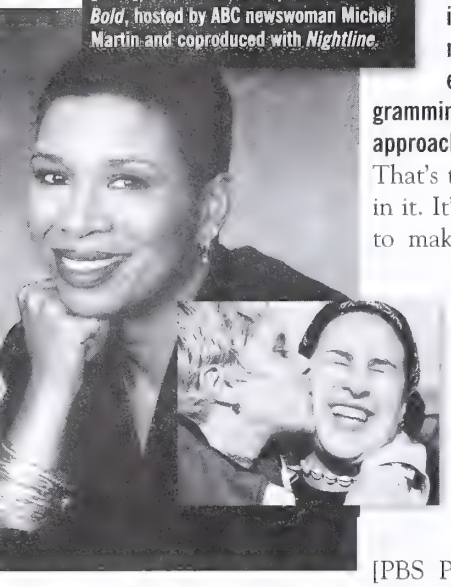
I decided that rather than name a Chief Content Officer—a model we may eventually move back to—right now we need two things: First, we need to open up the process so people see there is an open door—both to our stations and to outside producers. Second, we need to clarify a process that is easier to navigate and from which it is easier to get results.

To make that happen, we need a team with different voices, different perspectives, different experiences, so that we start to reflect that kind of diversity in our content. I've very carefully considered this team and how it will work.

Is the team starting to get its wings?

It's underway. We've been meeting every Thursday and we've already moved things along. John Wilson is the Senior Vice President of Programming in Alexandria, our home office. Gustavo Sagastume is Vice President, Programming, from Florida; Jacoba Atlas holds that position based in Los Angeles. Cindy Johanson, Senior Vice President of Internet and Broadband Services, is also on the team. [Two others have since been added: Alyce Myatt, Vice President, Programming, is based in Chicago, and Cheryl Jones, Senior Director, Program

Development and Independent Film, is the liaison with the independent community and manager of the program submission pipeline described below.]



New programs from or with the networks: R.J. Cutler's *American High* [inset], rescued from Fox, and *Life in Bold*, hosted by ABC newswoman Michel Martin and coproduced with *Nightline*.

Gustavo Sagastume said he's impressed with your team management skill. He was enthusiastic about making programming decisions with a consensus approach.

That's the way we work. I believe in it. It's very hard for one person to make all the decisions about something as important as content. Yet there is one person who must ultimately be responsible, and that's me. But now there is a process in place.

A little more detail on that?

Every proposal has to be submitted in writing [PBS Program Development Office, 1320 Braddock Place, Alexandria, VA 22314; fax: (703) 739-5295]. It can be submitted by email if you want, but a submissions agreement is going to be signed. We were the only media company not requiring a submissions release. It's a great tracking system to know exactly where something is at any minute. It's a way of knowing, 'On July 12 I signed this agreement,' and they shouldn't be sitting there the next July waiting for an answer. They are protection for the producers as well as the company, and I instigated them at Turner. I found them incredibly valuable. At PBS there is an actual greenlighting sheet we are going to use, so now we can *track* how we are making our decisions and evaluate what is working and what isn't. On the web site there are criteria for what we are looking for in every genre.

[Download a release from the web site or call (703) 739-5306 to request a form by mail. Jacoba Atlas, V.P. Programming, L.A., emphasizes that regional V.P.'s are eager to meet with producers face to face, and that even though every proposal is now entered into the central computer for tracking, "I can be an entry point, not a stopping point. I want to see outstanding proposals. Expanding inclusiveness is the goal of the new regional programming team."]

What genres do you plan to use?

Kids is one, News and Current Affairs, History, Biography, Science, Exploration, and Independent Filmmaking, which is not a separate genre but I am assigning a separate content team to work with the independent community to develop new franchises.

Each content team has someone from the programming team as its content manager. But the teams are not just from the programming department; they include our promotion and marketing people, online people, and business affairs people.

Once the senior team has commissioned something, the genre teams take over and manage it through the producer and with the producer. We work together.

A lot of the money the public contributes to local PTV stations is being offered to support the kinds of bravery independents bring to filmmaking. People really appreciate that work.

Not only do I agree with that, I think that is exactly what we ought to be doing. Our mandate is to serve the American public—all of us. That's as many diverse voices as we can find. The Minority Consortia was an attempt to fund a development effort so that Asian and African American and Native American producers could have their own portal. I am a huge fan of *P.O.V.* I'm trying to find funds to continue that strand all year.

That's some of the most exciting work coming through PBS. There are a lot of younger fans with a love of documentary, and *P.O.V.* has some of the strongest content for that growing, young audience.

Absolutely. We have virtually no other way for an eager but inexperienced documentary filmmaker to come onto the primetime PBS schedule other than *P.O.V.* and *Independent Lens*. I'm asking [*P.O.V.*] and some of the Minority Consortia leaders how we can come up with a couple of other umbrella series. There's not enough places for that yet.

I'm pleased to hear you say that.

I think you're surprised to discover that I'm really a producer at heart, and that is what motivates everything I do. Clearly I'm going to be looking for ways to get the absolute best, most interesting work on PBS.

Then let's put an end to this myth that filmmakers can't recognize a bad business deal. It is a violation of the public's trust for PBS to receive donor dollars because of our work, then offer us contracts that make it impossible to survive.

Two issues. First, this mindset: "If we put our PBS logo on your program and air it to our vast PBS audience, how *could* you ask for more?" As if it's impolite to mention we have to pay the rent.

Are you hearing this from PBS in Alexandria or PBS member stations?

Both: "Our logo is a mark of prestige"—even if it means you'll go three years with *no* income from work you have sunk every personal dime into.

Hmm, I've heard that too, but I heard it from . . . I mean I did a project for which I borrowed every dime I could, and A&E said that to me! [*Laughs*]

Aha! So you got the A&E stamp of approval!

I know that story and understand it. This is a very big issue that has developed over time because of the 2001 hours of programming a year being sent to PBS. A lot of it is coming from member stations saying 'We found the money to fund this, now you guys air it. All we want is a national airing." It built up a negative ethos about the work itself: "Well, okay, we'll air it, but we didn't ask for it."

As a result the primetime schedule started to look like a mishmash. No development, no planning. And our audiences started to say, 'Well, where is History? Do you still have Biography? Where is Science?'

We're trying to stop all that. We need to say to all of our

member stations: 'Don't just go out there and make programs that you want to be national without us first talking about it together, because we want to make sure it's funded.' A national airing doesn't come free to PBS. There's promotion, there's marketing, there's satellite time, plus the station relations work, network costs to get it on as many stations as possible.

What is your second issue?

Applying the Station Equity Model contract to Independents.
Do me a favor, will you? Explain the Station Equity Model to me. Every time I ask I get three different definitions. I'm not sure what that really means.

It emerged when Newt Gingrich's politics caused $50 million of CPB allocation to slip down the drain . . .
Yes, it was a very scary time.

Then came Barneygate, revealing that companies were using PBS as a branding and promotion mechanism to sell toys from which PBS did not benefit, so there was all this . . .
Criticism.

And rightfully, but Ervin Duggan with Peter Downey [former Senior Vice President of Program Business Affairs] helped save PBS and the structure. The Station Equity Model was designed to give member stations the best return on their programming dollar *vis a vis* the producing stations (like WGBH) and profitable companies like those producing *Barney.* But independent producers fall into neither of those categories. Duggan's model 1) converted public funds for noncommercial programming into PBS venture capital; 2) paid absolutely nothing for three years' exclusive broadcast rights to indie films; 3) gave PBS equity ownership of indie productions; and 4) threatened the ability of truly independent voices to work with PBS. [*Ed.:* For details, see Hedlund's article in March 2000.]

If we were bakers, consider doing business with a family that says: "Sure, we want your cookies. Here's the deal: you do the baking, we'll put up 30% of the money to buy the flour, then we eat 100% of the cookies for three years without paying anything for them. By the way, even though you're still in debt for the other 70% it cost to buy the butter and chocolate chips, if you happen to sell a few crumbs to somebody else, we are the first in line to gobble any proceeds.
We have to make ourselves producer-friendly in every point of view. We certainly don't want to increase our revenues by taking them away from producers. That makes no sense whatsoever. I can't draw you a model, but I think every case needs to be considered individually.

My position is that we have to find new sources of revenue so producers don't have to fundraise. We are not going to get that from Congress. It's not just sitting in some pool where I can call and say "send the money over, please." I am looking every way possible to get new money. I don't want to have to say to you, "That is a fabulous documentary, but we don't have any money to give you a licensing fee." That's not right. My position is that we have to find new sources of revenue so we can pay what a producer deserves for the work.

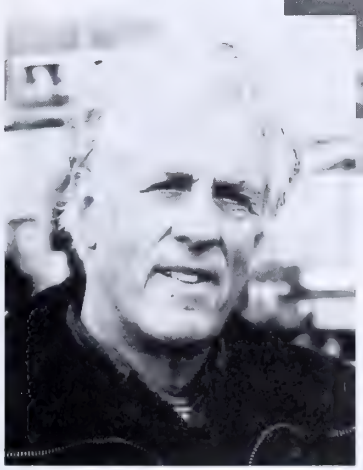
Let's look at the numbers. CPB puts up 15% of the production budget as seed money—in the few projects they help fund—and last year PBS was looking to put in 30% max.
We've kind of taken away those percentages, but the fact is we have a limited amount of money. We are the only public television system in the world that gets less than 20% of its budget from the government. Look at the BBC or NHK or France. It's a complicated situation because, fundamentally, we are a system that was set aside to serve the public, but it's pretty much an unfunded set-aside. [Canada, with 1/8 our population, allocated $800 million to public broadcasting in 1999, whereas the U.S. allocated $250 million]. I want to find more financing from other sources so we can put more money up to fund a project.

Nonetheless, I am so deeply concerned about this because it really does come back to finding the money so that you can be courageous but you don't have to risk personal financial security to get a film made. Finding ways to bring us all together so that we can be that public portal for ideas and issues is what I'm trying to do.

What are you considering for securing more program funding?
Well, we get less than 6% from foundations. Absolutely outrageous. Foundations have never been richer in this country. More of their money needs to be directed toward public television projects. We haven't gone to them with new bold ideas. We need to do that. And we need to find another Exxon-Mobil. Are there no other companies with a social-conscience, for Heaven's sakes?

Who picked up Ken Burns' projects?
Exxon-Mobil is *Masterpiece Theater* and General Motors signed on for Ken Burns' projects until 2003. Is there only one General Motors deal to be made? No, I don't believe that. We have to go out and find them. What I want to do is to help our producers, both in the stations and the ones like you, to come with the big idea. Let's find some new sources of money, because I don't want any producer to spend five years fundraising.





PBS programming in the Mitchell era: Martin Scorsese (above) is executive producing *The Blues*, a 6-part series on blues music directed by a premiere group of feature filmmakers, including Spike Lee, Michael Apted (left), Charles Burnett, Marc Levin, and Wim Wenders.

You've talked about finding other sources of revenue. Are you exploring some kind of partnerships with commercial entities, perhaps HBO?
There are challenges that I'm sure you're aware of, but I think

CONTINUED ON PAGE

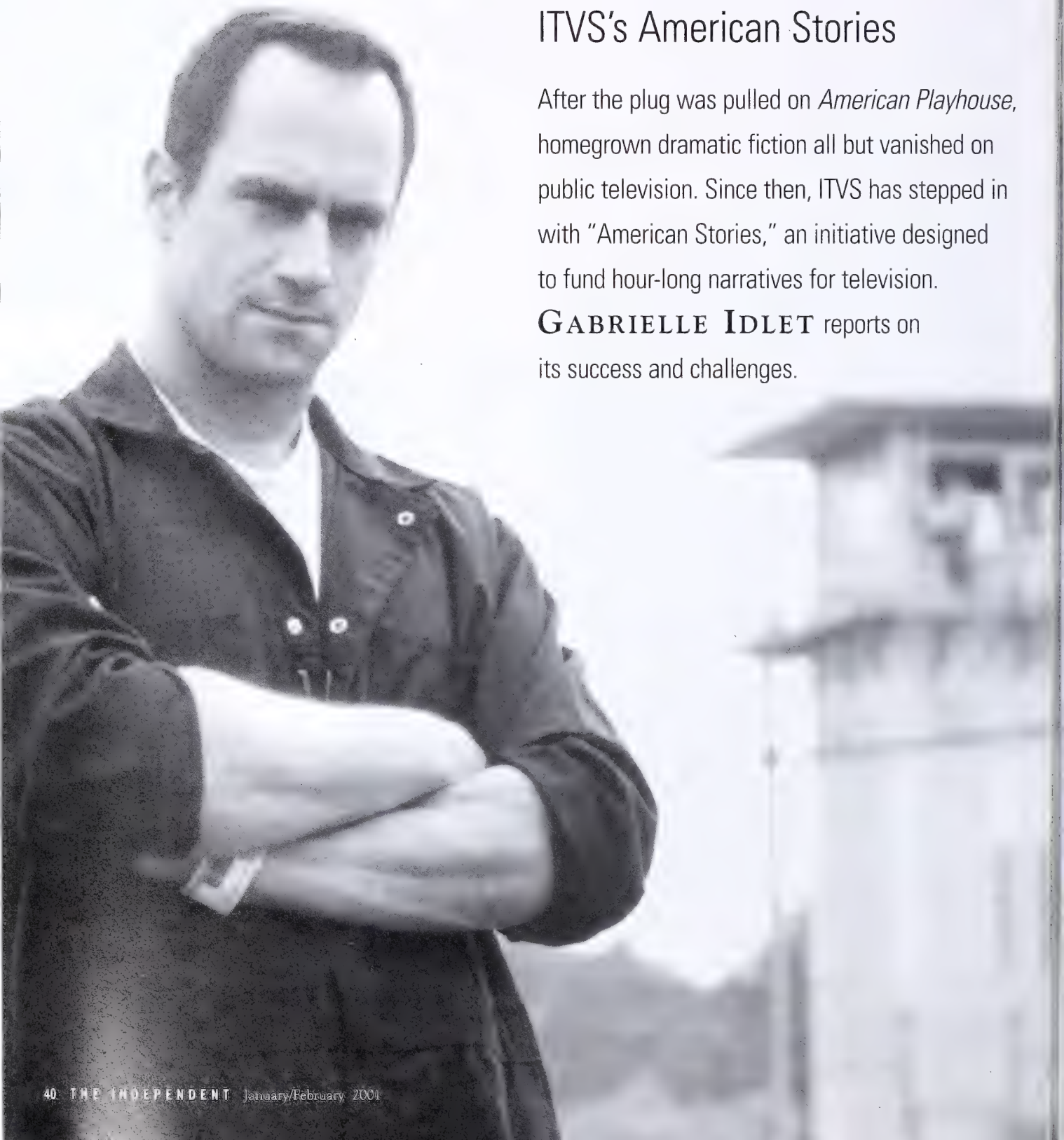
PHOTOS: MARIO TURSI (SCORSESE) & KEITH HAMSHERE

Christopher Meloni in Kelly Anderson's *Shift*.

Dramatic Possibilities

ITVS's American Stories

After the plug was pulled on *American Playhouse*, homegrown dramatic fiction all but vanished on public television. Since then, ITVS has stepped in with "American Stories," an initiative designed to fund hour-long narratives for television. GABRIELLE IDLET reports on its success and challenges.



WHEN YOU WATCH TELEVISION, DO YOU SEE YOURSELF? DO YOU SEE THE KINDS OF PEOPLE YOU HAVE KNOWN, WORKING AND LOVING AND LIVING IN THE WAYS THAT YOU HAVE SEEN THEM WORK, AND LOVE, AND LIVE? DO YOU SEE THE PLACES THAT MATTER TO YOU, THE RURAL COMMUNITIES OR GREAT EXPANSES OF WILDERNESS OR THE DENSE, ENTROPIC CITY STREETS THAT HAVE GIVEN SHAPE TO YOU, YOUR FAMILY, YOUR FRIENDS?

Most likely not, unless you happen to work in medicine or law enforcement or the White House (which, if you're reading this magazine, you probably don't). And while the best television can, on rare occasions, capture the murky complexities of our human lives that transcend vocation, almost never does a TV drama truly mirror our discomfort or confusion or awkwardness, or echo the emotional minor notes that fill our days. For these things, we go to the movies. (Or we purchase cable and find our way to independent films on IFC or the Sundance Channel.)

If, however, you happen to switch on a PBS station in the right town at the right time, you might just find yourself watching an hour-long drama that does all those things, produced by the Independent Television Service (ITVS) through its American Stories initiative. Three have come out this year, and seven more are in the works or awaiting release. Of the ones completed thus far, all have in common the originality of their makers' visions and a vital specificity that comes from being rooted in American region.

Four years ago, ITVS sent out the first of three annual calls asking independent filmmakers to submit applications for either script development or production funding under their new American Stories initiative. The project was designed to fill the gap left by the dissolution of *American Playhouse*, PBS's long-running program of high-quality original drama, which was phased out over time for financial reasons. "At this point, most of the dramatic work you see on public television is British stuff—*Masterpiece Theatre*, *Mystery*, or what I'd call period pieces by dead authors," says David Liu, executive in charge of programming and development at ITVS. "With American Stories, we were looking to find a whole range of voices, *contemporary* voices, filmmakers willing to take creative risks in any shape or form."

So in 1997 ITVS let it be known that they wished to fund a handful of narrative projects intended for public TV broadcast to the tune of $300,000 each, and that it would give its filmmakers full "creative, editorial, and financial control of the production." Not a bad proposition. As ITVS's programming manager Richard Saiz puts it, "I mean, can you think of anybody who will give you a whole six-figure budget, where you don't have to raise a penny? It's like manna."

Selected filmmakers were expected to adhere to a couple of basic rules: come in on budget, and don't exceed the stipulated length of a TV hour (56:40). Reasoning for the former is obvious; reasoning for the latter, according to ITVS, is twofold. First, as Liu says, "American Stories was conceived to be a lab," through which emerging filmmakers and documentarians looking to cross over could work in the narrative form. Limiting each project's length would give these artists an opportunity to explore dramatic filmmaking sans the pressures that go along with producing a full-length feature. Second, since its beginnings, ITVS has held as a central component of its mission the aim to bring new audiences to the public broadcast arena. With that in mind, they were adamant that filmmakers gear American Stories projects toward television viewers rather than theatrical audiences.

AMERICAN STORIES WAS NOT ITVS'S FIRST EFFORT TO attract narrative filmmakers. In 1992, four years after the Independent Television Service was established by Congress to fund and present independently-produced programs for public television, ITVS issued a special call for dramatic work. That initiative brought forth its TV Families series, which included work by soon-to-be well-known independents Todd Haynes (*Dottie Gets Spanked*) and Tamara Jenkins (*Family Remains*). In fact, ITVS supports the development of dramatic work through a variety of on-going funding programs and on an individual basis as well. Among ITVS's recent narrative projects are Robby Henson's *Pharoah's Army*, David Riker's *La Ciudad*, and Carlos Avila's *Foto-novelas* series, all of which have garnered significant attention on a national level.

Though many people aren't aware of it, ITVS's bi-annual Open Call invites filmmakers to propose projects of *all* kinds. However, the vast majority of applications the organization receives tend to be aimed at documentary funding. A full 80 percent of March 2001 Open Call submissions were for documentaries, while only six percent were for dramas, with the remainder made up of animation, experimental, and children's programming. American Stories has been, quite simply, a high-visibility push intended to spark the idea in the right sorts of filmmakers that they ought to consider creating original drama for public television audiences.

Which is exactly what it has done. Each of the three annual calls for American Stories production proposals yielded over 30 submissions, roughly double the dramatic submissions each Open Call brings in. Applications for script development funding neared 100 submissions each time. (ITVS has funded a total of 10 scripts for development through the initiative, three of which it has optioned to produce.) A perusal of the five American Stories projects available for viewing at press time suggests that the initiative has succeeded in inspiring an engaging range of productions, works deeply grounded in the diverse environments from which they come.

Andrew Garrison's *The Wilgus Stories*, for instance, offers us a view of life in Eastern Kentucky that goes a long way toward inverting patronizing stereotypes of Appalachian coal mining communities (perceptions that emerged, in part, from some of the ethnographic documentaries that put the region on our nation's cultural map during the 1960's War on Poverty). Tender, complex, and deeply intelligent, *Wilgus* is a coming-of-age drama told in three parts.

"I had worked for years in documentary, producing my own

ALL PHOTOS COURTESY ITVS



Ned Beatty in Andrew Garrison's southern trilogy *The Wilgus Stories*.

work, and shooting and taping sound for other people, and I was interested in trying fiction," says Garrison. "I didn't know whether I could do it or not." Garrison made *Wilgus*'s first section as a stand-alone short a decade ago. He then went hunting for funds in the hope that he could generate several other cinematic chapters to the piece and form an unusual sort of feature; as it happened, ITVS funded the film's second section as part of its TV Families program. Under the American Stories initiative, ITVS covered final production costs for the film's last section and took on the work of marketing and distributing the trilogy to programmers.

The Wilgus Stories exemplifies the initiative's greatest strength—its aim to support authentically American stories in the form of innovative dramas. "With ITVS, I made the argument that this part of the South doesn't usually get seen and handled in this way," says Garrison, "and also there's a class element. We don't often see working people speaking for themselves." Adapted from Gurney Norman's novel *Kinfolks*, the film has the quality of being intermittently quiet in the same way that the best literature leaves "white space" for leaps of thought from readers. *Wilgus* encourages us to consider—and thus begin to understand—these particular fellow Americans.

Some 2,000 miles to the West, the San Francisco-based Jim Mendiola had made a short, *Pretty Vacant*, and was developing a one-act play related to the legendary Texas tale of Gregorio Cortez, when he saw the American Stories call for submissions. His resulting ITVS-funded film, *Come and Take it Day*, tracks the efforts of a group of contemporary Chicano restaurant workers to find the buried silver offered a 100 years ago for the martyred Mexican American folk hero's capture. As much an exploration of the corrupting lure of assimilation as it is a modern treasure hunt, the film, currently in postproduction, raises questions of identity and responsibility to one's history. Beyond that, Mendiola has sought to present public television audiences with multilayered Chicano characters—fully realized people whose interests roam from politics and social change to the intricacies of pop culture on both sides of the border.

Says Mendiola, a curator of Chicano cinema who writes on film for the *San Francisco Bay Guardian*, "The great thing about public television is that everyone can potentially tune in to it. You don't have to have cable." With *Come and Take it Day*, Mendiola hopes to reach "regular PBS viewers who have an idea of what Mexican Americans are like—and this will totally challenge their thinking on that—as well as every Mexican-American or Latino with a TV, who'll see that there's something on public television for them."

Other works range widely in content and style. Kelly Anderson's *Shift* follows the slender thread of a romance between a prisoner and a waitress in bleak, suburban South Carolina, while producers Bruce Kuerten and John DiJulio and director Rudy Gaines' *The Cracker Man* explores a woman's love for her 100-year-old grandfather in rural Alabama. Andre Degas' *The Kitchen* examines the cultural and generational battles between an Egyptian immigrant shopkeeper living in New York City and his musician son, and Michael Hacker's *Guide Season* focuses on the struggle of a Montana hunting guide to hold onto a disappearing way of life in the face of societal and environmental change. These are smart films, and even where they are wet behind the ears with the relative newness of their makers, they do something important: they introduce us to slivers of American experience not regularly shown on television. They reflect real people—if not ourselves, then others around us; if not those we've encountered, then those we might easily come upon if we were to travel any distance in our own country with an open heart and a cocked ear.

SO, ARE THESE WORKS MAKING IT TO A PUBLIC TELEVISION STATION near you? Of the three that have been broadcast thus far, all were offered to PBS for national hard feeds—and all were declined. (With hard feeds, stations generally air the show simultaneously with the feed and take advantage of its national promotion.) *The Cracker Man* was accepted as a PBS-Plus feed (which offers a soft feed at off-hours; in this case, stations generally tape a program, then broadcast at their discretion during a month-long window). As of late fall, *The Cracker Man* has had a decent run with 299 air dates, most of them around the 4th of July (the holiday during which the film takes place). *The Wilgus Stories* and *Shift*, which were offered to stations directly by ITVS after PBS refused them, have had 45 and 20 airings respectively. *Guide Season* was declined by PBS and was set to be offered to stations by ITVS in November, as this issue went to press. With only three of 10 works as of yet out in the world, it's too early to draw conclusions about the relative success of their programming. Nonetheless, it appears that both national and local PBS programmers have been less than universally receptive to these works. What's the story?



Urban Tejanos go after the fabled treasure of Gregorio Cortez in Jim Mendiola's *Come and Take It Day*.

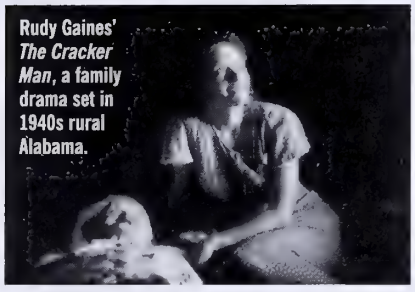
Says *Wilgus*'s Garrison, "Part of the problem with ITVS—and I love ITVS—is that its own mission makes it difficult: If you're serving underserved audiences, then you're making material that not everybody wants to see. So these program directors look at this, and many of them say, 'we don't have an audience for this.' " Lois Vossen, ITVS's director of broadcast distribution and communications, adds: "I empathize with the programmers. Of course, there's the public and then there's the public television audience, which is a totally different thing. The programmers would love to serve the larger public, but their demographics are white people between the ages of 40 and 85," she points out. "ITVS is trying to expand who turns on public television, and programmers understand that and welcome that, but they're still trying to serve a core audience that's basically sending in their pledge every month."

"I'm not that happy with the carriage of *Shift*," remarks Kelly Anderson. "[But] I actually feel good about ITVS's marketing

PHOTOS (L TO R): SCOTT OLIVER, JOHN WALSH, KENT EANES, KEITH JOHNSON AUDREY HALL

of it. They put it out there. And the film did okay festival-wise. It premiered at Rotterdam, and it did a number of festivals in the United States. I just don't know how dramas find a home at PBS."

Arguably, because the films are not presented as parts in a series, they can have a difficult time making it through the programming labyrinth. As Anderson puts it, "One-time airings is a hard context for this kind of film. I think *Shift* would have lived well with a group of dramas, because it's a little bit less traditional. This is just my guess, but it might have been hard for programmers to understand it."



Rudy Gaines' *The Cracker Man*, a family drama set in 1940s rural Alabama.

But Scott Dwyer, program director at San Francisco's KQED, suggests that the opposite has been true in his experience. "It's easier to schedule them not as a series, but instead as individual shows." Dwyer, who has aired all three American Stories films available so far, notes that dramas from *American Playhouse* and documentaries from PBS's *P.O.V.* series, for example—both of which carry with them the brand and visibility of their series names—have done just as well when broadcast as stand-alone shows as when aired in a series time-slot.

According to Vossen, ITVS did in fact aim to offer the initial three American Stories films as a series to public television stations, but feedback from programmers indicated that they wouldn't be likely to broadcast them as a group, given their distinct stylistic differences. Indeed, echoes ITVS's Liu, "American Stories has produced some very interesting things, but nevertheless they do cause some problems for programmers because they don't fit in existing boxes; they are all one of a kind."



***The Kitchen*: A son defies his Egyptian father's wishes in Andre Degas' New York-set drama.**

ASK AROUND, though, and everyone seems to wish there was more American drama on public television. Says Gayle Loeber, who served as ITVS's director of marketing before moving to NETA, a public television association of member stations, "There just isn't much narrative work on PBS. *Masterpiece Theatre*, sometimes *Great Performances*, a few of the new initiatives that are coming through, but for the most part there isn't much." In part, Loeber stresses, this is due to the fact that dramatic work is so much more costly to produce than documentary.

"There's a perception that PBS has all this British drama, but where's the American work?" PBS spokesman Harry Forbes agrees. "The reality is that Exxon–Mobil has fully underwritten *Masterpiece Theatre* for all these years, so it doesn't cost PBS a cent. That's why there's been a consistent presence of British drama, and a less consistent presence of American drama. American drama is just very, very expensive."

But worth it, believes *Shift* director Anderson. "Why should I have to pay $4.95 a month to get my Sundance Channel Sundays," she wonders, "when it seems to me clearly that this is the kind of work that should be on public television? It's innovative, it's experimental, it's different, it's new voices—I mean, it's everything that PBS is about."

Many are hopeful that PBS's high-powered new president Pat Mitchell, who hails from the cable broadcasting arena and, it so happens, sits on the board of the Sundance Institute, will push for more dramatic work. [See interview page 36.] "Because Mitchell's a producer, she may be bringing a different sensibility to that side of it," says Loeber.

Indeed, PBS has been involved in the development of several new dramatic series that are aimed at replenishing the public TV landscape with narrative work based in the U.S. *Exxon–Mobil Masterpiece Theater's American Collection*, a series launched last fall through a partnership between the BBC, WGBH/Boston, and Alt Films, aims to generate high-quality drama drawn from stories by U.S. authors like Langston Hughes, Henry James, and Tennessee Williams. Another series, WNET New York's *Stage on Screen*, produces theatrical work for public television; its first program, *The Man Who Came to Dinner*, was broadcast live last October. And from KCET in Los Angeles, *PBS Hollywood Television* is creating character-driven dramas and comedies, shot on a sound stage in a style reminiscent of Hollywood's Golden Age.

A hunting guide attempts to reconcile his life with changing social attitudes in *Guide Season*.



"We have long felt the need for an increased presence of American drama on PBS," Forbes notes. "And, though American drama is the most expensive of programming forms, we think these new series will go a long way towards plugging that hole."

As for American Stories, says ITVS's Liu, while the remaining selected projects take shape and find their way onto public television, ITVS has placed the funding of new work on hold so that it can evaluate the program. Liu anticipates that the organization will issue another call for dramas sometime this summer or fall. And whether or not the bulk of the American Stories films enjoy widespread programming on PBS, the Independent Television Service remains committed to fighting the good fight. "What I always remind myself and my staff is that we're here to change public television," says Vossen. "If everything we did was embraced, then we wouldn't be funding all the right things. We're pushing the envelope."

A fiction writer and arts journalist who has published in such magazines as Us, Penthouse, *the* Indiana Review, *and* Filmmaker, *Gabrielle Idlet was the Sundance Institute's first Writer in Residence.*

FAQ & INFO

DISTRIBUTOR Profile

SHOOTING GALLERY ENTERTAINMENT

BY LISSA GIBBS



Chairman of Shooting Gallery Entertainment Larry Meistrich

(r) Shooting Gallery Films President Eamonn Bowles.

Shooting Gallery Entertainment,
609 Greenwich St.,
New York, NY 10014;
(212) 905-2001; fax: 905-1789;
www.shootinggallery.com;
contact: Larry Meistrich,
Chairman/CEO

What is Shooting Gallery Entertainment?
Shooting Gallery Entertainment is a film, TV, music development/production/distribution company.

Who is Shooting Gallery Entertainment?
Shooting Gallery Entertainment management includes: Larry Meistrich (Chairman/CEO); Stephen Carlis (President); Eamonn Bowles (President, Shooting Gallery Films); Josh Kane (President, Shooting Gallery Television); and Phil Carson (President, Shooting Gallery Music).

Total number of employees:
More than 100.

How, when, and why did Shooting Gallery Entertainment come into being?
Shooting Gallery Entertainment was started for the simple purpose of providing production opportunities, so filmmakers and other artists could tell their stories. Since 1990 we have transformed to all media including film, TV, and music in terms of development and production. We've produced roughly 100 projects for film, TV, and commercial/music video. [For a story on the acquisition of Gun for Hire and other service operations of The Shooting Gallery, see p. 11.]

Unofficial motto or driving philosophy:
To inspire artistic expression and act as a creative developer, producer, and distributor.

When did you start distributing films other than the ones you produced?
We have only been distributing since 1998 and our third release, *I Went Down*, was our first acquisition.

What types of works do you distribute?
Well, as much as possible, we try to distribute films that have a point of view that can connect with an audience. We're not too interested in generic stuff.

What drives you to distribute the films you do?
While everything is ultimately a business decision, whether the film appeals to us personally is the driving force. So much effort and commitment are needed to get many of these films off the ground that we have to be inspired by what we're promoting in order to do it the best way we can. This is a tough business and there are easier ways to make money, but the rewards for success with a film we really care about are pretty incomparable.





Shooting Gallery's latest films: *Julie Johnson* and *A Time for Drunken Horses*.

Are you also involved in co-production or co-financing of works?
We produce and acquire pictures. We also co-produce productions such as the award-winning *You Can Count on Me,* which we produced with Hart Sharp Entertainment, and the upcoming *Love Comes to the Executioner* with Sandra Bullock's Fortis Films. We are co-producing a Sun Records documentary with Middle Fork Productions and WNET/New York's *American Masters* series.

Where do Shooting Gallery titles generally show?
At the top markets that reach the target audiences.

In 1999 you began distributing a package of films twice a year. Can you describe how this works?
The package of films you're referring to is the Shooting Gallery Film Series. What we do basically is acquire high quality films that for whatever reasons have not gotten satisfactory deals for theatrical distribution. We then give the films a two week nationwide theatrical run in 16 cities at Loews Cineplex Theatres. The big plus we have is that we've secured corporate sponsorship to pay for the advertising costs of these two-week runs. This allows us to take a chance on great films and be able to support them with a substantial ad campaign, which is vital in today's incredibly crowded marketplace. We release 12 films a year in this program—six in the spring series and six in the fall. We also have output deals with Blockbuster video and Starz/Encore cable for these films. The exciting thing about this whole program is that we get to release a lot of films that would never have had the chance to get theatrical distribution, and some of them have been among the best reviewed films of the year, and, in the case of *Croupier*, one of the big commercial specialized hits of the year.

What happens if one of those

ALL PHOTOS COURTESY SHOOTING GALLERY ENTERTAINMENT; [illegible]

films is especially popular with audiences? Is it held over?
If the film is well received in the two-week run, it can be held over, expanded, and opened in other cities. This has happened to some extent with every film we've released in the series. If the film works, we have the ability to expand it as much as the market will bear.

Range of production budgets of titles in your collection:
The amount it costs to create art is irrelevant.

Biggest change at Shooting Gallery Entertainment in recent years:
Philosophically, there has been no change. Changes revolve around growing and now reaching markets with specialized releases through our film series with Loews Cineplex Entertainment.



(below) Edie Falco and Aaron Harnick in Eric Mendelsohn's *Judy Berlin*, which kicked off Shooting Gallery's successful screening series.

From *Croupier*, Shooting Gallery's summer 2000 series breakthrough success.

Films and filmmakers you've distributed through this series:
Bob Gosse's upcoming *Julie Johnson*, starring Lili Taylor and Courtney Love; Frank Novak's *Better Housekeeping*; Bahman Ghobadi's *A Time for Drunken Horses* (Camera d'Or, Cannes International Film Festival 2001); Kenneth Lonergan's *You Can Count on Me* (Grand Jury Prize & Waldo Salt Screenwriting Award, 2001 Sundance Film Festival); Mike Hodges' *Croupier*; Eric Mendelsohn's *Judy Berlin*; Billy Bob Thornton's *Sling Blade*; and Bruce Sinofsky's Sun Records documentary, which currently is in production for both television and theatrical releases.

Where do you find your titles and how should filmmakers approach you for consideration?
We mostly find them at major film festivals, but basically wherever films are screened, we'll check them out. Also, from a steady diet of tapes that we solicit. Because we're covering the world's output of cinema with a very limited, yet devoted staff, it's very hard to process the unsolicited submissions, unless they arrive with recommendations or tangible selling elements. It's simply a question of hours in the day.

The most important issue facing Shooting Gallery Entertainment today is . . .
maintaining artistic integrity and high quality in an ever-competitive marketplace.

Where will Shooting Gallery Entertainment be 10 years from now?
According to our lease: 609 Greenwich Street.

What's your basic approach to releasing a title?
Securing a core constituency for the film and building from there. The hardest thing to do is get a film off the ground.

Best distribution experience you've had lately:
Sometimes we put a film out and we can't keep the public away. But often our best efforts are on things that don't work, so it's doubly rewarding when something catches on. That's what happened with *Croupier* last summer, and it kind of reassured me that there still is a substantial audience for complex, challenging, unsentimental films that don't have big stars or marketing budgets that could feed the world's poor.

If you weren't distributing films, what would you be doing?
Considering I've dedicated my entire professional life to creating Shooting Gallery, I've never thought about doing something else.

What would people be most surprised to learn about your company or its founders?
That inside our macho exteriors is a little girl yearning to be free (not really). That our executives are all accomplished ballroom dancers.

Other distributors that you admire and why:
Strand Releasing and Sony Pictures Classics have remained very focused on creative and fit it into successful business models.

The best film you've seen lately was . . .
A Time for Drunken Horses—it's truly an amazing film.

What's the difference between Shooting Gallery and other distributors of independent films?
The one thing I really like about this place is that we're open minded and receptive to ideas that make sense. There is no calcified path to follow—just what's right for each individual film. I think we've got a good track record (and our Film Series is emblematic of this) of coming up with smart ways around the hurdles.

If you could only give independent filmmakers one bit of advice it would be to . . .
do your homework. This industry is not a charity. It's the business of being in the arts.

Upcoming titles to watch for:
Julie Johnson, directed by Bob Gosse, written by Wendy Hammond and Bob Gosse, starring Lili Taylor and Courtney Love. *Better Housekeeping*, written and directed by Frank Novak. As part of the Spring 2001 season of the Film Series, we have *The Day I Became A Woman, Eureka, The Burning Man, The Last Resort* and *When Brendan Met Trudy.*

The future of independent film distribution in this country is one that . . .
is bleak in the short term because of the cost of releasing films, but is bright further down because as broadband develops it will change everything in niche and specialized marketplaces.

Distributor FAQ profiles a wide range of distributors of independent film and video. Send profile suggestions to Lissa Gibbs, c/o The Independent, 304 Hudson St., 6 fl., New York, NY 10013; or drop an email to lissag@earthlink.net.

Lissa Gibbs is a contributing editor to The Independent *and former Film Arts Foundation Fest director.*

ECHO LAKE

BY MICHELLE COE



Doug Mankoff, President

Echo Lake Productions, LLC,
213 Rose Av., 2nd fl., Venice, CA 90291;
(310) 399-9164; fax: 399-9278;
contact@echolakeproductions.com;
Doug Mankoff, President,
Mark Dempsey, Director of Development

What is Echo Lake Productions?
Echo Lake is a film fund for independent features. At the moment, Echo Lake only finances and produces narrative films, as opposed to documentaries. There are two sides to the company: the financing side, which acts like an aggressive entertainment bank, serving the needs of producers who lack some or all of their financing; and the producing side, which options and develops projects that the company will help finance.

ECHO LAKE PRODUCTIONS
production company and film fund for the independents

When and why did Echo Lake come into being?
I (Doug Mankoff) founded the company in 1997 by raising the fund from private investors. The mission of the company is to help make films that matter.

The driving philosophy behind Echo Lake Productions is . . .
that it is possible to invest in films in a smart way. I saw that banks were investing in films. Banks typically avoid risk. I decided to raise a fund designed to take on more risk than banks would take and to charge slightly more for that increased risk. The fund is set up to be somewhat like socially responsible mutual funds. We only invest in films that are about things that matter.

Who is the staff of Echo Lake Productions?
Peter Wetherell is our foreign sales consultant and helps us evaluate projects from a financial perspective. Mark Dempsey is our director of development and helps us evaluate projects from a creative perspective. The company has a long-standing relationship with producer Robin Alper (*Things Beneath the Sun*; *La Ciudad*), who steers a lot of interesting projects our way.

The company is relatively young; what were you and Peter doing before you founded Echo Lake?
I worked for a producer named Michael Nesmith who helped finance indie films such as *Repo Man* and *Tape Heads*. Before that I founded a company called Yearlook/Camp TV that produces videos for schools and camps. I have both business school and film school backgrounds, so I try to examine film financing from both perspectives. Peter Wetherell used to be a foreign sales agent for Columbia TriStar International Television and Entertainment Licensing in Germany.

How many projects do you fund, both as investments and as loans, on average each year?
Two to three.

How many projects have you funded since your inception? What have been the distribution/exhibition paths of those projects?
Echo Lake has funded seven features to date. Our biggest success was the completion money we provided for David Riker's *The City (La Ciudad)*, which enjoyed a limited arthouse release run last fall through Zeitgeist Films and recently aired on PBS stations across the country. We continue to sell *La Ciudad* to foreign distributors. Other projects Echo Lake has provided financing for include *A Dog of Flanders*, which got a pretty wide theatrical release two years ago through Warner Bros., and *Things Behind the Sun*, the new feature from Allison Anders that we co-financed with Sidekick Entertainment, a similar fund based here in L.A.

What is the estimated dollar amount per project (loaned and invested)?
Usually between $500,000 and $1,000,000. This amount can often provide the crucial missing piece for films with budgets of up to $4,000,000.

How many submissions do you receive annually? Out of those, how many do you invest in?
In 1999 we received roughly 1,200 submissions. Of those, we invested money in only four.

What types of projects do you seek?
For both producing and financing projects, the script and the director are crucial. Ultimately, we are looking for projects that have the potential for theatrical release. At our budget range, that usually means an arthouse or niche release. Projects based on underlying material such as plays, books, or old films often catch our attention.

Are there any restrictions or qualifications requirements?
It certainly helps if the producer has produced before, but it is not essential. The key is that their project is worthy.

What types of projects would Echo Lake definitely not fund?
Documentaries, animation, porn. Projects with directors who have not yet directed. Z-grade genre films that seem destined for the video shelf rather than your local theater.

Does your funding cycle include hard deadlines or can producers approach you year round?
Year round is fine.

How does a producer submit a project to you?
Because we're a smaller company, we need to see a summary first in order to determine whether or not we should read the whole script. We also need to learn more about the project's attachments (director and cast) and the budget in order to determine whether we should consider the project for production or financing. Does the producer want us to come in and produce the project (production) or is the producer looking more for an executive producer, a financier (financing)? Our investors also require that we get release forms signed by the writer, even for summaries, unless the project is submitted by a qualified producer, agent, or attorney.

Do you look at all projects first as possible



investments and then offer loan financing to those that appeal to you but which you decided not to invest in?
We try to figure out right away whether the producer (or whoever is submitting the project) wants us to consider the project for our production side or our financing side. If we choose not to produce a project submitted to the production side, we may evaluate it later as a possible loan.

Who is in charge of the production division? The financing division?
While I oversee both divisions, I rely on the input of Peter Wetherell for the financing side and Mark Dempsey for the production side.

Tell us a little about the review process.
If we like the summary or the pitch, then someone in the company will read the script. If there are attachments, then we run numbers to decide whether it makes sense at the proposed budget.

What are the financing decisions based upon? Who makes these decisions?
Unlike most banks, we put a lot of consideration into how we feel about the story and about the director. We try to imagine what kind of reviews the film will garner. Like most banks, we then take a hard look at the numbers—what we expect the film will sell for in the various territories. We also consider who is involved and whether we can count on them.

Echo Lake's loan financing division offers three types of loans: bridge loans, gap loans, and completion loans. Briefly define these options.
Bridge loans are for the unfortunate (but not rare) producer who has lined up financing, but that will not flow in time for production to occur. In these situations, Echo Lake provides an interim or bridge loan. Gap loans are loans that have as collateral unsold territories. For example, a film may have pre-sales to Italy, German, and Spain for amounts totaling half the budget; the remaining half is the gap. Most banks will do gap loans of up to 20% of the film's budget. It certain cases, Echo Lake will do gap loans that are higher than this amount. Completion loans are finishing funds that we lend to producers who are at the rough-cut stage.


From David Riker's *La Ciudad.*

What are the basic

AVID rental
large rooms
with a view
in mid-town
24 hr building

AVID 1000/AVR 77
AVID 800 Film Composer

As long-time
AIVF members
our goal is to help
other independent
producers and editors

Our rates are
competitive

DIVA Edit
1-800-324-AVID
330 W 42nd St NYC

Dekart VIDEO

NON LINEAR / LINEAR
OFF LINE / ON LINE
BETA SP, DV EDITING
DV, HI8, _ SP, INTERFORMAT
CD-ROM OUTPUT

EXCELLENT RATES
EXPERIENCED EDITORS

SOHO/CHINATOWN LOCATION
MASTER & VISA ACCEPTED

(212)-219-9240

EMAIL:
DFROESE@COMPUSERVE.COM

ACCEPT OR EXCEPT? AFFECT OR EFFECT? THAN OR THEN?
CITE OR SITE? CONSCIENCE OR CONSCIOUS? LAY OR LIE? HANGER OR HANGAR?
LOOSE OR LOSE? STATIONARY OR STATIONERY? ENSURE OR INSURE? ITS OR IT'S?
COMPLEMENT OR COMPLIMENT? PEDDLE OR PEDAL?

canyouproofthis.com
professional proofreading and formatting

They're... their... there now!
Had all the script consulting you can take? Ready to submit?

But wait!
Your script won't get past a studio executive's trash can if your format and spelling aren't up to snuff. Trust your masterpiece to experienced industry experts... We'll worry about the form, so you can focus on the content.

(323) 662-0297
info@canyouproofthis.com
www.canyouproofthis.com
Everything your computer spell-check misses.

Ataaboc, LLC

Call for Entry

NIFF

Nashville Independent Film Festival

Celebrate Your Independents

PRESENTED BY REGAL CINEMAS

JUNE 6-10, 2001

- Early Deadline: December15th
- Official Deadline: February 28th 2001
- Entry Fees: $10.00-$50.00
- Over $10,000 In Cash Prizes
- Workshops, Parties, Expo
- Academy Award® Qualifying For Shorts & Animations
- Academy Award® Consideration Run For Regal Cinemas NIFF Dreammaker Award Winning Feature

NIFF
(615) 742-2500 phone (615) 742-1004 fax
www.nashvillefilmfestival.org
niffilm@bellsouth.net

Small classes & tutorials

IN DIGITAL

AUDIO, VIDEO & INTERACTIVITY

Interdisciplinary Certificate Program

CULTIVATING TALENT

Harvestworks Digital Media Arts
[212] 431-1130

596 Broadway Suite 602 inSoHo
harvestw@dti.net/www.harvestworks.org

HARVESTWORKS
Digital Media Arts Center



Tony Lassa and Dan Cheadle in *Things Behind the Sun.*

terms of these loans?
Fees for each type usually run 15-20%. Depending on the situation, we may require back-end or deferred fees. For bridge loans, we are paid back by the bank providing the production financing. For gap loans, we are usually repaid within a year or 18 months. Finishing funds are usually provided on a last-in first-out basis, meaning we're the first to be repaid once the film is picked up by a distributor.

Are there time restrictions within which the loaned funds must be used?
Usually the funds are provided directly to the production and are used immediately.

Do you offer your loan-funded filmmakers any additional support (i.e. leads on additional funding sources, production equipment assistance, help in finding distribution, etc.) either in the production or distribution phases?
Absolutely. We try to provide filmmakers with "smart money." In other words, they get the benefit of our experience and contacts. We often help find sales agents and distributors.

If a project is rejected in the development phase, can it be re-submited later?
Yes, especially if we liked the story. Certainly a project can change and become more attractive over time: a new director or actors might be attached, the budget might be lowered, etc. We encourage producers to stay in touch with us about projects that have stories that intrigued us.

Why should producers turn to Echo Lake for loan financing as opposed to a bank?
When Echo Lake likes the story and director of a given project, it can be more aggressive than a bank, which means it can provide more funds against less collateral. Flexibility and speed are attributes that banks don't often have, due to their committee style decision-making. Finally, banks don't like to do small loans (under $1 million). We don't mind as long as the project is worthy.

What distinguishes Echo Lake from other financing companies?
Our interest in stories that are about things that matter. Most companies look primarily at the bottom line.

For those emerging producers, how do you recommend they learn more about their financing options?
We will talk to anyone who has a quick question or two: email us at contact@echolakeproductions.com. Your project does not have to be ready. In general, producers can attend seminars and conferences sponsored by AIVF, the IFP, and by AFMA. There are attorneys that specialize in this sort of financing [*Ed. note: AIVF has a list of entertainment attorneys in our library and at www.aivf.org.*] And sales agents are always searching for projects.

What advice do you have for producers in submitting their cover letter and synopsis to you?
Don't send us something that is clearly not right for us (i.e. a $15 million empty-headed teen sex comedy). Be as specific as you can in the cover letter regarding your position and who you have attached, which will allow us to make a decision on the project as quickly and as efficiently as possible. Good summaries are a truly rare thing. Since Echo Lake's primary concern is the story, clearly relaying your project's storyline to us is vitally important.

What is the most common mistake applicants make?
Sending us a project that is clearly not for us, be it the wrong sort of story or a budget that's beyond our means.

What would people most be surprised to learn about Echo Lake and/or its founders?
Our office is above a bar called the Firehouse in Venice. This place was featured in the film *Speed* and has a killer five-egg omelet on the menu.

Other financing companies or grantmaking organizations you admire and why.
Good Machine, NewMarket Capital Group, Shooting Gallery, because they get good stuff made.

Famous last words:
Don't give up on us if we pass on a few projects. We are in this for the long haul.

Michelle Coe is program director at AIVF.

BY SCOTT CASTLE

LISTINGS DO NOT CONSTITUTE AN ENDORSEMENT. WE RECOMMEND THAT YOU CONTACT THE FESTIVAL DIRECTLY BEFORE SENDING CASSETTES, AS DETAILS MAY CHANGE AFTER THE MAGAZINE GOES TO PRESS. DEADLINE: 1ST OF THE MONTH TWO MONTHS PRIOR TO COVER DATE (MARCH 1 FOR MAY ISSUE). INCLUDE FESTIVAL DATES, CATEGORIES, PRIZES, ENTRY FEES, DEADLINES, FORMATS & CONTACT INFO. SEND TO: SCOTT@AIVF.ORG

DOMESTIC

ARIZONA INTERNATIONAL FILM FESTIVAL, April 19-29, AZ. Deadline: Feb. 12. 10th annual premier fest celebrates excellence & innovation in indie film & video. Cats incl. narrative features & shorts, doc features & shorts, experimental, and animation shorts. Awards: Best in each cat. Formats: 16mm, 35mm, VHS, 3/4", Beta SP & digital video. Preview on VHS. Entry fees: $30 (under 45 min.); $50 (45 min. & over). Contact AIFF, Box 431, Tucson, AZ 85702; Tel/fax: (520) 628-1737; azmac@azstarnet.com; www.azstarnet.com/~azmac

ATHENS INTERNATIONAL FILM AND VIDEO FESTIVAL, April 27-May 5, OH. Deadline: Feb. 14. 28th annual fest acknowledging current technical possibilities in film/video production. Each entry is pre-screened by a committee of artists. Works w/ high regard for artistic innovation, sensitivity to content & personal involvement w/ the medium are welcomed. Awards: Cash prizes & production services awarded to competition winners in each category, incl. narrative, doc, experimental & animation. Formats: 35mm, 16mm, 3/4", VHS, Beta, Beta SP. Preview on VHS (NTSC), 3/4" 16mm. Preview on VHS. Entry fees: $35, plus s.a.s.e./insurance. Contact: AIFVF, Athens Center for Film & Video, Box 388, Rm. 407, 75 W. Union St., Athens, OH 45701; (740) 593-1330; fax: 597-2560; bradley@ohiou.edu; www.athensfest.org

ATLANTA FILM & VIDEO FESTIVAL, June 8-16, GA. Deadline: Feb. 2. Fest, celebrating 25th anniversary, showcases the most original & innovative works by today's best independent media makers and highlights past works from previous festivals. Fest incl. premiere screenings of award-winning works, informative seminars, educational panel discussions & guest appearances film & video professionals. Cats: Any style or genre. Awards: Over $65,000 in cash & equip. rental. Formats: 35mm, 16mm, 3/4", 1/2", S-8, 8mm, Beta, Beta SP. Preview on VHS. Entry fees: $40 (individual/nonprofit); $30 (IMAGE members/students); $50 (distrib./for profit); add $5 for foreign. Appl. avail. on-line. Contact: AFVF, Genevieve McGillicuddy, Fest Dir., IMAGE Film/Video Center, 75 Bennett St., Ste. N1, Atlanta, GA 30309; (404) 352-4254; fax: 352-0173; afvf@imagefv.org; www.imagefv.org

AVIGNON/NEW YORK FILM FESTIVAL, April 16-22, NY. Deadline: Feb. 23. **RECONTRES CINEMATOGRAPHIQUES EURO-AMERICAINES**, June 26-July 1, France. Deadline: May 18. 7th NYC spring fest is the American version of the 18-year-old Avignon Film Fest. Both events feature top line-up of U.S. & French film premieres, retrospectives, VIP encounters, seminars & fetes. Audience vote decides 4 winners; awards total $80,000 in prizes to 2 winning feature directors & 2 shorts directors in NYC. In Avignon, 3 winning feature directors share $80,000 in prizes w/ fest accepting films from other European filmmakers for 1st time. Any style or genre. Formats: 35mm & 16mm. Preview on VHS (NTSC, PAL or SECAM). Entry fee: $25. Contact: ANYFF, Jerome Henry Rudes, General Dir., French-American Center, Inc., 198 Ave. of the Americas, New York, NY 10013; (212) 343-2675/011 33 490 25 93 23; fax: 343-1849/33 490 25 93 24; jhr2001@aol.com; bettyswiss@aol.com; www.francetelecomna.com; www.avignonfilmfest.com

CALIFORNIA SUN INTERNATIONAL ANIMATION FESTIVAL, March 23-24. CA. Deadline: Feb. 10. Animators worldwide are invited to submit their work. All forms & styles of animation shorts are accepted. Awards: selected by panel of top industry pros; "The Golden Sun" (cash-best of the fest), "The Silver Stars" (for each cat) & "The Bronze Planet" (student award). Formats: 35mm, 16mm, Beta, 3/4", 1/2", digital. Preview on VHS. Entry fees: $30 (independent short, under 20 min.); $50 (studio short, under 30 min.); $20 (student project, under 20 min.) Contact: CSIAF, Attn: Jack Reilly, Dept. of Art 8300, CA State Univ., 18111 Nordhoff St., Northridge, CA 91330; (818) 382-4545; ani mate@csun.edu; www.csun.edu/ animat

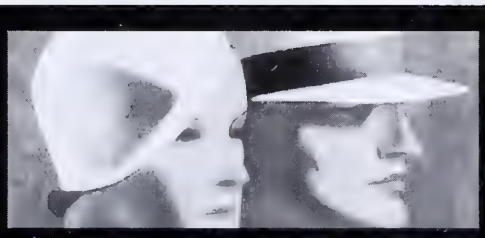
CANYONLANDS FILM & VIDEO FESTIVAL, Nov. 1-4, UT. Deadline: Feb. 28. Special consideration given to works presenting thought-provoking material, any genre which offers solutions, ideas &/or hopeful futures based on positive change given special consideration. Cats: dramatic feature/short, westerns, doc feature/short, southwestern regional issues, outdoor adventure, avant-garde/experimental, student-produced, comedy, animation. Awards: Cash may be given to winners in any category, amounts determined by ticket sales & fund-raising work; Non-cash awards may be given. Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. Entry fees: $30 (35mm); $25 (other formats); $20 (student). Contact: CFVF, Nicholas Brown, 59 S. Main St. Ste. #214, Moab, UT 84532; (435) 259-9868; canyonfilm@hotmail.com; www.moab-utah.com/film/video/festival.html

CAROLINA FILM AND VIDEO FESTIVAL, March 14-17, NC. Deadline: Jan. 31. 11th annual fest held at the University of North Carolina at Greensboro. Continuing goal is to exhibit works of ind. artistry & personal vision. This year's theme "Virtual Noir," inviting artists to examine the darker side of reality & move beyond conventional concepts of the film noir genre. Fest accepts work in all genres & cats, incl. animation, doc, exp., narrative & student short. Projects of all lengths & originating on all formats accepted. Awards of $3,000 in cash & Kodak film stock. Formats: 16mm, Beta SP, VHS. Preview on VHS (NTSC). Entry fees: $30 (student); $40. Contact: CFVF, Dahron Johnson; 205 Brown Building, UNCG, Greensboro, NC 27402; (336) 334-4197; fax: 334-5039; cfvf@uncg.edu; www.uncg.edu/bcn/cfvf

CHARGED 60 SECOND FILM FESTIVAL, April 16, Deadline: April 1. Fest is dedicated to films & videos one minute & under, any genre accepted as long as they're clever, funny, or weird. Especially interested in animation. Films accepted will be screened on [www.charged.com] 3 weeks before the fest screening. Awards: Cash prizes awarded in three cats: 1) Grand Jury, 2) Audience, 3) Spirit of Charged. Formats: Beta SP, VHS. Preview on VHS [NTSC]. No entry fee. Download entry form on web site, or contact: Charged 60 Sec. FF, Daniel Falcone, 350 3rd Ave., Ste. 362, New York, NY 10010; (212) 481-6605 x. 225; fax: 481-5450; dfalcone@charged.com; www.60sff.com

CINE LAS AMERICAS, April 12-19, TX. Deadlines: Feb. 15; Feb. 28 (late). Fest showcases contemporary film from diverse Latin cultures such as S. America, the Caribbean & the U.S. Any works by Latino filmmaker, writers, producers & actors depicting Latino subject matter accepted. Works will be accepted in any languge; for works not in English subtitles are recommended. Formats: 16mm, 35mm, VHS. Preview on VHS. Entry fee: $10; $30 (late). Contact: Cine Las Americas, 2215 Post Rd., Ste. 2056, Austin, TX 78704.

CLEARWATER INTERNATIONAL FILM FESTIVAL, March 23-29, FL. Deadline: Feb. 23. Fest is seeking feature length, shorts & docs and accepting films that educate, entertain & enlighten for various cats: children/family, action adventure, drama, comedy, mystery/suspense, sci-fi/fantasy & foreign (subtitled or in English). Formats: 16mm, DVD, 35mm, VHS. Preview on VHS. Entry fees: $25



CAROLINA PANTHEON

Celebrating its 11th anniversary, **The Carolina Film & Video Festival** touts itself as the "largest, oldest, and most prestigious international film festival in the Southeastern U.S." The theme of this year's fest is "Virtual Noir," and the festival is seeking films which explore the dark and haunting visual style with narratives of desperation and entrapment. Historically, such films have forcefully influenced independent and commercial filmmakers since the debut of the film noir genre after the Second World War. This year's fest has also expanded its call for entries to high school students. Its continuing goal is to exhibit works of independent artistry and personal vision to a local audience. See listing.

(shorts); $35 (docs); $50 (features). Contact: CIFF, 411 Cleveland St. #262, Clearwater, FL 33755; (727) 442-3317; fax: 443-6753; ; www.clearwaterfilmfestival.com

FLORIDA FILM FESTIVAL, June 8-17, FL. Deadline: Feb. 23 (early); March 23 (late). 10th anniversary of this 10-day event featuring foreign & U.S. indie films (narrative, experimental, animation), seminars, midnight movies, Florida student competition, celebrations & special guests. Cats: feature, short, doc. Awards incl. Special Jury Awards, Audience Award, Cinematography Award & Grand Jury Awards. Entries for competition must have at least 51% U.S. funding. Features must be 50 min. or more. Fest also sponsors several curated sidebars, special events, seminars & receptions. Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. Entry fees: $15-30. Contact: FFF, Matthew Curtis, Program Dir., Enzian Theatre, 1300 S. Orlando Ave., Maitland, FL 32571; (407) 629-1088; fax: (407) 629-6870; filmfest@enzian.org; www.enzian.org

IRISH REELS FILM AND VIDEO FESTIVAL, March 6-11, WA. Deadline: Jan. 12. 4th annual fest is devoted to showing the very best in contempory Irish filmmaking & continues to feature independently produced works of & about Ireland w/ particular focus on productions depicting current social issues in Ireland. Fest accepts features, docs, shorts & animation. Films must have been written, directed or produced by an Irish filmmaker working in Ireland or abroad. Formats: 35mm, 16mm, Beta, DVD. Preview on VHS (NTSC or PAL). Entry fees: IRFVF, 911 Media Arts Center, 117 Yale Ave, N., Seattle, WA 98107; (206) 682-6552 x. 13; fidelma@911media.org; www.911media.org/events/irishreels/

MAKING WAVES FESTIVAL, May 4-6, NY. Deadline: Feb. 15. 3rd annual fest seeks submissions from student makers of film, video & new media that reflect the vision, energy & diversity of the current student generation. Cats: narrative, doc & experimental work accepted. Awards: Ten student winners will each receive: $1,000, round trip to NYC & 2-night/3-day hotel stay. Pieces must be under 60 min. & produced or directed by a student enrolled in an accredited program of study. Formats: 16mm, VHS, 3/4", Beta, CD-ROM, URL. Preview on VHS, floppy disks, Zip disks, CD-ROM, URL. Entry fee: $10 (payable to: Hunter College Nat'l Student Fest). Contact: MWF, Hunter College, Dept. of Film & Media Studies, Peggy Dale, Fest Dir., 695 Park Ave., Rm. 433N, New York, NY 10021; (212) 772-4846; Info@makingwavesfestival.com; www.makingwavesfestival.com

MIAMI GAY AND LESBIAN FILM FESTIVAL, April 27-May 6, FL. Deadline: Jan. 12. 3rd annual fest is looking for work of all genres, lengths & formats incl. dramatic, doc & experimental works, by, about &/or of interest to lesbian, gay, bisexual & transgendered communities. Last year's fest drew audiences of over 7,000, w/ films screened from around the world. Works must be Miami premieres; awards given in numerous categories. Formats: 16mm & 35mm. Preview on VHS. Entry fee: $35. Contact: MGLFF, 1521 Alton Rd., #147, Miami Beach, FL 33139; (305) 534-9924; fax: 535-2377; festivalinfo@the-beach.net; www.miamigaylesbianfilm.com

MINNEAPOLIS/ST. PAUL INTERNATIONAL FILM FESTIVAL, April 6-21, MN. Deadline: Feb. 1. 19th annual fest is the largest film event in the Upper Midwest, bringing in more foreign & American ind. films to MN than any other film org. or event. Program is predominantly foreign, focusing on Scandinavian & Eastern Europe films, especially those w/ politically relevant themes. Emerging filmmakers section is showcase for self-distributed, ind. filmmakers; entries are selected by a jury in cats: short fiction, short doc, feature doc & feature doc. Awards: Emerging Filmmaker awards & Audience "Best of the Fest" Awards. Formats: 35mm, 16mm, VHS. Preview on VHS. Entry fee: $35 (shorts, under 40 min.); $50 (features). Contact: MSPIFF, Univ. Film Society, 2331 Univ. Ave. SE, Ste. 130B, Minneapolis, MN 55414; (612) 627-4431; fax: 627-4111; filmsoc@tc.umn.edu; www.ufilm.org

NEW YORK VIDEO FESTIVAL, July, NY. Deadline: March. 10th annual int'l electronic arts fest presented in association w/ Lincoln Center Festival 2000. All genres & platforms of any length will be considered: video art, doc, computer animation, interactive (CD-ROM, etc.). All videos chosen will be projected in the Film Society's Walter Reade Theater at Lincoln Center. There are no categories or awards. All work must be originally produced and/or postproduced in video/computer. Average of 40 works presented in 14 programs; coverage in NY Times & Village Voice, as well as out-of-town & int'l coverage. Submitted works should be recent (w/in past two years); NY premieres preferred. Formats: 1/2", 3/4", Beta SP, CD-ROM, digital. Preview on 3/4", 1/2" (NTSC, PAL), CD-ROM (for PC). Do not submit preview in Beta. Do not send masters; tapes not returned. Entry form can be printed from web site. No entry fee. Contact: NYVF, Film Society of Lincoln Center, 70 Lincoln Center Plaza, New York, NY 10023; (212) 875-5638; fax: 875-5636; sbensman@filmlinc.com; www.filmlinc.com

NOT STILL ART FESTIVAL, April, NY. Deadline: Feb. 1. 6th annual fest invites media artists working in abstract & non-narrative electronic motion imaging, in conjunction w/ music/sound design, to submit programs under 10 min. in length. Fest is interested in work made w/ all technologies, the primary criterion being the aesthetic of the electronic screen. Screenings will tour & be broadcast. Formats & preview: 3/4", Hi-8, S-VHS. Entry fee: $25. Contact: NSAF, Box 496, Cherry Valley, NY 13320; fax: (607) 264-3476; NotStillArt@improvart.com; www.improvart.com/nsa/

SAN FRANCISCO INTERNATIONAL LESBIAN & GAY FILM FESTIVAL, June 14-24, CA. Deadlines: Jan. 24; Feb. 7 (late). One of world's largest, with an audience of 75,000, and oldest events of its kind, fest is celebrating it's 25th anniversary. Many works premiered in fest go on to be programmed or distributed nat'lly & int'lly. Rough-cuts accepted for preview if submitted on 1/2". Entries must be SF Bay Area premieres. Awards: Frameline Award, Audience Award. Dockers Khakis 1st Feature Award ($10,000). Fest produced by Frameline, nonprofit arts organization dedicated to lesbian & gay media arts. Formats: 35mm, 16mm, Beta, 1/2". Entry fees: $20; $35 (late). Contact: SFILGFF, Jennifer Morris, Co-Director, Frameline, 346 9th St., San Francisco, CA 94103; (415) 703-8650; fax: 861-1404; info@frameline.org; www.frameline.org

SEATTLE INTERNATIONAL FILM FESTIVAL, May 24-June 17, WA. Deadline: March 1. Founded in 1974, SIFF is the largest film festival in the U.S., presenting more than 200 features & 80+ shorts to an audience of over 140,000 filmgoers each year. Fest is one of five N. American film fests in which presentation will qualify a film w/out distribution for submission to the Independent Spirit Awards. Fest hosts a competition for Best American Ind. Film, Best New Director (Int'l) & Best Short Film in addition to the audience-based Golden Space Needle Awards given in cats of feature film, director, actress, actor, doc & shorts. Formats: 16mm, 35mm & Beta. Preview on VHS. Entry fees: $25 (20 min. or less); $35 (21 min. to 49 min.); $50 (50 min. or more). Contact: SIFF, Cinema Seattle, 911 Pine St., Ste. 607, Seattle, WA 98101; (206) 464-5830; fax: 264-7919; info@seattlefilm.com; www.seattlefilm.com

SHORT ATTENTION SPAN FILM FESTIVAL, April & traveling. Deadline: Feb. 15. 9th annual touring fest seeks short shorts (2 min. or less) for spring 2001 showcase traveling to 15+ venues throughout the U.S. & Canada. Cats: entries accepted in all non-commercial categories: narrative, experimental, animation, etc. Awards: Cash Prizes; Best of Show ($2,500), Best Animation ($1,000), Audience Choice ($1,000). Format & preview: VHS. Incl. press materials & s.a.s.e. w/ entries. No entry fee. Contact: SASFVF c/o Dreamspan, Entry Coordinator, 1615 Montana Ave., Santa Monica, CA 90403; (310) 260-1551; fax: 260-1533; beth@dreamspan.com; www.shortspan.com

USA FILM FESTIVAL, April 26-May 3, TX. Deadlines: Feb. 28 (features, 60+ min.); March 2 (shorts, under 60 min.). 31st annual fest has 3 major sections: noncompetitive feature section; Nat'l Short Film & Video Competition & KidFilm. Feature section incl. premieres of new films, new works from ind. & emerging filmmakers. Short film & video competition showcases new & significant U.S. work. Awards incl. $1,000 prizes for narrative, nonfiction, animation & exp. plus $250 Jury Awards. Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. No entry fee. Contact: USAFF, Alonso Duralde, 2917 Swiss Ave., Dallas, TX 75204; (214) 821-3456; fax: 821-6364; www.usafilmfestival.com

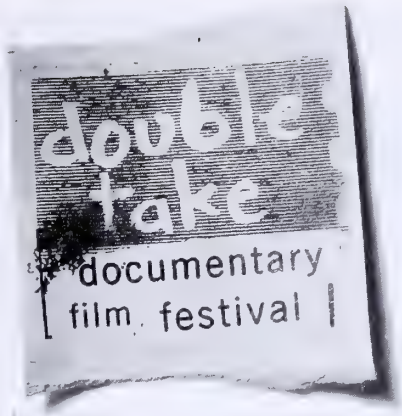
XICANINDIE FILM FESTIVAL, April 6-8, CO. Deadline: Feb. 16 (postmark). 3rd annual fest offers an open call to all independent Chicano/Latino media artists whose work brazenly challenges the dominant Hollywood paradigm in terms of content & execution. Criteria for selection are originality & resourcefulness. Cats: animation, doc, experimental & narrative (feature or short). Prizes awarded. Formats: 35mm, 16mm, video. Preview on VHS. Entry fee: $5, incl. s.a.s.e. for tape return. Contact: XFF, Daniel Salazar, El Centro Su Teatro, 4725 High St., Denver, CO 80216; (303) 296-0219; elcentro@suteatro.org; www.suteatro.org

Foreign

BANFF TELEVISION FESTIVAL, June 10-15, Canada. Deadline: Feb. 19. Fest blends two components: a conference for industry pros w/ important resource people & an informal environment in which to develop business relationships & an int'l program competition which awards the coveted Banff Rockie Awards in 14 categories: animation programs; arts docs; children's programs; comedies; continuing series; history & biography programs; info programs; made-for-TV-movies; mini-series; performance programs; popular science & natural history; short dramas; social & political docs; sports programs. Entries originally in English or French must have their TV premiere after March of the preceding yr. There are also "on

demand" screening facilities for all TV programs invited or submitted to the fest, in or out of competition. Producers of programs judged best in the 14 cats will receive a "Rockie" Award sculpture. Other prizes include: Global TV Grand Prize, $50,000 cash prize for program judged best of the 2001 Competition; NHK President's Prize, $25,000 cash prize for the best entry in the competition shot or postproduced on HDTV; Telefilm Canada Prizes, two $20,000 awards for the Best Independent Canadian Prod'n in English & in French. All official entries should be in the NTSC standard & will be accepted on Betacam & Betacam SP. For pre-selection screenings, entries will be accepted in VHS (PAL, low band only) but Betacam NTSC replacements will be req. for those entries selected as nominees. Entry fee: $250 (payable in U.S. or Canadian dollars); $100 (original content created for web-casting, w/ no prior or simultaneous appearance in another medium). Contact: Banff TV Festival, 1516 Railway Ave., Canmore, Alberta, Canada, T1W 1P6; (403) 678-9265; fax: 678-9269; info@banfftvfest.com; www.banff2001.com

CANNES INTERNATIONAL FILM FESTIVAL, May 9-20, France. Deadline: April 1. Largest int'l film fest, attended by over 30,000 professionals, stars, directors, distributors, buyers & journalists. Round-the-clock screenings, parties, ceremonies, press conferences & one of world's largest film markets. Selection committee, appointed by Administration Board, chooses entries for Official Competition (about 20 films) & Un Certain Regard section (about 20 films). Films must have been made w/in prior 12 mo., released only in country of origin & not entered in other fests. Official component consists of: 1) In Competition, for features & shorts competing for major awards; 2) special Out of Competition accepts features ineligible for competition (e.g. by previous winners of Palme d'Or); 3) Un Certain Regard, noncompetitive section for films of int'l quality that do not qualify for competition, films by new directors, etc; 4) Cinefondation, new competition (since '98) to present & promote short & medium-length fiction or animation films, final year student films or first productions thatshow artistic qualities that deserve to be encouraged. Film market administered separately, screens film in main venue & local theater. Parallel sections incl. Quinzaine des Réalisateurs (Director's Fortnight, call NaRhee Ahn at Independent Feature Project for guidelines & application. (212) 465-8200, fax: 465-8525; nahn@ifp.org), main sidebar for new talent, (deadline mid April); La Semaine de la Critique (Int'l Critic's Week), 1st or 2nd features & docs chosen by French Film Critics Union (selections must be completed w/in 12 mos prior to fest). Top prizes incl. Official Competition's Palme d'Or (feature & short), Camera d'Or (best first film in any section) & Cinefondation (best final year student film). Formats and preview: 35mm, 16mm, VHS (NTSC, Pal, Secam), Beta (PAL). No entry fee, screening fees may be incured. Contact: Cannes Int'l Film Festival, 99 Boulevard Malesherbes, 75008 Paris, France; 011 33 1 45 61 66 07; fax: 33 1 45 61 45 88; RDF@festival-cannes.fr; www.festival-cannes.fr; Cannes Film Market, contact: Jerome Paillard, 99 Blvd. Malesherbes, 75008 Paris, France; 011 33 1 45 61 66 09, fax: 33 1 45 61 97 59. Add'l info: Quinzaine des Realisateurs, Societe des Realisateurs de Films, 14 Rue Alexandre Parodi, 75010 Paris, France; 011 33 1 44 89 99 99, fax: 33 1 44 89 99 60. Semaine Internationale de la Critique, attn: Eva



how much reality can you handle?

4 days,
80 unexpected stories

May 3-6, 2001
Durham, North Carolina

www.ddff.org 919 660 3699



crossroads
film festival
jackson ms april 5-8 2001

po box 22604 jackson, ms 39225
www.crossroadsfilmfest.com

THE 3RD ANNUAL
CHICAGO UNDERGROUND
FILM FUND
NOW ACCEPTING APPLICATIONS!
CASH GRANTS AWARDED FOR POST-PRODUCTION OF FILMS THAT DEFY THE MAINSTREAM AND PUSH THE BOUNDARIES OF FILMMAKING
ALL GENRES AND FORMATS ELIGIBLE
FUND DEADLINE: FEBRUARY 5, 2001
773.327.3456
WWW.CUFF.ORG
DEADLINE FOR THE 8TH ANNUAL CHICAGO UNDERGROUND FILM FESTIVAL APRIL 7, 2001
THE CHICAGO UNDERGROUND FILM FESTIVAL
SHELTER FROM DEADLY HOLLYWOOD FALLOUT







FESTIVALS

Roelens, 73 Rue de Lourmel, 75015 Paris, France; tel: 011 33 1 45 75 68 27; fax: 33 1 40 59 03 99

CINEMATECA URUGUAYA, April 7-22, Uruguay. Deadline: Feb. 15. 19th annual fest devoted to short & feature-length, doc, fiction, experimental, Latin American & int'l films, w/ purpose of promoting film quality & human & conceptual values. Ind. fest aims at being frame for meetings & discussions of regional projects & of mutual interest. Fest has 4 sections: Int'l Full Length Film Show; Int'l Doc & Experimental Film Show; Info Show; Espacio Uruguay. Films should be subtitled, have Spanish version, or have a list of texts or dialogues translated into Spanish or in English, French or Portuguese for us to translate. Films wishing to compete should have been finished after Jan. 1, 1999. Formats: 16mm, 35mm, VHS (PAL or NTSC), U-Matic PAL. Preview on VHS. Contact: CU, Lorenzo Carnelli, 1311 (11200) Montevideo, Montevideo, Uruguay; fax: 011 598 2 409 4572; cinemuy@chasque.apc.org; www.cinemateca.org.uy

HAMBURG INTERNATIONAL SHORT FILM FESTIVAL, June 13-18, Germany. Deadlines: March 1 (Int'l Short Film Competition & No Budget Competition); April 1 (3-min. Quickie). 16th annual fest is a forum for presenting diversity of int'l short films & a meeting place for film-makers from home & abroad. Awards: Hamburg Short Film Award (main award), No Budget Award (jury award), Francois Ode Award (jury award), Audience Awards (each cat). Theme of 2000 3-min. Quickie is "neighbors." Length: under 20 min. (exceptions possible); except 3-min. Quickie. Formats: 35mm, 16mm, super 8, Betacam, U-Matic, VHS & S-VHS. Previews on VHS. If previews are not in German or English, please enclose text list. VHS not returned. Contact: HISFF, KurzFilmAgentur Hamburg e.V., IHSFF, Friedensaliee 7, D-22765, Hamburg, Germany; 011 49 40 39 10 63 23; fax: 49 40 39 10 63 20; kfa@shortfilm.com; www.shortfilm.com

LAON INTERNATIONAL FILM FESTIVAL FOR YOUNG PEOPLE, April 3-13, France. Deadline: Feb. 1. Oldest French fest for youth, attracting more than 30,000 spectators & well known by French distribs. Awards: Prize of Laon is 30,000 FF (approx. $4,625) to the French distrib. Looking for high quality feature films likely to be of interest to children or young adults (fiction or animation). Formats: 35mm, 16mm. Preview on VHS. No entry fee. Contact: LIFFYP, Florence Dupont, 9 Rue du Bourg, B.P. 526, 02001 Laon Cedex, France; 011 33 3 23 79 39 37/33 3 23 79 39 26; fax: 33 3 23 79 39 32; festival.cinema.laon@wanadoo.fr; www.laonfilmfest.com

MELBOURNE INTERNATIONAL FILM FESTIVAL, July 18-Aug. 5. Deadlines: March 2 (shorts); April 6 (features). FIAPF-recognized fest celebrates 50th anniv. as one of Australia's largest & its oldest fests. Eclectic mix of indie work, w/ special interest in feature docs & shorts. Substantial program of new Aussie cinema. Int'l short film competition features cash prizes in 7 cats: Grand Prix City of Melbourne Award for Best Film ($5,000) & $2,000 for best of in each cat: Australian, experimental, animated, doc & fiction. Open to films of all kinds, except training & ads. Films 30 min. or less eligible for Int'l Short Film Competition; films over 60 min. eligible for noncompetitive feature program. Video productions considered for "out-of-competition" screenings. Entries must have been completed w/in previous yr. & not screened in Melbourne or broadcast on Aussie TV.

Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. Entry fee: $40. Contact: MIFF, James Hewison, Exec. Dir., 207 Johnston St., Box 2206, Fitzroy 3065, Australia; 011 61 3 417 2011; fax: 61 3 417 3804; miff@netspace.net.au; www.melbournefilmfestival.com.au

MONTREAL JEWISH FILM FESTIVAL, May 3-10, Canada. Deadline: Feb 15. 6th annual fest showcases Jewish films from around the world. Cats: feature, doc, short, animation. Formats: 35mm, 16mm, Beta-SP, VHS (Beta SP). No entry fee. Contact: MJFF, Susan Alper, Director, 352 Emery St. 5th fl., Montreal, Quebec, Canada H2X 1J1; (514) 987-9795; fax: 987-9736; festival@ mjff.qc.ca; www.mjff.qc.ca

PESARO FILM FESTIVAL, June 22-30, Italy. Deadline: March 31. 37th annual fest's "New Cinema" program incl. features, shorts, fiction, nonfiction, experimental & animation. Production req. Italian premiere, completion after Jan. 1, 2000. If not English or French spoken or subtitled, enclose dialogue list in either language. Formats: 35mm, 16mm, U-matic, Betacam. Preview on VHS. No entry fee. Contact: PFF, Fondazione Pesaro Nuovo Cinema, Via Villafranca 20, 00185, Rome, Italy; 011 39 06 445 66 43/49 11 56; fax: 39 06 49 11 63; pesaro film fest@mclink.it; www.pesarofilmfest.it

SUNNY SIDE OF THE DOC MARKET, June 20-23, France. Deadline: early March. 12th annual market brings together ind. producers, distributors, commissioning editors, heads of TV programming depts & buyers from all over the world. Attended last year by some 539 companies from 35 countries, 182 buyers & commissioning editors & 120 TV channels. Market provides opportunities for project development & meeting partners w/ Side-by-Side sessions (one-on-one meetings w/ commissioning editors for advice on projects). Contact: SSD, 23 rue François Simon, 13003 Marseille, France; 011 33 4 95 04 44 80; fax: 33 4 91 84 38 34; sunnyside@wanadoo.fr

TORONTO JEWISH FILM FESTIVAL, April 26-May 3, Canada. Deadline: Feb. 15. Now in its 9th year, event is the 2nd largest Jewish film fest in N. America. Fest is devoted to chronicling the diversity of Jewish life & experiences from around the world. Well-supported by the Toronto Jewish community, fest had attendance of 15,000 last year. Cats: feature, doc, short. Formats: 35mm, 16mm, Beta SP, VHS (Secam, PAL). No entry fee. Contact: TJFF, Shlomo Schwartzberg, Dir. of Programming, 17 Madison Ave., Toronto, Ontario, Canada M5R 2S2; (416) 324-8226; fax: 324-8668; tjff@interlog.com; www.tjff.com

TURIN INTERNATIONAL FESTIVAL OF LESBIAN AND GAY FILMS, April 19-25. Italy. Deadline: Jan. 31. Now in 16th year, one of longest-running int'l gay & lesbian events. Entries should be by lesbian/gay/bisexual/transgender filmmakers or address related themes & issues. About 170 titles. Competition section divided between 3 juries: doc, long feature & short feature. Panorama section features new int'l productions. Award named after late fest co-founder, Ottavio Mai, presented to best screenplay for short. Cats: doc, feature, short.. Formats: 3/4", 1/2", 35mm, 16mm. Preview on VHS. No entry fee. Contact: TIFLGF, Angelo Acerbi, Head programmer, Piazza San Carlo 161, 10123 Torino, Italy; 011 390 11 534 888; fax: 390 11 535 796; glfilmfest@assioma.com; www.turinglfilmfestival.com

hot docs
Canadian International Documentary Festival

May 2 -> 3 — 2001
Toronto Documentary Forum 2001

the 2nd dynamic edition of North America's most productive meeting of international documentary commissioning editors, program executives and producers working in the social, cultural and political genres ... based on the prestigious FORUM in Amsterdam

February 16 — 2001 entry DEADLINE for pitch slots
March 23 — 2001 DEADLINE for observer seats

— 50+ international commissioning editors
— 36 pitch slots
— 2 days

www.hotdocs.ca
DETAILS 416.203.2155

April 30 -> May 6 — 2001 hot docs festival
December 14 — 2000 DEADLINE for film submissions

FEATURING — 80+ documentaries from around the world
— spotlight on the Nordic countries
— industry symposium and more...

2001 Call for Entries



LONG ISLAND FILM FESTIVAL

18th Annual Film/Video Festival

Westhampton Beach Performing Arts Center
May 3rd-6th, 2001

Call or Write for Entry Forms (Due 4/1/01)
Christopher Cooke, Director
Long Island Film Festival
c/o P.O. Box 13243
Hauppauge, NY 11788
1-800-762-4769 • (631) 853-4800
From 10:00am-6pm, Mon-Fri
or visit our website at www.lifilm.org

NOTICES OF RELEVANCE TO AIVF MEMBERS ARE LISTED FREE OF CHARGE AS SPACE PERMITS. THE INDEPENDENT RESERVES THE RIGHT TO EDIT FOR LENGTH AND MAKES NO GUARANTEES ABOUT REPETITIONS OF A GIVEN NOTICE. LIMIT SUBMISSIONS TO 60 WORDS & INDICATE HOW LONG INFO WILL BE CURRENT. DEADLINE: 1ST OF THE MONTH, TWO MONTHS PRIOR TO COVER DATE (E.G., MARCH 1 FOR MAY ISSUE). COMPLETE CONTACT INFO (NAME, ADDRESS & PHONE) MUST ACCOMPANY ALL NOTICES. SEND TO: INDEPENDENT NOTICES, FIVF, 304 HUDSON ST., 6TH FL., NY, NY 10013. WE TRY TO BE AS CURRENT AS POSSIBLE, BUT DOUBLE-CHECK BEFORE SUBMITTING TAPES OR APPLICATIONS.

COMPETITIONS

AFI DVCAM FEST, April & Oct. (postmark). Fest, administered by AFI, the preeminent nat'l org dedicated to advancing & preserving the art of film, TV & other forms of the moving image, seeks to identify, recognize & reward digital video professionals. Entries must have utilized Sony DV equip. during prod'n. Cats: fiction, doc, experimental, creative event coverage, performance coverage. Awards: Grand Prize, Sony equip. of choice valued at up to $50,000; Category prizes, Sony equip. up to $5,000 or Sony video workshop. Winning entries featured at NAB Convention in Las Vegas & the AFI Fest in Hollywood. Preview & formats: DV, DVCAM. Entry fee: $75. Contact: AFI DVCAM Fest, 2021 N. Western Ave., Los Angeles, CA 90027; (866) AFI-SONY; www.dvcamfest.com

AMERICAN SCREENWRITERS ASSOCIATION is sponsoring new contest, dedicated to finding, "the most heartwarming, soulful story of the year." Grand Prize: $500, script consultation & dinner w/ Richard Krevolin, USC Screenwriting Professor & author of *Screenwriting from the Soul*. Entry fee: $25/ASA menbers; $35/non-members; Deadline: Feb. 29. Contact: ASA, Box 12860, Cincinnati, OH 45212; (513) 731-9212; johnj@asascreenwriters.com; www.asascreenwriters.com

AUSTIN FILM FESTIVAL HEART OF FILM SCREENPLAY COMPETITION: Call for entries. Three feature cats: adult/mature themes, children/family & comedy. Awards: cash prizes, airfare (up to $500), hotel accomm. (up to $500), VIP pass to Heart of Film Screenwriters Conference (Oct. 12-19), Heart of Film Bronzed Award. Entry fee: $40. Deadline: May 15. Contact: (800) 310-FEST; austinfilm@ aol.com; www.austinfilmfestival.org

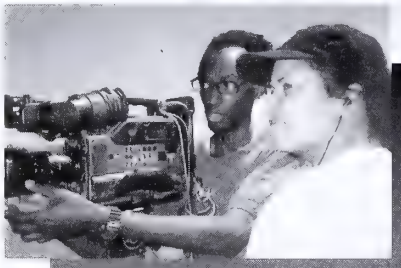
BROADCAST EDUCATION ASSOCIATION NATIONAL STUDENT SCRIPT-WRITING COMPETITION is designed to promote & recognize outstanding student scripts in categories of feature film, short film & TV series. All full & part-time students, undergrad or graduate, in U.S. institutions of higher education. Awards: $200 check, software, book of choice from Focal Press. Deadline: Jan. Contact: Broadcast Education Assoc.; Dept. of Comm., CA State Univ., Fullerton, CA 92834; (714) 278-5399; fax: 278-2209; efink@fullerton.edu; www.marquette.edu/bea/write/STU-00-COMP.htm

COLUMBUS SCREENPLAY DISCOVERY AWARDS: To bridge gap between writers & entertainment industry. One screenplay accepted monthly to receive rewrite notes from script consultant. Awards: Up to $10,000 option, script analysis, film courses, conferences, software. Deadline: monthly. Entry fee: $55. Contact: CSDA, 433 N. Camden Dr., Ste. 600, Beverly Hills, CA 90210; (310) 288-1988; fax: 288-0257; awards@ HollywoodNetwork.com; www.HollywoodNetwork.com

DOCTOBER qualifies feature & short length films for Academy Award consideration. All films entered into IDA Awards competition considered for invitation to DOCtober, if they meet following minimum reqs: screening format must exist on film (16mm or 35mm); no broadcast, or other TV airing anytime prior to, nor w/in 6 months following first day of fest; only individual doc films eligible. Early bird deadline w/ discount: April 15. Final deadline: May 15. Fest programmers will invite selected films that meet these reqs by Aug. 15. A co-op fee may apply for festival screening. Entry form avail. on web site. Contact: Melissa Disharoon (310) 284-8422 x. 65; www.documentary.org

DRAMA GARAGE THURSDAY NIGHT SCRIPT READING SERIES holds once a month script reading at Occidental Studios in Los Angeles w/ a professional director & professional actors. Writer chosen receives copy of Final Draft software & is interviewed by IntheBiz.net, a web site & private networking org for assistants in entertainment industry to agents & producers looking for new talent. Awards: Final Draft Software, professional reading, interview w/ IntheBiz.net. Deadline: monthly. Entry fee: $25. For appl. see web site. For rules & submission info contact: Drama Garage Thursday Night Script Reading Series, 1861 N. Whitley, Ste. 205, Los Angeles, CA 90028; (323) 993-5700; www.dramagarage.com

EGIPOW FILMFEST accepts all genres incl. docs, narratives, experimental & animated works, both feature-length & short. Winning feature & short screened in a mainstream theater. Deadline: Feb. 15. Formats: 8mm, 16mm, 35mm, 70mm. Entry fees: $25 (short); $35 (feature). Contact: Egipow Films, 7225 Hollywood Blvd., Ste. 316, Los Angeles, CA 90046; egipow@aol.com



Newsreel Workshops

The Third World Newsreel Film & Video Production Workshop is now in its 24th year. This unique program provides practical skills and resources for emerging film/video makers of color who have limited access to mainstream training programs. The intensive program lasts five months and focuses on the preproduction, production, and postproduction skills necessary to take a project from conception to completion. Each participant will ultimately produce, write, direct, and edit two shorts: a digital video and a 16mm non-sync sound film. Participants are also required to serve as a technical crew member on at least four other video and film projects. All instructors and guest speakers are experienced professionals currently working in the field of film and

GENE SISKEL FILM CENTER OFFERS CHRISTOPHER METZEL AWARD FOR INDEPENDENT FILM COMEDY, a biennial award established to encourage comic innovation in a film format. Prize: $2,500. Deadline: Jan. 31. Winner will also be bought to Chicago for a June awards ceremony, reception & public screening of their film. Films may be any length & have been completed within two years of Jan. 31, 2001. Contact: Jason Hyde, (312) 443-3733; jhyde2artic.edu; www.siskelfilmcenter.org

LAUGHING HORSE PRODUCTIONS announces its 3rd Annual Screenplay Contest. Seeking compelling scripts of every genre—scripts yet to receive attention they deserve. Scripts must be in standard screenplay format & have copyright or be registered w/ the WGA. Entry & release form must be sent w/ each screenplay. Entry fee: $45. Deadline: April 30. Pri zes: 1st, Bert Remsen Memorial Scholarship of $1,000 & performed readings in Los Angeles & Seattle; 2nd, Scholarship of $500. For more info, release form, or appl., visit: www.geocities.com/ lhprods.

MONTEREY COUNTY FILM COMMISSION SCREENWRITING CONTEST. Open to writers who have not yet sold scripts to Hollywood. All genres & locations accepted, contest limited to first 500 entries. First prize: $1,500. Deadlines: Jan. 31. Entry fee: $50. Rules & entry forms avail. on website or send s.a.s.e. to: MCFC, Box 111, Monterey, CA 93942; (831) 646-0910; mryfilm@aol.com; www.filmmonterey.com

NTV-FILM SCREENPLAY CONTEST for feature-length scripts. All genres accepted. Winning script will be purchased for production by NTV (you must have rights). Send script w/ $40 entry fee payable to NTV, 21 Central Park West, Ste. 1T, NY, NY 10023.

OUROBOROS PRODUCTIONS SCREENWRITING CONTEST is open to anyone w/ a creative vision & a feature-length work. All genres welcome. Grand prize: $2,000. Submission fee: $30. Deadline: Feb. 28. For rules & guidlines, an application & synopsis form, visit web site. Contact: Ouroboros Productions, 236 W. Portal Ave., Box #338, San Francisco, CA 94127; www.ouroborosproductions.com

PAGETURNERS SCREENPLAY CONTEST: All entrants receive pro critique. Deadline: Feb 15. Winner gets $375 & agency recommendations. Entry fees: $75 (features); $25 (shorts). Contact: (323) 252-4243; screenfate@aol.com

SCRIPTAPALOOZA 3RD ANNUAL SCREENWRITING COMPETITION. Grand prize $25,000. Deadlines: postmarked Jan. 5 (early, $40), Mar. 5 (first deadline, $45), April 16 (late entry, $50). Contact: 7775 Sunset Blvd. PMB #200, Hollywood, CA 90046; (323) 654-5809; info@scriptapalooza.com

VIDEO SHORTS ANNUAL COMPETITION seeks short videos for juried screenings open to public. 10 entries chosen as winners; top 2 receive $100, other 8 receive $50, plus any revenue received from rental or sales. Max. length: 6 min. Entry fee: $20; add $10 (for each additional entry on same cassette); max. 3 entries per entrant. All entries must incl. entry form. Tapes & boxes must be labeled w/ name, titles & running times. Formats: 3/4", 3/4" SP, VHS (PAL or SECAM), S-VHS, DV. Incl. s.a.s.e. for

tape return. Deadline: postmarked 1st Sat. in Feb. (annually). Contact: Video Shorts, Box 20295, Seattle, WA 98102; (206) 322-9010. www.videoshorts.com

Conferences • Workshops

8TH INT'L FILM FINANCING CONFERENCE ANNOUNCES ANNUAL OPEN DAY: Jan. 12, San Francisco, a full day of panels & networking opportunities w/ key int'l film financiers & buyers. The only day of IFFCON w/ registration open to the public. Topics include: "Pitch Perfect: How to Sell Your Idea" & "Funding the Future: The Digital Wave." Registration fee: $150. Info & registration: (415) 281-9777; www.iffcon.com

FROM TODAY: A CONFERENCE OF ELECTRONICALLY MEDIATED DOC WORK. March 15-17. Providence, RI. Hosted by Brown University's Scholarly Technology Group. Conference for doc producers & publishers focusing on new technologies for fieldwork, production & distribution. Conference includes panel discussions & presentations of new doc work & practical seminars addressing techniques & strategies facilitated by electronic tools. Seeking participation from anyone interested in presenting or discussing their electronically mediated doc work. Contact: (401) 863-9313; fromtoday@brown.edu; www.stg.brown.edu/conferences/fromtoday

THIRD WORLD NEWSREEL 2001 FILM & VIDEO PRODUCTION WORKSHOP. Workshop emphasizes training & support of people of color who have limited resourses. Intensive 5 month program focuses on preproduction, production & postproduction. Primary objective to have each member produce, write, direct & edit 2 projects. Workshop begins April. Prior film/video experience recommended but not required. Cost of workshop is $500. Deadline: Jan. 12. Contact: Third World Newsreel, 545 8th Ave., 10th fl., New York, NY 10018; (212) 947-9277; fax 594-6417; twn@twn.org; www.twn.org

Films • Tapes Wanted

ARIZONA STATE UNIVERSITY ART MUSEUM SHORT FILM & VIDEO FESTIVAL, Late April, AZ. Fest is a one-night outdoor event. All cats (animation, b/w, experimental), entries should be under 10 min. Awards are in name only: Jurors Award & LeBlanc Audience Choice Award. Entries will be listed on fest web site & will become a part of the museum's video library. Preview & format: VHS, submit s.a.s.e. for return. No entry fee. Contact: ASU Fest, John D. Spiak, Curatorial Museum Specialist, ASU Art Museum, 10th St. & Mill Ave., Tempe, AZ 85287; (480) 965-2787; fax: 965-5254; spiak@asu.edu; www.asuam.fa.asu.edu/filmfest/main.htm

AXLEGREASE, Buffalo, NY cable access program of ind. film & video, accepting all genres under 28 min. on 1/2", 3/4", 8mm, Hi-8. Send labeled w/ name, address, title, length, additional info & s.a.s.e. for tape return to: Squeaky Wheel, 175 Elmwood Ave., Buffalo, NY 14201; (716) 884-7172; squeaky@pce.net

BIJOU MATINEE is a showcase for independent shorts. Program appears weekly on Channel 35 leased access Manhattan Cable South (below 86th St.) every Sat. at 2:30 p.m. Submissions welcome & should be 25 min. or less. VHS, 3/4", or DV. Send copies to *Bijou Matinee*, Box 649, New York, NY 10159; (212) 505-3649; www.BijouMatinee.com



Film-Video

The University of Miami
School of Communication seeks a

Full-Time Tenure Track
ASSISTANT PROFESSOR

to teach undergraduate and graduate screenwriting for the academic year commencing August, 2001.

The applicant should be competent in writing for motion pictures and television. A terminal degree, professional credits and teaching experience are required. Salary is competitive and commensurate with qualifications and experience. The search will remain open until the position is filled.

Send resume to:
Professor Paul Lazarus
University of Miami
School of Communication
P.O. Box 248127
Coral Gables, Florida 33124-2030
plazarus@miami.edu

The University of Miami is an equal opportunity/affirmative action employer and encourages applications from minorities and women.

BROOKLYN ARTS EXCHANGE accepting short 16mm films & videos (under 30 min.) by NYC artists for Independent Film & Video Series. Any genre/subject matter. Deadline: ongoing. Send tapes & s.a.s.e. to: Independent Film & Video Series, Brooklyn Arts Exchange, 421 5th Ave., Brooklyn, NY 11215; Info/details: (718) 832-0018 x. 8.

FINISHING PICTURES accepting shorts, feature works-in-progress & web films seeking distribution or exposure to financial resources for CLIPS, a quarterly showcase presented to invited audience of industry professionals. All productions should be digital. Deadline: ongoing. Contact: Tommaso Fiacchino, (212) 971-5846; www.finishingpictures.com

FIREWATER FILMS, only year-round short film series in NYC, seeks short film submissions (cats: narrative, doc, animation & experimental). Films shown on both VHS & 16mm formats at Big Top Theater. Contact: Firewater Films, Box 20039, NY, NY 10025; (212) 414-5419; fax: 724-8190; www.firewaterfilms.com

NEW CASTLE COMMUNITY TV STATION in Chappaqua, NY offering video producers the opportunity to cablecast their projects. Preferrably New Castle or Westchester residents, although not req. Contact: NCCTV@hotmail.com

IMAGENATION: Established in 1997 imagenation, a Harlem-based int'l cinema & music fest, is seeking short cinematic works (35 min. or less) of all genres, subjects & styles created by makers of Afrikan descent. Films & videos are screened monthly by theme. Some themes for 2001 will incl. Diaspora Daughters Represent! (a women's history month celebration); Animation Nation; Nuyorican Soul (Latino/a films); Reel Revolution (political films) & many more. Download appl. from the web site. Send a VHS copy, synopsis, bio, s.a.s.e. & submission fee to: imagenation film festival, College Station, Box 127, New York, NY 10027. Contact: Moikgantsi Kgama, Fest Dir. (212) 631-1189; het_heru@hotmail.com; www.imagenation-films.com

INDUSTRIAL TV: cutting-edge cable access show is looking for experimental, narrative, humorous, dramatic, animation & underground works for inclusion in fall season. Controversial, uncensored & subversive material encouraged. Guaranteed exposure in NYC area. Contact: Edmund Varuolo, c/o 2droogies productions, Box 020206, Staten Island, NY 10302; www.2droogies.com

KQED-TV, public TV serving San Francisco/Oakland/San José, looking for independent docs & dramas 6-30 min. for broadcast acquisition. Contact: Scott Dwyer, (415) 553-2218; sdwyer@kqed.org

MICROCINEMA, INC./BLACKCHAIR PRODUCTIONS accepting short video, film & digital-media submissions of 30 min. or less on ongoing basis for monthly screening program "Independent Exposure." Looking for short, experimental, narrative, avant-garde, subversive, alternative, erotic, animation, underground, etc. Works selected may qualify for our DVD/VHS home video compilations as well as netcasting via microcinema.com. Submit VHS or S-VHS (NTSC preferred) clearly labeled filmmaker info & support materials incl. photos to Microcinema, Inc., 2318 2nd Ave., PMB 313-A, Seattle, WA 98121; Info/details: (206) 568-6051; info@microcinema.com; www.microcinema.com

MUSIC VIDEOS WANTED. Submit original music videos for a super series for the electromagnetic spectrum. Any genre or subject. Amateurs, students & professionals welcome. Submit VHS cassette, email address, & s.a.s.e. for return materials to: Grrrowl Productions, 24 Walker Dr., Belle Mead, NJ 08502; grrrowlproductions@ yahoo.com; www.geocities.com/grrrowlproductions/

OCULARIS seeks submissions from independent filmmakers for continuing series. Works under 15 min. considered for Sunday night screenings where they precede evening's feature, plus brief Q & A w/ audience. Works longer than 15 min. considered for regular group shows of independent filmmakers. Only show works on 16mm w/ optical track. Send films, together w/ completed entry form (download from web site) to: Short Film Curator, Ocularis, Galapagos Art & Performance Space, 70 N. 6th St., Brooklyn, NY 11211; ph/fax: (718) 388-8713; ocularis@billburg.com; www.billburg.com/ocularis

OPEN CALL 2001: The Independent Television Service (ITVS) considers proposals for innovative programs of standard broadcast lengths for public television twice a year for Open Call. ITVS seeks provocative, compelling stories from diverse points of view & diverse communities. No finished works. Projects in any genre (animation, drama, doc, experimental) or in any stage of development will be considered. Programs should tell a great story, break traditional molds of exploring cultural, political, social or economic issues, take creative risks, or give voice to those not usually heard. Download applications & guidlines at web site. Deadline: Feb. 15. Contact: (415) 356-8383 x. 232; Beky_Hayes@itvs.org; www.itvs.org

PBS SEEKS SUBMISSIONS FOR 2001 *INDEPENDENT LENS*: *Independent Lens* expands opportunities for audiences to see original & provocative work on topics often ignored by commercial TV. As part of PBS, *Independent Lens* programs gain nat'l recognition & the many benefits of the PBS logo. Currently, a licensing fee is not avail. for programs being accepted into the series. Filmmakers may incur miscellaneous packaging & promotional fees necessary to bring the program to air. While works of all lengths are accepted, please keep standard PBS lengths in mind, which may necessitate edits. Deadline: March 15. Send materials to: Cheryl A. Jones PBS, *Independent Lens*, 1320 Braddock Pl., Alexandria, VA 22314; (703) 739-5010; carapub@aol.com; www.pbs.org/independentlens

REEL ALTERNATIVE FILM SALON; Brooklyn's original microcinema featuring indie filmmakers of color, seeks film & script submissions for second season. All genres & formats welcome. Special interest in female action flicks for March & animation for April. Film (submitted on VHS) & script submissions must incl. synopsis, bio & $10 (check/m.o.). Films screened monthly & scripts staged quarterly. Contact: (718) 670-3616; www.ighmultimedia.com

SOUTHWEST ALTERNATIVE MEDIA PROJECT (SWAMP) is looking for possible inclusion in 25th season of *The Territory*, the longest-running PBS showcase of independent film/video in the country. Recent works under 30 min. in all genres that are avail. for non-exclusive, statewide (Texas) broadcast btwn. Oct. 2000-Sept. 2001. Send VHS (NTSC) copy of work, brief synopsis & filmmaker bio to: SWAMP, 1519 W. Main, Houston, TX 77006; (713) 522-8592; swamp@swamp.org; www.swamp.org

THE SHORT LIST, the showcase for American & int'l short films, airs nat'ly on PBS. Pays $100/min. All genres, 30 sec. to 19 min. long. Produced in assoc. w/ Kodak Worldwide Independent Filmmakers Program. Awards five Kodak product grants annually to selected filmmakers on series. Submit on VHS. For appl., send s.a.s.e. to: Jack Ofield, Dir., Production Center, SDSU, 5500 Campanile Dr., San Diego, CA 92182; ShortList@mail.sdsu.edu; www.theshortlist.cc

THIRD WORLD NEWSREEL, one of oldest alternative media organizations in U.S., seeking film & video submissions of short & feature length docs, narratives, experimental & other works attentive to intersections of race, class & gender. Projects that address other issues of political & social interest also welcome. Formats: 1/2" VHS tapes. Send submissions, synopsis of the film & director's bio to: Third World Newsreel, Attn: Noel Shaw, 545 Eighth Ave., New York, NY 10018; (212) 947-9277; fax: 594-6417; twn@twn.org; www.twn.org

WGBH-TV, BOSTON: WGBH is committed to supporting indie filmmakers, incl. those who may never have considered local TV broadcast. Looking for films & videos to be part of ongoing local ind. film series *Viewpoint*, which showcases works from New England & around the world. Films selected for broadcast will receive honorarium. Tapes accompanied by s.a.s.e. will be returned. Broadcast masters formats: DigiBeta, Beta SP, D5 or D3. Cannot accept programming produced for public access cable. Send VHS screening copies of your doc, narrative film, or animation (no length req.) to: Chad Davis, *Viewpoint*, WGBH-TV, 125 Western Ave., Boston, MA 02134; (617) 300-2647; chad_davis@wgbh.org

Publications

CANYON CINEMA announces publication of major new catalog of avant-garde /experimental films & video tapes for rent & sale. 500-page volume of the Canyon Cinema Catalog 2000 (#8), contains 285 illustrations & describes more than 3,500 works of cinematic art by 370 filmmakers. Also 25th Anniv. Catalog (incl. 1993-5 supplements) w/ over 3,500 film & video titles is avail. for $20. ph/fax: (415) 626-2255; canyoncinema@usa.net; www.canyoncinema.com

INDEPENDENT PRESS ASSOCIATION: Find an independent audience! The IPA's new directory to independent magazine world can give you the name & number of the editor you need. For just $24.95 (plus $3.05 S&H) *Annotations: A Guide To The Independent Press* can open up a world of diverse & exciting contacts. For order send check to: IPA, 2390 Mission St., #201, San Francisco, CA 94110; (415) 634-4401; www.indypress.org

VOLUNTEER LAWYERS FOR THE ARTS offer seminars on "Copyright Basics," "Nonprofit Incorporation & Tax Exemption" & more. Reservations must be made. Contact: (212) 319-2910.

Resources • Funds

ARTS LINK COLLABORATIVE PROJECTS allow U.S. artists and arts orgs to undertake projects overseas with colleagues in Central & Eastern Europe with grants from $2,500-$10,000. Applicants must be citizens or permanent residents of U.S. Deadline: postmarked by Jan. 18. Contact: Arts Link, CEC International Partners, 12 W. 31 St., New York, NY 10001; artslink@cecip.org

CALIFORNIA CH MEDIA PROGRAM PLANNING GRANTS provide up to $750 to support development of major grant

proposal & to pay for background research, consultations w/ humanities scholars & community reps, travel & similar activities necessary to develop proposal. Before applying, consult w/ CA Council for Humanities staff. Deadline: Aug. 1. Contact: CCH, 312 Sutter St., Ste. 601, San Francisco, CA 94108; (415) 391-1474; in LA: (213) 623-5993; in San Diego: (619) 232-4020; www.calhum.org

CALIFORNIA ARTS COUNCIL offers various grants & programs for performing arts. Contact: CA Arts Council, 1300 1 St, Ste. 930, Sacramento, CA 95814; (916) 322-6555; (800) 201-6201; fax: 322-6575; cac@cwo.com; www.cac.ca.gov.

COMPOSER CONTACT ON-LINE CATALOGUE: Harvestworks Digital Media Center presents interactive database to learn more about composers who can be commissioned to write & record compositions for various projects. MP3 samples & biographical info can be accessed. Contact: harvestw@dti.net; www.harvestworks.org

CONVERGENCE 2001 INTERNATIONAL ARTS FESTIVAL SEPT. 8-24: Providence Parks Dept., Office of Cultural Affairs seeks assorted media/mixed-media proposals. Work will be installed throughout downtown area. Work must be weather-resistant & able to withstand public interaction. All proposals must be accompanied by samples of recent work—not to exceed 20 slides—reviews & resume. Requests for funding not to exceed $2,000. Materials returned w/ s.a.s.e. w/ proper postage. Deadline: Jan. 15. Contact: Providence Parks Dept., Office of Cultural Affairs, 400 Westminster St, 4th Fl. Providence, RI 02903; (401) 621-1992; info@caparts.org; www.caparts.org

DONNELL MEDIA CENTER OF THE NEW YORK PUBLIC LIBRARY accepting proposals for video installation in street-level display window exhibited for entire month of June 2001. Submissions celebrating Gay & Lesbian Pride Month welcome. Work must be silent. Budget range should be incl. w/ proposal. Deadline: Jan. 31. Send proposals to: Joseph Yranski, Donnell Media Center, 20 W. 53rd St., New York, NY 10019.

EASTMAN SCHOLARS PROGRAM: Colleges & Univs. in U.S. & Canada which offer a BA/BS/BFA, MA/MFA in film or film production may nominate 2 students for $5,000 scholarships. Deadline: June 15. For nomination form, write to: Int'l Doc. Association, 1551 S. Robertson Blvd., Ste. 201, Los Angeles, CA 90035.

FUND FOR JEWISH DOCUMENTARY FILMMAKING offers grants up to $50,000 for production/completion of original films & videos that interpret Jewish history, culture & identity to diverse public audiences. Applicants must be U.S. citizens or permanent residents. Priority given to works-in-progress that address critical issues, combine artistry & intellectual clarity, can be completed within 1 year of award & have broadcast potential. Deadline: April 4. Contact: Nat'l Foundation for Jewish Culture, 330 7th Ave., 12th fl., NY, NY 10001; (212) 629-0500 x. 205.

JOHN D. & CATHERINE T. MACARTHUR FOUNDATION provides partial support to selected doc series & films intended for nat'l or int'l broadcast & focusing on an issue in one of Foundation's 2 major programs (Human & Community Development; Global Security & Sustainability). Send prelim. 2- to 3-pg letter to: John D. & Catherine T. MacArthur Foundation, 140 S. Dearborn

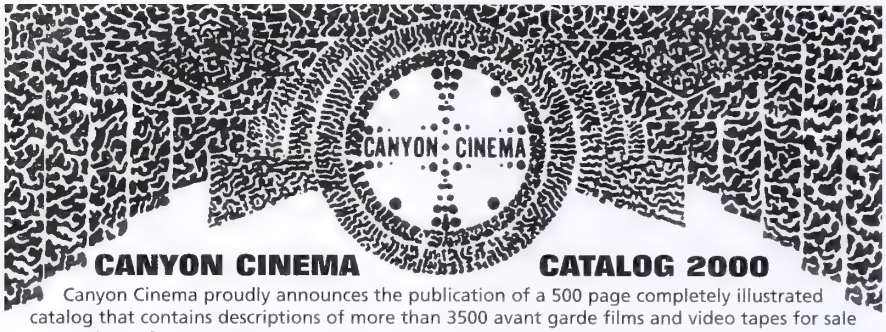
Avid®
training
digital/non-linear editing
Beginning, intermediate, and advanced classes are offered monthly.
The Wexner Center for the Arts is an Avid Authorized Education Center serving Ohio, Indiana, Michigan, Western Pennsylvania, and Kentucky.
Call for more information
Maria Troy, *614* 292-7617
wexner center for the arts
the ohio state university
1871 north high street
columbus, ohio 43210
www.wexarts.org

THE OUTPOST
MULTIMEDIA & VIDEO PRODUCTION
AVID
MEDIA COMPOSER VER. 8.1
WITH ICEBOARD
FOR AFTER EFFECTS
AND AVID
MEDIA 100
2 EDIT SUITES
VER. 5.5
BROADCAST QUALITY
BETA SP
DVCAM
DV
PROTOOLS
EXPERIENCED EDITORS AVAILABLE
SPECIAL RATES
FOR INDEPENDENTS AND ARTIST PROJECTS
118 NORTH 11TH STREET
BROOKLYN, NY
718.599.2385
OUTPOSTVIDEO.COM

ITVS FUNDING INITIATIVE
LInCS
LOCAL INDEPENDENTS COLLABORATING with STATIONS
- Production funds for independent producer & public television station collaborations
- Single shows and interstitials are eligible
- Funding from $10,000-$75,000
- Cash contributions from any source and station in-kind donations will be matched 1:1

Funded productions in the past include:
- *Fender Philosophers*
- *Greener Grass: Cuba, Baseball and the United States*
- *Sing Faster: The Stagehands' Ring Cycle*
- *Stranger with a Camera*

APPLICATION DEADLINE: APRIL 30, 2001
FOR GUIDELINES & APPLICATION:
download @ www.itvs.org
call (415) 356-8383, ext. 230
email: Heidi_Schuster@itvs.org
[i]tvs
independent television service



CANYON CINEMA CATALOG 2000

Canyon Cinema proudly announces the publication of a 500 page completely illustrated catalog that contains descriptions of more than 3500 avant garde films and video tapes for sale and rent from 350 experimental filmmakers. To request a copy, please send a check for $35, plus $6 postage (international shipping is higher) to:

CANYON CINEMA, INC., 2325 THIRD STREET #338, SAN FRANCISCO, CA 94107
PHONE/FAX 415-626-2255 WWW.CANYONCINEMA.COM FILMS@CANYONCINEMA.COM

JUDGE US BY THE COLLECTIONS WE KEEP



HOT SHOTS COOL CUTS

A Sekani Company

Ph: 212.799.9100 Fx: 212.799.9258 www.hotshotscoolcuts.com clips@filmclip.com

THE WORLD'S GREATEST CONTEMPORARY & ARCHIVAL STOCK FOOTAGE LIBRARY

NOTICES

St., Ste. 1100, Chicago, IL 60603; (312) 726-8000; 4answers@macfdn.org; www.macfdn.org

LINCS 2001 (LOCAL INDEPENDENTS COLLABORATING WITH STATIONS), a funding initiative from the Independent Television Service (ITVS), provides incentive or matching monies ($10,000-$75,000) for partnerships between public TV stations & independent producers. Projects in any stage of development will be considered. Programs should tell a great story, stimulate civic discourse & break traditional molds of exploring complex cultural, political, social or economic issues. Indie film & videomakers are encouraged to seek partnerships with their local public television stations. Download appls. at web site. Cats: any. Deadline: April 30. Contact: (415) 356-8383 x. 230; Heidi_Schuster@itvs.org; www.itvs.org

MEDIA GRANTS AVAILABLE TO INDIVIDUALS & ORGANIZATIONS IN NEW YORK STATE. The Experimental TV Center provides support to electronic media & film artists & organizations in New York State. We provide finishing funds of up to $1,500. Cats: all. Applicants must be residents of NY State. Deadline: March 15. We provide presentation funds to not-for-profit orgs in NY. Deadline: ongoing. The Media Arts Technical Assistance Fund is designed to help nonprofit media arts programs in New York State. Up to $2,000 per project. Orgs must be receiving support from New York State Council of the Arts Electronic Media & Film Program. Deadlines: Jan. 1, April 1, July 1, & Oct. 1. For all funds contact: Sherry Miller Hocking, Experimental TV Center, 109 Lower Fairfield Rd., Newark Valley, NY 13811; (607) 687-4341; etc@experimentaltvcenter.org; www.experimentaltvcenter.org

NATIONAL ENDOWMENT FOR THE HUMANTIES: Summer seminars & institutes for college & univ. teachers. Seminars incl. 15 participants working in collaboration w/ 1 or 2 leading scholars. Institutes provide intensive collaborative study of texts, historical periods & ideas to undergrad teaching in humanities. Detailed info & appl. materials are avail. from project directors. Contact: (202) 606-8463; sem-inst@neh.gov; www.neh.gov

NATIONAL ENDOWMENT FOR THE HUMANITIES Division of Public Programs provides grants for the planning, scripting & production of film, television & digital media projects that address humanities themes. Download appl. guidelines from web site. Deadline: Feb. 22. (202) 606-8267; publicpgms@neh.org; www.neh.gov/html/guidelin/pub_prog.html

NATIONAL GEOGRAPHIC TELEVISION seeking story proposals from U.S. citizen or permanent resident minority filmmakers for National Geographic Explorer, award-winning doc series. To request appl. for CDP (Cultural Diversity Project) call: (202) 775-7860.

NATIONAL LATINO COMMUNICATIONS CENTER is a media arts production resource center that supports, produces & syndicates Latino programming for public TV. Purpose is to empower Latinos in U.S. throughout broadcast comm. media. To that end, its mission is to: provide to the nation quality programming which illuminates diversity of nat'l Latino ethos through expressions of its arts, cultures & histories; provide training & related assistance to develop & support Latino media talent whose creative visions will transform Latino experience into compelling images of a people. Contact: NLCC, 3171

Los Feliz Blvd., Ste 200, LA, CA 90039; (213) 663-5606; www.nlcc.com/

NEWENGLANDFILM.COM is a unique on-line resource that provides local film & video professionals w/ searchable industry directory, listings of local events, screenings, jobs, calls for entries & upcoming productions, in addition to filmmaker interviews & industry news. Reaching over 11,000 visitors each month. All articles & listings on sites free to read: www.nefilm.com

NEWPROJECT.NET provides a new vehicle for producers in search of partnerships, financing & distribution for projects. On-line database of projects presentations in development, production, or recently completed, site is a place where pros can "publish" & announce copyrighted projects & present them to programming execs, distrib. companies, potential underwriters, investors, etc.

NEW YORK STATE COUNCIL ON THE ARTS Individual Artists Program announces availability of production funds for video, radio, audio, installation work & computer-based art. Maximum award $25,000. Artist must also be sponsored by nonprofit organization. Deadline: March 1. Contact: Don Palmer: NYSCA, 915 Broadway, 8th fl., New York, NY 10010; (212) 387-7063; dpalmer@nysca.org

NEXT WAVE FILMS, funded by the Independent Film Channel, was est. to provide finishing funds & other vital support to emerging filmmakers with low-budget, English-language features from U.S. & abroad. Selected films receive assistance with postproduction, implementing a fest strategy & securing distribution. Through Agenda 2001, exceptionally talented filmmakers with an established body of work can receive production financing & assistance for features shot on digital video & intended for theatrical release. Both fiction & non-fiction films considered for finishing funds & Agenda 2001. Contact: Next Wave Films, 2510 7th St., Ste. E, Santa Monica, CA 90405. (310) 392-1720; fax: 399-3455; launch@nextwave films.com; www.nextwavefilms.com

OCTOBER EVENT GRANTS: NY Council for the Humanities celebrates State Humanities Month (Oct.), a celebration of history, culture & human imagination w/ awards for local programming reflecting diversity of humanities institutions & subjects. Deadline: May 1. Contact: NYCH, 150 Broadway, Ste. 1700, NY, NY 10038; (212) 233-1131; fax: 233-4607; hum@echonyc.com; www.culturefront.org

OPPENHEIMER CAMERA: new filmmaker grant equip. program offers access to pro 16mm camera system for first serious new productions. Purely commercial projects not considered. Provides camera on year-round basis. No appl. deadline, but allow 10 week minimum for processing. Contact: Film Grant, Oppenheimer Camera, 666 S. Plummer St., Seattle, WA 98134; (206) 467-8666; fax: 467-9165; filmgrant@oppenheimercamera.com

PANAVISION'S NEW FILMMAKER PROGRAM provides 16mm camera pkgs. to short, nonprofit film projects of any genre, incl. student thesis films. Send s.a.s.e. w/ 55¢ stamp to: Kelly Simpson, New Filmmaker Program, Panavision, 6219 DeSoto Ave., Woodland Hills, CA 91367.

SCRIPTS WANTED FOR INDEPENDENT FILM ACTING CLASSES. See your scenes shot on real locations with our actors trained specifically for Independent films. Use this as a way to rewrite your scripts & scenes. Send to: The Acting Factory, 38 S. Federal Hwy, Dania, FL 33004.

SOROS DOCUMENTARY FUND supports int'l doc films & videos on current & significant issues in human rights, freedom of expression, social justice & civil liberties. 2 project categories: initial seed funds (grants up to $15,000), projects in production or post (average grant $25,000, but max. $50,000). Highly competitive. Contact: Soros Doc Fund, Open Society Institute, 400 W. 59th St., NY, NY 10019; (212) 548-0657; www.soros.org/sdf

STANDBY PROGRAM provides artists & nonprofits access to broadcast quality video postproduction services at discounted rates. For rate card & appl. contact: Standby Program, Box 184, NY, NY 10012; (212) 219-0951; fax: 219-0563; www.standby.org

THIRD ANNUAL CHICAGO UNDERGROUND FILM FUND: $500-$2,000 postproduction completion grant for any length & genre on super 8, 16mm or 35mm. Emphasis placed on works that fit CUFF's mission to promote films & videos that innovate in form or content. Deadline: Feb. 5. Contact: CUFF, 3109, N. Western Ave., Chicago, IL 60618; (773) 327-FILM; info@cuff.org; www.cuff.org

WRITERS/PRODUCERS: Faith & Values Media (provides 30 hrs/wk faith-based shows for the Odyssey Network) is granting up to $300,000 in awards for new scripts/series/proposals on women's spiritual journeys. Appls. due Feb. 28; www.faithandvaluesmedia.com

Got Docs?...

We are looking for high-quality documentaries in all subject areas for international broadcast distribution. CS Associates has specialized in sales and pre-sales of documentary programs for the past twenty years. We represent a wide variety of programs and producers ranging from Ken Burns to Jon Else to Martin Scorcese. We would like to hear about your latest production.

Please review our catalogue on our website **www.csassociates.com**







22 Weston Road, Lincoln, Massachusetts 01773
tel: 781.259.9988 fax: 781.259.9966
e-mail: programs@csassociates.com
Send VHS submissions to Brian Gilbert, Director of Acquisitions

Final Cut Pro
Nonlinear Editing

Beta SP, DV, DVCAM,
Hi8, 3/4", S-VHS

EARTH VIDEO

1123 Broadway, Suite 814
New York, New York 10010

www.earthvideo.net
212-228-4254

DEADLINE: 1ST OF EACH MONTH, 2 MONTHS PRIOR TO COVER DATE (E.G. MARCH 1 FOR MAY ISSUE).CONTACT: FAX: 212-463-8519; scott@aivf.org. PER ISSUE COST:

0-240 CHARACTERS (INCL. SPACES & PUNCTUATION)
$45 FOR NONMEMBERS/$30 FOR AIVF MEMBERS
241-360 CHARACTERS:
$65 FOR NONMEMBERS/$45 FOR AIVF MEMBERS
361-480 CHARACTERS:
$80 FOR NONMEMBERS/$60 FOR AIVF MEMBERS
481-600 CHARACTERS:
$95 FOR NONMEMBERS/$75 FOR AIVF MEMBERS
OVER 600 CHARACTERS:
CALL FOR QUOTE: 212-807-1400 x. 229
FREQUENCY DISCOUNT:
$5 OFF PER ISSUE FOR ADS RUNNING 5+ TIMES.

ADS OVER SPECIFIED LENGTH WILL BE EDITED. COPY SHOULD BE TYPED & ACCOMPANIED BY CHECK OR MONEY ORDER PAYABLE TO: FIVF, 304 HUDSON ST., 6TH FL, NEW YORK, NY 10013. INCLUDE BILLING ADDRESS; DAYTIME PHONE; # OF ISSUES; AND VALID MEMBER ID# FOR MEMBER DISCOUNT. TO PAY BY VISA /MC/AMEX INCL. CARD #; NAME ON CARD; EXP. DATE.

Buy • Rent • Sell

101 AVID TRAINING FOR DUMMIES: 1-on-1 Avid hands on training. Learn Avid editing plus create own logo & demo reel in 1 class for only $499! ($799 for 2). All-inclusive, a.m. or p.m., 7 days/wk, midtown NYC. Call Pro Avid 101 Now: (212) 695-0808.

A BREAD CRUMB TRAIL THROUGH THE PBS JUNGLE: *The Producer's Complete Survival Guide.* Vital guide to alliances, funding & distrib. for your films. Used by PBS, CPB & stations nationwide. Inside secrets, in-depth info, practical worksheets. $34.95 + $5.00 S/H (AIVF members take 10% off); Dendrite Forest Books on-line purchase: www.forests.com/breadcrumb or P.O. Box 912, Topanga, CA 90290.

AVID AVAILABLE WITH EDITOR: Digital Camera package & Avid classes. Good prices. Call or fax: (212) 794-1982.

AVID OFF-LINE FOR RENT: MC 7.1, Powermac 9600, 33 gigs memory, two 20" Mitsubishi monitors, 14" Trinitron monitor, 16 Ch Mackie mixer. Avid tech support. Free set up in NYC area. Call Howard (914) 271-4161.

DP W/ CANON XL-1; BETA-SP DECK RENTAL avail. I shoot all formats: film/video. Non-linear editing w/ all video formats. 13 yrs exp w/ Academy Award nomination. Affordable rates. DMP Productions (212) 307-9097; http://members.tripod.com/~dmpfilm

FOR RENT: SONY 3 CHIP Digital DV camera plus Sennheiser ME 66 shotgun mic, with or without operator. $100 per day without operator. Call (212) 966-5489.

FOR SALE—AVID MEDIA COMPOSER 1000: Ver 5.51, Mac Quadra 950, many accessories, $6,900, pics at: www.edgewoodstudios.com or call David (802) 773-0510.

VIDEO DECKS/EDIT SYSTEMS/CAMERAS FOR RENT: I deliver! Beta-SP deck (Sony UVW-1800) $150/day, $450/wk. Also, 1:1 Avid Suite, Final Cut, Media 100, DV Cams, mics, lights, etc. Production Central (212) 631-0435.

WANTED TO BUY: Used JK optical printer. All models considered. Everything but the camera. (301) 565-3730.

Distribution

19 YEARS AS AN INDUSTRY LEADER! Representing outstanding video on healthcare, mental health, disabilities & related issues. Our films win Oscars, Emmys, Duponts, Freddies & more. Join us! Fanlight Productions: (800) 937-4113; www.fanlight.com

BROADCAST YOUR FILM on the Internet! WhoneedsTV.com is currently accepting submissions for independent films. Unlike other sites, you keep all the rights and control over your film. info@WhoneedsTV.com or (917) 282-2857 for details.

BUDGETS/BUSINESS PLANS: Full investor packages. Experienced line producer will prepare script breakdowns, shooting schedules, detailed budgets & business plans. Movie Magic equipped. Credit cards OK. Indie rates. Mark (212) 340-1243.

BUYINDIES.COM The founders of NewEnglandFilm.com have created another site: BuyIndies.com, a community to buy & sell independent films. If you have copies of your movie available on VHS or DVD, then you can join as a seller and list any or all of your titles. BuyIndies.com handles the ecommerce, customer service and promotion; you handle the shipping. Filmmakers keep all rights to the film. Already over 45,000 titles have been gathered. Find out more info at: www.buyindies.com/sell/ or email: info@buyindies.com

EDUCATIONAL DISTRIBUTOR SEEKS GUIDANCE VIDEOS on issues such as violence, drug prevention, mentoring, children's health & parenting for exclusive distribution. Our marketing gives unequaled results! Call Sally Germain at The Bureau for At-Risk Youth: (800) 99-YOUTH x. 210.

LOOKING FOR AN EDUCATIONAL DISTRIBUTOR? Consider the University of California. We can put 80 years of successful marketing expertise to work for you. Kate Spohr: (510) 643-2788; www-cmil.unex.berkeley.edu/media/

THE CINEMA GUILD, leading film/video/multimedia distributor, seeks new doc, fiction, educational & animation programs for distribution. Send videocassettes or discs for evaluation to: The Cinema Guild, 130 Madison Ave., 2nd fl., New York, NY 10016; (212) 685-6242; TheCinemaG@ aol.com; Ask for our Distribution Services brochure.

Freelance

35MM/16MM PROD. PKG w/ DP. Complete packagew/ DP's own Arri 35BL, 16SR, HMIs, dolly, jib crane, lighting, DAT, grip, 5-ton truck. . . more. Ideal 1-source for the low-budget producer! Call for reel: Tom Agnello (201) 741-4367.

AATON CAMERA PKG. Absolutely perfect for independent features. Top of the line XTR Prod w/ S16, timecode video, the works! Exp DP w/ strong lighting & prod skills wants to collaborate in telling your story. Andy (212) 501-7862; circa@interport.net

ACCLAIMED AND UNUSUAL instrumental band can provide music for your next project. Contact "Magonia" for demo: (781) 932-4677; boygirl@mediaone.net; www.magonia.com

ACCOUNTANT/BOOKKEEPER/CONTROLLER: Experience in both corporate & nonprofit sectors. Hold MBA in Marketing & Accounting. Freelance work sought. Sam Sagenkahn (212) 481-3576.

ANDREW DUNN, Director of Photography/camera operator Arri35 BL3, Aaton XTRprod S16, Sony DVCam. Experience in features, docs, TV & industrials. Credits: *Dog Run, Strays, Working Space/Working Light.* (212) 477-0172; AndrewD158@aol.com

AWARD-WINNING EDITOR, w/ Avid and Beta SP facility. Features, shorts, docs, music videos, educational, industrials, demos. Trilingual: Spanish, English, Catalan. Nuria Olive-Belles (212) 627-9256.

BRENDAN C. FLYNT: Director of Photography w/ many feature & short film credits. Owns 35 Arri BL3, Super 16/16 Aaton, HMIs, Tungsten & dolly w/ tracks. Awards at Sundance & Raindance. Call for quotes & reel at (212) 226-8417; www.dp-brendanflynt.com

CAMERAMAN/ STEADICAM OPERATOR: 35BL, 16SR, Beta SP, Stereo TC Nagra4, TC FostexPD-4 DAT, feature lite pkg. to shoot features, music videos, commercials, etc. Call Mik Cribben for info & reel, (212) 929-7728 or (800) 592-3350.

CAMERAPERSON: Visual storyteller loves to collaborate, explore diverse styles & formats. Brings passion & productivity to your shoot. Award-winner w/ latest Super/Std. 16 Aaton XTR prod. package. Todd (718) 222-9277; wacass@concentric.net

CINEMATOGRAPHER w/ Arri SR Super 16 package & 35IIC, w/ over 15 years in the industry. Credits incl. 2nd unit, FX & experimental. Looking for interesting projects. Will travel. Theo (212) 774-4157; pager: (213) 707-6195.

CINEMATOGRAPHER w/ reg/S-16mm Aaton, video-tap, lighting gear & more. Digital video too. Collaborations in features, shorts, docs, music videos & other compelling visions. Kevin Skvorak, reel & rates (718) 782-9179; kevskvk@inx.net

COMPOSER: Experienced, award-winning Yale conservatory grad writes affordable music in any style that will enhance your project. Save money without compromising creativity. Full service digital recording studio. Free demo CD/initial consultation/rough sketch. Call Joseph Rubenstein; (212) 242-2691; joe56@earthlink.net

COMPOSER Miriam Cutler loves to collaborate with filmmakers—features, docs. Sundance: *Licensed To Kill, Death A Love Story* / Peabody: *The Castro / POV: Double Life of Ernesto Gomez Gomez* & more (323) 664-1807; mircut2@earthlink.net

COMPOSER: Original music for your film or video project. Will work with any budget. Complete digital studio. NYC area. Demo CD upon request. Call Ian O'Brien: (201) 222-2638; iobrien@bellatlantic.net

COMPOSER: Perfect music for your project. Orchestral to techno—you name it! Credits incl. NFL, PBS, Sundance, Absolut. Bach. of Music, Eastman School. Quentin Chiappetta (718) 752-9194; (917) 721-0058; qchiap@el.net

CREATIVE DIRECTOR OF PHOTOGRAPHY w/ lighting director background. Specialty films my specialty. Can

give your film that unique "look." 16mm & 35mm packages avail. Call Charles for reel: (212) 295-7878.

DIGITAL VIDEO-Sony VX100 digital camera & cameraman, Sennheiser ME 66 shotgun mic, pro accessories. Experienced in dance, theater, performance art documentation & features. Final Cut Pro digital editing with editor $125/day. John Newell (212) 677-6652; johnewell@earthlink.net

DIGITAL VIDEO Videographer/DP, with Canon XL-1 videocam; prefer documentaries, shorts and less traditional projects; documentation for dance, music and performance. Alan Roth (718) 218-8065; (917) 548-4512; alanroth@mail.com

DIGITAL VIDEOGRAPHER with Sony VX-1000 and Lectrosonic radio mic. available and happy to shoot documentaries and shorts. Contact Melissa (212) 352-4141; meliss@rcn.com

DIRECTOR OF PHOTOGRAPHY: Award-winning, exp, looking for interesting projects. Credits incl. features, docs & commercials in the U.S., Europe & Israel. Own complete Aaton Super 16 pkg. & lights. Call Adam for reel. (212) 932-8255 or (917) 504-7244; nyvardy@worldnet.att.net

DIRECTOR OF PHOTOGRAPHY: Looking for creative projects to lens: features, commercials, shorts, music videos & documentaries. 35 and 16mm packages avail. New York/Boston-based, will travel. Call for reel: (781) 545-2609; bkarol@mediaone.net

DIRECTOR OF PHOTOGRAPHY looking for interesting features, shorts, ind. projects, etc. Credits incl. features, commercials, industrials, short films, music videos. Aaton 16/S-16 pkg avail. Abe (718) 263-0010.

DIRECTOR OF PHOTOGRAPHY w/ Arri 16 & 35BL2 camera pkgs. Credits incl. many indie features & shorts. Create "big film" look on low budget. Flexible rates & I work quickly. Willing to travel. Matthew: (617) 244-6730; (845) 439-5459; mwdp@rcn.com

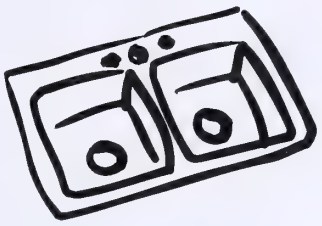
DIRECTOR OF PHOTOGRAPHY with Arri BL 3, Aaton XTR Prod S16/16mm, and Canon XL1 camera package is ready to shoot your project. Call Jay Silver at (718) 383-1325 for a copy of reel. email: hihosliver@earthlink.com

DOCUMENTARY VIDEOGRAPHER with extensive international experience (Latin America, Africa, Europe & Canada). 22 years of experience as director/producer, videographer and editor of independent documentaries broadcast on CNN International, PBS, Cinemax & CBC. Last doc premiered at Sundance Festival. Specializes in cinema verité, social issue & multicultural projects. Robbie Leppzer, Turning Tide Productions; (800) 557-6414; leppzer@turningtide.com; www.turningtide.com.

DP WITH CAMERA: Client list, package details (cameras and editing), view clips/stills. To order reel or contact, visit: www.kozma.com

DV CONSULTANT: Need help w/ Final Cut Pro? Exp. consultant avail. for training in FCP, AfterEffects, Media Cleaner Pro, or just Mac basics. Former Apple tech rep. & working filmmaker in NYC. Discount for AIVF members. Greg (347) 731-3466.

EDITOR WITH AVID, Beta SP, DVCam, miniDV, DAT, 3/4", AfterEffects, Commotion, etc. Experienced with features, documentaries, broadcast, industrials & short form mate-



Everything included.

Avid Media Composer Off-line at rates the artist can afford.

kitchen SYNC

225 Lafayette, suite 1113, Soho
Tel: (516) 810-7238 • Fax (516) 421-6923

DeWITT STERN GROUP, Inc.

CELEBRATING
100 YEARS !

ENTERTAINMENT & MEDIA INSURANCE

420 Lexington Ave. New York, NY
Tel: 212-867-3550 Fax: 212-949-4435



Carol A. Bressi Cilona
Senior Vice President
212-297-1468

Jennifer Brown
Assistant Vice President
212-297-1445

Colorlab has what it takes to get your video dailies back in half the time.

Thanks to the addition of a third Rank suite, as well as a second audio station, Colorlab offers its clients video dailies in half the time it takes for most labs. With our six colorists, we have the personnel to continue to give independent filmmakers the same attentive service that all of our clients have come to expect.

Instead of spending time waiting for dailies, spend it watching them.



COLORLAB
www.colorlab.com

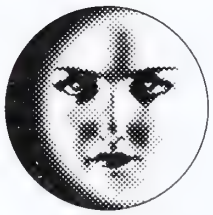
27 W 20th St.
New York, NY 10011
ph 212.633.8172
fx 212.633.8241
5708 Arundel Ave.
Rockville, MD 20852
ph 301.770.2128
fx 301.816.0798

AVIDS TO GO





free delivery and set-up in your home or office
long term // short term rentals
the most cost-effective way to cut your indie film



LUNA
PICTURES

212 255 2564

LUNA DELIVERS

rial; commercial to avant-garde. Convenient East Village location with windows! $350/day, $50/hr. (212) 228-1914; www.detournyc.com

EDITOR WITH AVID: Conscientious advocate of the Invisible Cut. Comfy West Village space. AVR77, 216 gigs, Beta, VHS, DV. MC/Visa. Bill G. (212) 243-1343; gcomvid@usa.net

ENTERTAINMENT ATTORNEY: frequent contributor to "Legal Brief" columns in *The Independent* & other magazines, offers legal services to film & video community on projects from development thru distribution. Contact Robert L. Seigel, Esq., (212) 333-7000.

EXPERIENCED CINEMATOGRAPHER with crew & equipment; 16mm & 35mm. Short films & features. Vincent (212) 779-1441.

FREELANCE VIDEO EDITOR specializing in nonlinear digital editing (DV). Good Rates. (212) 567-9377 schafer@taoproductions.com; www.taoproductions.com; "To a mind that is still, the whole Universe surrenders"—Lau Tzu.

GRANTWRITING/FUNDRAISING: Research, writing & strategy (for production, distribution, exhibition, & educational projects of media). Successful proposals to NYSCA, NEA, NEH, ITVS, Soros Foundation, Rockefeller Foundation, Lila Acheson Wallace Foundation. Fast writers, reasonable rates. Wanda Bershen, (212) 598-0224; www.reddiaper.com; or Geri Thomas (212) 625-2011; www.artstaffing.com

INDEPENDENT PRODUCTION COMPANY: Providing services for independent filmmakers, incl. all the crew & equipment needed. We also help you with locations, craft services, wardrobe, transportation, etc. . . basically everything that goes on behind the camera. We specialize in independent filmmaking: features, shorts, music videos. Will consider any budget. Contact Vadim Epstein (917) 921-4646.

JOHN BASKO: Documentary cameraman w/ extensive international Network experience. Civil wars in Kosovo, Beirut, El Salvador, Nicaragua, Tiananmen Square student uprising. Equipment maintained by Sony. (718) 278-7869; fax: 278-6830; Johnbasko@icnt.net

LOCATION SOUND: Over 20 yrs sound exp. w/ timecode Nagra & DAT, quality mics. Reduced rates for low-budget projects. Harvey & Fred Edwards, (518) 677-5720; edfilms@worldnet.att.net

PRODUCTION TEAM: Providing services ranging from budget preparation to postproduction supervision. Help for your feature, short, video or commercial. Reduced rates for low-budget projects. A.L. Films: (718) 322-3202; info@legitfilms.com

WEB DESIGNER creates your homepage. Reasonable rates. Also web maintenance. (212) 226-1526; rlp@csi.com; http://rlp.homepage.com

Opportunities • Gigs

ASSISTANT PROFESSOR WANTED: Tenure track position in filmmaking, Aug. 2001. Qualifications: Thorough working knowledge of all aspects of making the short film; MFA; significant recognition; teaching experience. Duties: Teach 3 courses; check out equip. & maintain labs; direct graduate students; advising; committees. Salary commensurate w/ experience. Submit cover letter, statement of teaching philosophy, curriculum vitae, list of 3 references, sample of film work on VHS format, before Jan. 30, 2001, to: Joan Strommer, Search Committee, Photography/Film Dept., Virginia Commonwealth Univ., 325 N. Harrison St., Richmond, VA 23284; jstromme@ atlas.vcu.edu; VCU is an EO/AA employer. Women, minorities & persons w/ disabilities are encouraged to apply.

DOCUMENTARY TELEVISION COMPANY seeks interns. Beginning in late January, for three months. We produce travel, historic, health-related, and other series. Fax letter and resume to: (212) 647-0940. attention: Production.

EXECUTIVE DIRECTOR: The Independent Television Service (ITVS) seeks visionary executive to lead dynamic organization bringing independently produced work to public television. For details, see display ad, page 17.

MANHATTAN-BASED PRODUCTION COMPANY seeks experienced producers, associate producers & researchers for history, travel, and health documentaries. Please fax letter and resume to (212) 647-0940; attention: office coordinator.

POSITION OPEN: Montana State Univ., Bozeman, Dept. of Media & Theater Arts. M.F.A program in Science & Natural History Filmmaking. This position is non tenure-track. $34,000/9 months start Aug. 16, 2001. Will teach production courses to 10-12 graduate students covering all aspects of documentary prod'n. Req: Ph.D. or M.F.A in Motion Picture/Video Production or related field (applicants who have been recognized at a nat'l/int'l level as having exceptional accomplishments in this field but lack the advanced degree MAY be considered, provided they submit documentation). Screening begins Feb. 1, 2001. See full announcement & instructions at: www.montana.edu/ msuinfo/jobs/ faculty or contact Jean Tabbert, MT State Univ., Box 174120 Bozeman, MT 59717; jtabbert@montana.edu; (406) 994-5884; fax: 994-4591. ADA/EOE/AA/VetPref

SEEKING INSTRUCTORS: Seattle Central Community College's Film & Video Communications program seeks full-time &/or part-time instructors to teach advanced, 2nd-yr students single & multiple-camera TV production, directing for film & TV, postproduction for film & video, and production management & budgeting. Positions req. serving as faculty advisor for student portfolio projects. Duties incl. collaborating w/ the Assoc. Dean, program faculty & Advisory Committee to keep program current w/ industry standards & developments. Min. Qualifications: Bachelor's degree in Film, TV, Comm. or related discipline, plus 5 years of full-time, relevant pro exp. Teaching exp. in post-secondary education w/ documented exp. in curriculum design & development. Strong computer skills related to the film & video industry. Strong conceptual, creative & technical skills in production & postproduction. Knowledge of production management, operations, budgeting, and union & guild regs. Solid foundation in all creative & technical aspects of the production process & a high degree of achievement as a visual communicator. For open positions & appl. deadlines, contact: Dr. John McMahon, Assoc. Dean, Comm. & Design Division, SCCC, 1701 Broadway Rm. 3176, Seattle, WA 98122; (206) 344-4340; jmcmah@sccd.ctc.edu

SAVE ON CLASSIFIEDS.
Check out our new frequency discounts & reduced rates for AIVF members.

WELL-ESTABLISHED freelance camera group in NYC seeking professional cameramen and soundmen w/ solid Betacam video experience to work w/ our wide array of clients. If qualified contact COA at (212) 505-1911. Must have video samples/reel.

Preproduction • Development

SCREENPLAY WANTED; Connected prod. co. looking for innovative indie screenplay. Edgy drama, music, comedy or sci-fi themes. Credits incl. MTV Award, *Star Trek TNG*, Bravo, IFC & many others. Send treatments only & phone number to: mtc3000@rcn.com

SCRIPTS WANTED; Producer with complete Sony High Definition 24P facility seeks profitable projects to produce or co-produce. Feature films, episodic television or documentaries. Contact Derek at (212) 868-0028 for details; www.allinone-usa.com

SU-CITY PICTURES: The Screenplay Doctor, The Movie Mechanic: We provide screenplay/treatment/synopsis/films-in-progress insight/analysis. Studio credentials include: Miramax & Warner Bros. Competitive rates. Brochure: (212) 219-9224; www.su-city-pictures.com

Postproduction

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound-transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable rates. (212) 925-1500.

16MM SOUND MIX only $100/hr. Interlocked 16mm picture & tracks mixed to 16 or 35mm fullcoat. 16mm/35mm post services: picture & sound editorial, ADR, interlock screening, 16mm mag xfers (.06/ft), 16mm edgecoding (.015/ft). Call Tom (201) 741-4367.

AVID EDITOR; 18 feature films, theatrical trailers. Additional credits with: TV, short films, industrial, promos. Fast, creative, technical, friendly. Fully equipped suite in prestigious downtown location. Credit cards accepted. Drina (212) 561-0829.

BRODSKY & TREADWAY Film-to-tape masters. Reversal only. Regular 8mm, super 8, or archival 16mm. We love early B&W & Kodachrome. Scene-by-scene only. Correct frame rates. For appt. call (978) 948-7985.

DVD AUTHORING: Full DVD project management. Spruce system, compression, encoding, menu creation, authoring and replication for your film. We are nice people and we have very reasonable pricing. (212) 563-4589; 245 W. 29 St., NY, NY 10001.

EDIT/SHOOT IN SAN DIEGO: Discreet Edit 5.0 non-linear system. 90 gigs memory, component Beta, DV, S-VHS. Betacam & DV field pkg. Sony D-30/PVV3 &VX2000. Full audio, graphics, etc. Low rates. Call (800) 497-1109; www.peteroliver.com

FINAL CUT PRO: Rent a private edit suite in financial district w/ 24 hr access. 12 hrs b'cast quality storage, Photoshop, AfterEffects. Also, rent b'cast quality DV hidden camera pkg: $250/day. Jonathan, Mint Leaf Prods: (212) 952-0121 X. 229.

MEDIA 100 EDITING Broadcast quality, newest software. Huge storage & RAM. Betacam, 3/4", all DV formats, S-VHS, Hi-8. . . Great location, friendly environment & low rates, tech support, talented editors & fx artists available: (212) 868-0028.

MEDIA 100 EDITOR/POSTPRODUCTION SUPERVISOR; Eight years cutting docs for broadcast, PBS. Excellent refs. Linda Peckham (718) 398-3655.

PRODUCER WITH PRODUCTION OFFICE looking for low budget features to produce in New York. Will provide budgeting/scheduling, production personnel. Video, shorts and feature experience. Call Val at (212) 295-7878 or zelda212@netscape.net

PRODUCTION OFFICE: West 85th in NYC, fully wired all office equip, Beta, 3/4" dubbing, animation. Avid room as needed. Short- or long-term. Dana (212) 501-7878 x. 222.

PRODUCTION TRANSCRIPTS: Verbatim transcripts for documentaries, journalists, etc. Low prices & flat rates based on tape length. A standard 1 hr, 1-on-1 interview is only $70. www.productiontranscripts.com for details or call: (888) 349-3022.

PROFESSIONAL VIDEO COMPRESSION for presenting work over the Internet. Years of experience & clients incl. film festivals & independent filmmakers. Discount for AIVF members. Contact: compression@randomroom.com; www.randomroom.com/compression

TWO CHEAP AVIDS! Great rental prices. Media Composer XL1000, Chelsea location: (212) 242-3005. Avid 400 5.5, Beta Deck, 36GB, Upper West Side: (212) 579-4294.

UNCOMPRESSED AVID MEDIA COMPOSER: Fastest Avid on the block! A comfortable large room with all the amenities. Blue Ice board, After Effects, Photoshop, Illustrator, digital audio board, video projector, too. Production Central (212) 631-0435.





@AIVF

www.aivf.org

BY ELITES

from the director

MY MOST VIVID MEMORY OF LAST YEAR'S Sundance festival is of the audience response to James Benning's exquisite documentary, *El Valley Centro*. Very few viewers left the theater while the film ran—which can be rare for a Frontier Program selection—and as the lights came up, they seemed palpably awestruck. The questions that ensued indicated that most viewers were previously unfamiliar with Benning and his work. After expressing their admiration, audience members got hung up on, "...but how can you get distribution?" They seemed thunderstruck by the idea that a filmmaker would attend Sundance for reasons other than making a sale. Which hearkened back to Redford's opening night plea to remember that "it's all about the films, about how through synergy something wonderful and new can happen;" a point that can be "lost in the swim of hype."

Benning's screening was an end, not a means. At the same time, any screening can (and should) open up new possibilities, for the audience as well as the maker. This is what seems too often to be lost in the indewood "hype."

AIVF is proud to hype those film and videomakers that are resolutely independent; those that make work first for passion, not profit, and distribute by any means necessary. We hope that in 2001 even more of these artists will have the opportunity to screen their work for audiences, and thereby spark new possibilities.

— *Elizabeth Peters*

reach AIVF

FILMMAKERS' RESOURCE LIBRARY
HOURS: TUES.-FRI. 11-6; WED. 11-9

The AIVF office is located at 304 Hudson St. (between Spring & Vandam) 6th fl., in New York City. Subways: 1, 9 (Houston St.); C, E (Spring St.); A (Canal St.). Our Filmmakers' Resource Library houses hundreds of print and electronic resources—from essential directories and trade magazines to sample proposals and budgets.

BY PHONE: 212-807-1400
Recorded information available 24/7; operator on duty Tues-Fri 2-5pm est.

BY INTERNET: www.aivf.org
info@aivf.org

January

MEET & GREET: ATOM FILMS

When: Thurs., **January 11**, 6:30-8:30 p.m.
Cost: Free/AIVF members; $10/general public
FFI/RSVP: 212-807-1400 x. 301

Atom is a new kind of entertainment company that acquires the best short films and animations through top festivals, film schools, and submissions from all over the world. They market them to hundreds of partners in traditional distribution, like TV and airlines, and new platforms like wireless and even palm pilots.

They are seeking shorts of all sizes and all genres, which "should have a beginning, middle, and end—but not necessarily in that order." Megan O'Neill, VP of Artist Relations; Patrick Long, Acquisitions Executive; and others from the Atom New York office will attend and answer all your questions.?

AIVF AT SUNDANCE 2001
HOUSE OF DOCS

When: **January 18–28**
FFI: www.sundance.org

House of Docs was designed to cultivate dialogue between established and emerging nonfiction filmmakers, industry leaders, and the public. This second year of House of Docs will be presented during the entirety of the Sundance Film Festival (January 18-28) and will offer informative panels, discussions, and resources, as well as a great place to hang out with your nonfiction fellows!

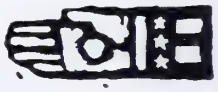
THE CLERMONT-FERRAND SHORT FILM FESTIVAL

When: **January 26–February 3**
FFI: www.clermont-filmfest.com

AIVF is happy to co-sponsor this major international festival that provides a spectacular view of worldwide cinematographic creation. Clermont includes the International Festival, featuring over 70 shorts from 50 countries; the National Festival screens about 70 French films; a variety of programs and retrospectives cover subjects from a Chris Marker Tribute to a sidebar of Fetish Films. Meanwhile, the parallel Short Film Market will present over 3000 shorts to potential buyers. For further information, visit www.clermont-filmfest.com.

February

IN BRIEF: TAXES FOR INDEPENDENTS



When: Tues., **February 6**, 6:30-8:30 p.m.
Cost: $10/AIVF members; $20/nonmembers
FFI/RSVP: 212-807-1400 x. 301

Join CPAs Martin Bell (Bell & Co) and Steve Cooperberg (Todres & Rubin) in a discussion of filing your taxes as an independent contractor or a small business. Members are encouraged to bring their specific concerns. Both CPAs are participants in the AIVF Trade Discount Program and offer discounts to members on a year-round basis. Here is your chance to forge new relationships!

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

About AIVF and FIVF

Offering support for individuals and advocacy for the media arts field, The Association of Independent Video and Filmmakers (AIVF) is a national membership organization of over 5,000 diverse, committed, opinionated, and fiercely independent film- and videomakers. AIVF partners with the Foundation for Independent Video and Film (FIVF), a 501(c)(3) nonprofit offering a broad slate of education and information programs.

To succeed as an independent you need a wealth of resources, strong connections, and the best information available. Whether through the pages of our magazine, The Independent Film & Video Monthly, or through the organization raising its collective voice to advocate for important issues, AIVF preserves your independence while reminding you you're not alone.

Here's what AIVF membership offers:

the Independent FILM & VIDEO MONTHLY

"We Love This Magazine!!"
-UTNE Reader-

Membership provides you with a year's subscription to The Independent. Thought-provoking features, profiles, news, and regular columns on business, technical, and legal matters. Plus the field's best source of festival listings, funding deadlines, exhibition venues, and announcements of member activities and services. Special issues highlight subjects including experimental media, new technologies, regional activity, and non-fiction work. Business and non-profit members receive discounts on advertising as well as special mention in each issue.

INFORMATION

FIVF publishes a series of practical resource books on international festivals, distribution, and exhibition venues, offered at discount prices to members (see the other part of this insert for a list).

Our New York City Filmmaker Resource Library houses information on everything from preproduction to sample contracts, tailored to the needs of the independent producer. We also provide information referrals, answering hundreds of calls and e-mails each week!

WWW.AIVF.ORG

Stay connected through www.aivf.org, featuring the lowdown on AIVF services, resource listings and links, web-original articles, advocacy information, and discussion areas. Special on-line services for members include distributor and funder profiles and archives of The Independent - much more to come!

INSURANCE

Members are eligible to purchase group insurance plans through AIVF suppliers, including health insurance and production plans tailored to the needs of low-budget mediamakers.

TRADE DISCOUNTS

Businesses across the country offer AIVF members discounts on equipment and auto rentals, stock and expendibles, film processing, transfers, editing, shipping, and other production necessities. Members also receive discounts on purchases of the AIVF mailing list and classified ads in The Independent.

WORKSHOPS & EVENTS

Special events covering the whole spectrum of current issues and concerns affecting the field, ranging from business and aesthetic to technical and political topics.

COMMUNITY

AIVF Regional Salons are based in cities across the country. These member-organized, member-run get-togethers provide a unique opportunity to network, exhibit, and advocate for independent media in local communities. To find the salon nearest you, check The Independent or visit the Regional Salon section of the AIVF website.

ADVOCACY

Since AIVF members first gathered over 25 years ago, AIVF has been consistently outspoken in its efforts to preserve the resources and rights of independent mediamakers, as well as to keep the public abreast of the latest issues concerning our field. Members receive periodic advocacy alerts, information on current issues and public policy, and the opportunity to add their voice to collective actions.

MEMBERSHIP CATEGORIES

INDIVIDUAL/STUDENT MEMBERSHIP

Includes: one year's subscription to The Independent • access to group insurance plans • discounts on goods and services from national Trade Partners • online and over-the-phone information services • discounted admission to seminars, screenings, and events • book discounts • classifieds discounts • advocacy action alerts • eligibility to vote and run for board of directors • members-only web services

DUAL MEMBERSHIP

All of the above benefits extended to two members of the same household, except for the year's subscription to The Independent which is shared by both.

BUSINESS & INDUSTRY/NON-PROFIT ORGANIZATION MEMBERSHIP

All the above benefits (except access to insurance plans) • option to request up to 3 one-year subscriptions to The Independent • representative may vote and run for board of directors • discounts on display advertising • special mention in each issue of The Independent.

LIBRARY/UNIVERSITY SUBSCRIPTION

Year's subscription to The Independent for multiple readers.

JOIN AIVF TODAY!

MEMBERSHIP RATES

Individual	☐ $55/1 yr.	☐ $100/2 yrs.
Dual	☐ $95/1 yr.	☐ $180/2 yrs.
Student	☐ $35/1 yr. (enclose copy of current student ID)	
Business & Industry	☐ $150/1 yr.	
Non-profit Organization	☐ $100/1 yr.	

SUBSCRIPTION RATE

Library/School ☐ $75/1 yr.

MAILING RATES

Magazines are mailed second-class in the U.S.

☐ First-class U.S. mailing - add $30
☐ Canada - add $18
☐ Mexico - add $20
☐ All other countries - add $45

* Your additional, tax-deductible contribution will help support the educational programs of the Foundation for Independent Video and Film, a public 501(c)(3) organization

Name _____

For Dual: 2nd name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

$ _____ Membership cost

$ _____ Mailing costs (if applicable)

$ _____ Additional tax-deductible contribution to FIV

$ _____ Total amount enclosed (check or money orde

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmX

Acct # _____

Exp. date: / /

Signature _____

Mail to AIVF, 304 Hudson St., 6th fl, NY, NY 10013; or charge by phone (212) 807-1400 x 236, by fax (212) 463-8519, or via our website www.aivf.org. Your first issue of The Independent will arrive in 4-6 weeks.

MEET & GREET: THE JEROME FOUNDATION

When: t.b.a
Cost: free/AIVF members; $10 gen. public
FFI/RSVP: 212-807-1400 x. 301

The Jerome Foundation makes grants to support the creation and production of new artistic works by emerging artists, and contributes to the professional advancement of those artists. Grantmaking decisions reflect the foundation's belief in the vigorous and distinctive voices of artists whose works challenge our thinking and add meaning to our lives. Jerome welcomes work that embodies a celebration of and respect for diverse cultural perspectives. In its focus on emerging artists, the foundation seeks to encourage the potential for innovation and excellence. Program Officer Robert Byrd will discuss Jerome's funding program and answer your questions about putting forth a strong application.

DOCUMENTARY DIALOGUES

When: Tues., **February 20**, 6:30-8:30 p.m.
Wine & Goldfish reception follows!
Cost: $5 AIVF members
FFI/RSVP: 212-807-1400 x. 301

Documentary Dialogues is a bi-monthly discussion group comprised of AIVF nonfiction filmmakers. Topics encompass theoretical and philosophical perspectives and approaches to independent film- and videomaking. For further information on this month's program, call the events hotline or visit www.aivf.org

AIVF CO-SPONSORS: SELECT SCREENINGS PRESENTED BY THE FILM SOCIETY OF LINCOLN CENTER

AIVF members may attend specific films for just $5 per ticket! Please show membership card at box office. For program info, contact the Film Society box office at (212) 875-5600 or www.filmlinc.com

Jan. 5-11: *Jean-Luc Godard's Weekend & Keep Up Your Right*
Jan. 12-13, 19-20: *Dance on Camera Festival*
Jan. 14-25: *New York Jewish Film Festival*
Jan. 26-Feb. 1: *Emmanuel Finkiel Voyages*
Feb. 2-8: *Elem Klimov's Come and See*
Feb. 9-15: *Animation of Chuck Jones*
Feb. 16-22: *Slovak Cinema*
Feb. 23-March 8: *New Chinese Cinema*

LOOKING FOR A DISTRIBUTOR?

The University of California Extension is a leading educational distributor, with 85 years of experience selling to universities, schools, libraries, health organizations, and other institutions worldwide.

If your new work is ready for distribution, give us a call.

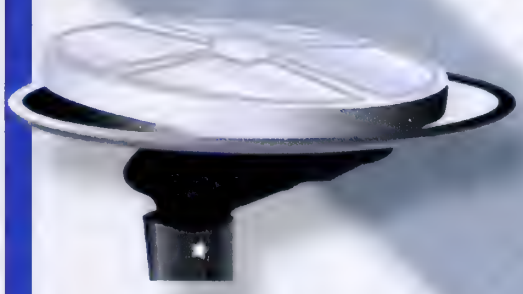
University of California Extension

510-643-2788 cmil@uclink.berkeley.edu
http://www-cmil.unex.berkeley.edu/media/

TOTAL POST SOLUTIONS

INDEPENDENT DIGITAL

on time
on budget
on quality



http://www.indidigital.com 310-581-8800

The AIVF Regional Salons provide an opportunity for members to discuss work, meet other independents, share war stories, and connect with the AIVF community across the country. Visit the salons section at www.aivf.org for more info. *Be sure to contact your local Salon Leader to confirm date, time, and location of the next meeting!*

Albany, NY:
When: First Wed. of each month, 6:30 pm
Where: Borders Books & Music, Wolf Rd.
Contact: Mike Camoin (518) 489-2083; mike@videosforchange.com

Austin, TX:
Contact: Austin Film Society (512) 322-0145; afs@austinfilm.org

Atlanta, GA:
When: Second Tuesday of the month, 7 pm
Where: Redlight Café, 553 Amsterdam Ave.
Contact: Mark Wynns, IMAGE, (404) 352-4225 x. 12; mark@imagefv.org

Birmingham, AL:
Contact: John Richardson, johnwr@mindspring.com

Boston, MA:
Contact: Fred Simon, (508) 528-7279; FSimon@aol.com

Boulder, CO:
Monthly activist screenings:
When: Second Thursday of the month, 7 pm
Where: Rocky Mountain Peace and Justice Center, 1520 Euclid Ave.
Contact: Jon Stout, (303) 442-8445; programming@fstv.org

Charleston, SC:
When: Last Thursday of each month 6:30-8:45 pm
Where: Charleston County Library Auditorium, 68 Calhoun St.
Contact: Peter Paolini, (843) 805-6841; filmsalon@aol.com

Cleveland, OH:
Contact: Annetta Marion and Bernadette Gillota at the Ohio Independent Film Festival, (216) 781-1755; OhioIndieFilmFest@juno.com

Dallas, TX:
Contact: Bart Weiss, (214) 999-8999; bart@videofest.org

Lincoln, NE:
When: 2nd Wednesday of the month, 5:30 pm
Where: Telepro, 1844 N Street
Contact: Dorothy Booraem, (402) 476-5422; dot@inetnebr.com; www.lincolnne.com/nonprofit/nifp/

Los Angeles, CA:
Contact: Lee Lew Lee, aivf_la@pacbell.net

Milwaukee, WI:
When: 1st Wednesday of the month
Contact: Brooke Maroldi, (414) 276-8563; www.mifs.org/salon

New Brunswick, NJ:
Contact: Allen Chou, (732) 321-0711; allen@passionriver.com; www.passionriver.com

Palm Beach, FL:
Contact: Dominic Giannetti, (561) 326-2668; dgproductions@hotmail.com

Portland, OR:
Contact: Beth Harrington, (360) 256-6254; betuccia@aol.com

Rochester, NY:
Contact: Kate Kressman-Kehoe, (716) 244-8629; ksk@netacc.net

San Diego, CA:
Contact: Paul Espinosa, (619) 284-9811; espinosa@electriciti.com

Tucson, AZ:
Contact: Heidi Noel Brozek, bridge@theriver.com; Rosarie Salerno, destiny@azstarnet.com; http://access.tucson.org/aivf/

Washington, DC:
Contact: DC Salon hotline, (202) 554-3263 x. 4; sowande@bellatlantic.net

AIVF has resources to assist enthusiastic and committed members who wish to start a salon in their own community. Please call (212) 807-1400 x. 236 or e-mail members@aivf.org for information.





AIVF MEMBER BENEFITS & TRADE DISCOUNTS

AIVF offers many benefits to our members. For complete details, including point persons, contact information, and discount codes, visit www.aivf.org (note: you must provide your membership number to log on) or call (212) 807-1400 x 506 to have a Benefits List mailed to you. This information was last updated 11/00 and is subject to change without notice.

New Discounts!

Hotel rooms with **Choice Hotels Int'l**; Stedicams with **Glidecam Industries;** Film processing with **Bono Films;** Encoding for internet streaming with **I-Stream TV;** Processing & transfers with **Magno Lab Link;** Avid rentals with **City Lights Media Group;** Final Cut Pro rental with **Mint Leaf Productions;** Legal services with **Ivan Saperstein;** Price breaks at **Drama Book Shop;** Financial services with **Todres & Rubin, CPAs**

AIVF Offers

Discounts on FIVF Published Books

AIVF Programs & Events
Discounted admission to dozens of programs offered or co-presented by AIVF across the U.S.

AIVF Mailing list
Reach a core group of folks who appreciate indie media!

Discounts on Classified ads in *The Independent*

For Business & Nonprofit members: Discounted Display ads in *The Independent*

Members only: AIVF Conference Room
Located in NYC office. Seats 20, with vcr and 32" monitor.

Members only: short-term desk rental
Rent a desk and voice mail box at our SoHo office.

Production Insurance

Special discounted rates on a variety of insurance plans with the following companies:

C & S International Insurance Brokers

CGA Associates

The JLS Group

Marvin S. Kaplan Insurance Agency

Homeowners & Auto Insurance

CGA Associates

Health Insurance

Bader Associates
Discounts on various plans.

RBA Insurance Strategies
Offers a 20-30% discount with HIP (NY only)

Teigit (for CIGNA health plans)
CIGNA health plans coverage in limited states.

Dental Insurance

Bader Associates

Teigit/Cigna

Stock & Expendibles

Film Emporium (New York, NY)
10% off film, video and audio tape.

Edgewise Media (formerly Studio Film & Tape) (CA, IL, NY)
10% discount on film and videotape purchases.

Production Resources

Downtown Community TV Center (New York, NY)
Discounts on workshops, Avid & DVC rentals.

Edgewood Motion Picture Studios (Rutland, VT)
25% off production packages.

Film Emporium (New York, NY)
Consulting on insurance; DVCs for purchase or rent.

Film Friends (FL & NY)
20% discount on extensive range of equipment rentals.

Glidecam Industries (Plymouth, MA)
15% discount on body mounted stabilizer systems.

Hello World Communications (New York, NY)
10% discount for walkies, audio & video packages.

Lichtenstein Creative Media (New York, NY)
15% discount on Ikegami and BetaSP equipment rental.

Mill Valley Film Group (Mill Valley, CA)
35% discounts on edit facilities & production packages.

Production Central (New York, NY)
10% discount on first-time Beta-SP deck rentals

Public Interest Video Network (Washington, DC)
10% discount on camera rental packages.

Soho Audio (New York, NY)
10% discount on all audio equipment rentals.

Texcam (Houston, TX)
10% discount on film camera packages.

Yellow Cat Productions (Washington, DC)
15% off full day video shoot.

Labs & Transfer Houses

Bee Harris (Mt. Vernon, NY)
10% discount on film and tape transfers and duplications.

Bono Films (Arlington, VA)
10% discount on normal processing.

Cinepost (Atlanta, GA)
Discounts on negative film processing, film-to-video transfers and DVD copies.

DuArt Film and Video (New York, NY)
Discounts on color negative developing, workprinting, blow-ups and titles.

I-Stream TV (New York, NY)
10% off Encoding into Windows Media or RealVideo file.

Lichtenstein Creative Media (New York, NY)
15% discount on DV to Beta dubs.

Magno Lab Link, Inc. Film & Video (New York, NY)
Special rates on developing, printing, sound, transfers.

OK TV, Inc. (New York, NY)
10% on all services: dailies, sound transfers; titles and f/x; film-to-tape transfers; video editing.

Rafik (New York, NY)
10% off video services, editing, duplication, film-to-tape transfers, and foreign video conversion.

Editing & Postproduction

AMG Post (Aries Media Group) (New York, NY)
10% discount on all video postproduction services

Baby Digital (at Atomic Pictures) (New York, NY)
25% discount on all postproduction and graphics services.

Bee Harris Productions (New York, NY)
10% discount on editing services and facilities.

Brass Rail Music (New York, NY)
Discounted film scoring services.

City Lights Media Group (New York, NY)
10% discount on Avid rentals and post services.

Diva Edit (New York, NY)
10% discount on Avid editing services and facilities

Downtown Community TV Center
Discounts on workshops, Avid & DVC rentals.

DV8Video, Inc. (New York, NY)
Discounts on Avid services, and duplication.

Edgewood Motion Picture Studios (Rutland, VT)
35% off Avid or Protools; studio or to go.

ENTV Studio Productions (New York, NY)
10% discount on all editing services.

GLC Productions (New York, NY)
10-30% discount for audio post-production services.

Harmonic Ranch (New York, NY)
Discounts on sound editing, music, mixing & design.

Hello World Communications (New York, NY)
10% discount on nle system.

Island Media International (New York, NY)
50% off Avid editing; sound mix, design, editing; DVD/CD authoring, packaging, duplicating.

Media Loft (New York, NY)
5% discount on editing, titling, dubbing, special effects, and more.

Mercer Media (New York, NY)
50% discount on audio services and video editing.

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the educational affiliate of the Association for Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent media community, including publication of *The Independent* and a series of resource publications, seminars and workshops, and information services. None of this work would be possible without the generous support of the AIVF membership and the following organizations:





The Mary Duke Biddle Foundation
The Chase Manhattan Foundation
Forest Creatures Entertainment, Inc.
Heathcote Art Foundation
The William and Flora Hewlett Foundation
LEF Foundation
Albert A. List Foundation, Inc.
The John D. and Catherine T. MacArthur Foundation
The National Endowment for the Arts
New York City Department of Cultural Affairs: Cultural Challenge Program
New York Foundation for the Arts: TechTAP
New York State Council on the Arts

We also wish to thank the following individuals and organizational members:

Business/Industry Members: **CA**: Action/Cut Directed By Seminars; Dr. Rawstock; Eastman Kodak Co.; Film Society of Ventura County; Focal Point Systems, Inc.; Forest Creatures Entertainment Co.; Idea Live; Marshall/Stewart Productions, Inc.; No Justice Pictures, LLC; ProMax Systems Inc.; Somford Entertainment; **CO**: The Crew Connection; **CT**: Bagel Fish Prods.; **DC**: Consciousness Squared Communications; **FL**: MegaMedia Networks, Inc.; Odysseas Entertainment, Inc.; Tiger Productions, Inc.; **GA**: Indie 7; **IL**: Optimus; **MA**: Coolidge Corner Theatre Fdtn.; CS Associates, Glidecam Industries; Harvard Medical School; **MD**: Imagination Machines, The Learning Channel; **MI**: Grace & Wild Studios, Inc.; Zooropa Design; **NJ**: Black Maria Film Festival; Diva Communications, Inc.; James J. Lennox; NewProject.Net; **NY**: All In One Promotions, Inc.; American Montage; Analog Digital Intl.; Arc International Entertainment Corp.; Archive Films, Inc.; Asset Pictures; Bagel Fish Productions; Bluestocking Films, Inc.; The Bureau for At-Risk Youth; C-Hundred Film Corporation; Cineblast! Prods.; Corra Films; Cypress Films; Deconstruction Co.; Trudi DeSouza; Dekart Video; Dependable Delivery, Inc.; DMZ Prods.; DV8 Video Inc.; Earth Video; Ericson Media Inc; Fireballs Films, Ltd.; Human Relations Media; Hypnotic; Inkling Prods.; Kitchen Cinema; Kitchen Sync Group, Inc.; KL Lighting; Mad Mad Judy; Media Services; Mercer St. Sound; Mixed Greens; Nuclear Warrier Prods.; Normal Networks; On Track Video, Inc.; The Outpost Digital; Partisan Pictures; Paul Dinatale Post, Inc.; Prime Technologies; Reelshort.com; SeaHorse Films; Son Vida Pictures, LLC; Sound Mechanix; Stuart Math Films, Inc.; The Tape Company; Tribune Pictures; Winstar Productions; Wolfen Prods.; OR: Angel Station Corp; **PA**: Smithtown Creek Prods.; **TX**: Rose Noble Entertainment; **UT**: KBYU-TV; Rapid Video, LLC; **VA**: Bono Film & Video; Roland House, Inc.; **WA**: Amazon.com; Global Griot Prod.; **Canada**: Fraser/Scott Enterprises; **France**: Kendal Prods.; **Italy**: Omnibus Pictures S.L.

Nonprofit Members: **AL**: Sidewalk Moving Picture Fest.; **AZ**: U of Arizona; Women's Studies/Northern Arizona University; Scottsdale Community College; **CA**: The Berkeley Documentary Center; Film Arts Foundation; Filmmakers Alliance; Intl. Buddhist Film Festival; ITVS; Los Angeles Film Commission; Media Fund; NAATA; Ojai Film Society; San Francisco Jewish Festival; U of Cal. Extension, CMIL; USC School of Cinema TV; Victory Outreach Church; Whispered Media; **CO**: Denver Center for the Performing Arts; **CT**: Film Fest. New Haven; **DC**: Corporation for Public Broadcasting; **GA**: Image Film & Video Center; **HI**: Aha Punana Leo; U of Hawaii; **ID**: Center for School Improvement; **IL**: The Art Institute of Chicago; Chicago Underground Film Fest.; Columbia College; Community Television Network; Facets; Little City Foundation; MacArthur Foundation; Rock Valley College; **KY**: Appalshop; **LA**: New Orleans Film Fest.; **MA**: CCTV; Coolidge Corner Theatre Foundation; Harvard Medical School; Long Bow Group Inc; Lowell Telecommunications Corp.; LTC Communications; Somerville Community TV; **MD**: Laurel Cable Network; Native Vision Media; **ME**: Bar Harbor Film Fest.; **MI**: Ann Arbor Film Fest.; **MN**: Bush Artist Fellowships; IFP/North; Intermedia Arts; Walker Arts Center; **MO**: Webster University Film Series; **MS**: Magnolia Indie Festival; **NC**: Doubletake Documentary Film Fest; **NE**: Nebraska Independent Film Project, Inc.; **NY**: AARP New York State; Andy Warhol Foundation for Visual Arts, Inc.; Audrey Cohen College; Center for New American Media; Cinema Arts Center; City University of New York - TV Tech Program; Communications Society; Cornell Cinema; Creative Capital Foundation; Crowing Rooster Arts; DCTV; Downtown Community TV; Educational Video Center; Film Forum; Film Society of Lincoln Center; Globalvision, Inc.; Guggenheim Museum SoHo; Hamptons Film Festival; John Jay High School; Konscious, Inc.; Manhattan Neighborhood Network; MOMA-Film Study Center; National Foundation for Jewish Culture; National Museum of the American Indian; National Video Resources; New York Film Academy; New York Film Academy; New York Women In Film and Television; Open Society Institute/Soros Documentary Fund; Paper Tiger TV; Paul Robeson Fund/Funding Exchange; The Roth School Library; Spiral Pictures; Squeaky Wheel; The Standby Program; Stony Brook Film Fest.; SUNY/Buffalo Dept. Media Studies; Third World Newsreel; Thirteen/WNET; Upstate Films, Ltd.; Women Make Movies; **OH**: Athens Center For Film & Video; Cleveland Filmmakers; Media Bridges Cincinnati; Ohio Independent Film Festival; Ohio University-Film; Wexner Center; **OR**: Communication Arts, MHCC; Northwest Film Center; **PA**: Carnegie Museum of Art; PA/Council On The Arts; Philadelphia Film/Video Association; Pittsburgh Filmmakers; Prince Music Theater; Scribe Video Center; Temple University; Univ. of the Arts; **RI**: Flickers Arts Collaborative; RI School of Design/Film, Animation Dept; **SC**: South Carolina Arts Comm.; **TN**: Nashville Independent Film Fest; **TX**: Austin Cinemaker Co-Op; Austin Film Society; Museum of Fine Arts, Houston; Southwest Alternate Media Project; Texas Film Commmission; U. of Texas Dept. Radio-TV-Film; Worldfest Houston; **UT**: Sundance Institute; **VT**: Kingdom County Productions; **WA**: Seattle Central Community College; **WI**: Madison Film Office; UWM Department of Film; U of Wisconsin Dept of Communcation Arts; Wisconsin Film Office; **Argentina**: Lagart Producciones; **Canada**: Toronto Documentary Forum/Hot Docs; **Germany**: Int'l Shorts Film Festival; **India**: Foundation for Universal Responsibility; International Shorts Film Festival

DISCOUNTS

Mill Valley Film Group (Mill Valley, CA)
35% discounts on Media 100 SX or Avid.

Mint Leaf Productions (New York, NY)
15% off Final Cut Pro Edit System rental.

Northeast Negative Matchers, Inc. (Springfield, MA)
10% discount on negative cutting services.

OK TV, Inc. (New York, NY)
10% on titles and f/x; video editing.

One Art (New York, NY)
10% discount on Avid rentals.

Outpost Digital (New York, NY)
10% discount on editing suite rentals

The Picture Room (New York, NY)
30% discount on Avid rental and editing services.

Picture This Music (New York, NY)
10-30% off digital audio postproduction

The Post Office at Filmmaker's Collaborative (NY, NY)
20-50% off of book rate for Avid editing.

Public Interest Video Network (Washington, DC)
15% discount for postproduction services.

Rafik (New York, NY)
10% off video editing.

Ren Media (Rahway, NJ)
Discounts on music scoring for film/video.

Sound Dimensions Editorial (New York, NY)
10% discounts on transfers, effects & sound services.

Splash Studios (New York, NY)
35% on hourly looping and sound editing fees.

Tiny Lights, Inc, (New York, NY)
25% discount on all music and sound design services.

Video Active Productions (New York, NY)
15-30% discount on all editing services and facilities.

Virgin Moon Post (Ventura, CA)
20% discount on all postproduction services.

Virtual Media (New York, NY)
Discounts to AIVF members on Avid editing systems.

Yellow Cat Productions (Washington, DC)
15% off any Avid editing

Other Production Services

Image Design Studio (New York, NY)
20-30% discounts on various graphic design services.

Software

Final Draft, Inc.
Discounts on Final Draft screenwriting software.

Amenities

Cinema Village (New York, NY)
Discounted ticket prices: $6.50 for AIVF members.

Drama Book Shop (New York, NY)
15% discount with card on all purchases.

Film Society of Lincoln Center (New York, NY)
Discounted ticket prices for select series.

Two Boots (New York, NY)
10% discount at all NYC restaurant branches, the Den of Cin exhibition space, and Two Boots Video.

Car Rental

Members receive discounts on car rentals with:
Alamo; Avis; Budget; Hertz; National

Hotels

Discounts within **Choice Hotels International** chain, including Quality Inn, Comfort Inn, Sleep Inn, Clarion Hotels, EconLodge, Rodeway Inn, and Mainstay Suites locations.

Internet Services

Echo Communications Group, Inc.
25% off commercial and non-profit web hosting packages & various SLP/PPP accounts.

Legal Consulting

Hollywood Script Research (Hollywood, CA)
10% off legal clearance reports (to qualify for E&O insurance coverage) for first script submitted.

Consultation; discount on legal services with the following firms:

Daniel, Seigel and Bimbler, LLC (New York, NY)

Cowan, DeBaets, Abrahams & Sheppard (New York, NY)

Stephen Mark Goldstein (New York, NY)

Law Offices of Mark Litwak (Beverly Hills, CA)

Ivan Saperstein, Attorney at Law (New Rochelle, NY)

Law Offices of Miriam Stern (New York, NY)

Financial Services

Bell & Co. LLP (New York, NY)
Free consultation on tax issues.

Guardian Life Insurace (New York, NY)
Discounts on life and disability insurance plans.

Media Services (New York, NY)
10% discount on the handling fee for payroll services.

Merrill Lynch (New York, NY)
Offers an all-inclusive checking, savings, money market account for small businesses.

Premiere Tax & Accounting Services (NY, NY)
25-40% off various tax returns and services.

Todres & Rubin, CPAs (New York, NY)
Free tax consulting. 10-15% discount on annual fees.

Shipping Services

Airborne Express (c/o Meridian One)
Up to 42% off Airborne Express delivery.

To receive these benefits, visit www.aivf.org or call 212/807-1400 to join AIVF today!

STUDIO 4J
Video for Art's Sake
T+F: (212) 254-1106 E: studio4j@mindspring.com

Discreet logic's
edit*plus
Combustion*
After Effects

DVCAM, MiniDV, Beta-SP, 3/4", S-VHS, Hi8

Create in the comfort of a private edit suite.
Meg Hanley, Editor

Priced for the Independent
Independent Post Production In the East Village

THE STANDBY PROGRAM

We provide artists and non-profit organizations access to broadcast quality video post-production services at discount rates.

• Film to Tape Transfer	$175/hr.
• DigiBeta to DigiBeta OnLine	$120/hr.
• InterFormat OnLine Editing	$ 85/hr.
• Animation Stand	$ 85/hr.
• Digital Audio Post	$ 85/hr.

All services include an Editor/Operator.

Contact Us for Services & Info.

PO Box 184 NY, NY 10012-0004
Tel: 212.219.0951
Fax: 212.219.0563
www.standby.org

The *Millennium Campaign Fund* is a 3-year initiative to develop a $150,000 cash reserve fund for the **Foundation for Independent Video and Film** by our 25th anniversary in the year 2000. Since its inauguration in 1997, we have raised more than $112,000.

Our heartfelt thanks to all those who have so generously donated to the *Millennium Campaign Fund!*

Corporate/Government/ Foundation Contributors

BET/Encore; District Cablevision; Home Box Office; New York State Council on the Arts; Ovation; Washington DC Film Society.

Honorary Committee Members

(gifts of $500 or more)

AIVF DC Salon; Ralph Arlyck, Timed Exposures; Brian Borrelli, Emerson College; Peter Buck; Hugo Cassirer, Felix Films; Martha Coolidge; Linda & Bob Curtis; Jacob Burns Foundation, Inc.; Loni Ding; Jacqueline Donnet; Karen Freedman & Roger Weisberg; Julie Goldman, WinStar Productions; David Haas; Henry Hampton*, Blackside, Inc.; Nik Ives; Bill Jersey, The Catticus Corporation; Richard Kaplan; Michael G. Kindle; Amie Knox; Deborah Kozee, C&S International Insurance Brokers; Leonard Merrill Kurz, Forest Creatures Entertainment; Richard Kylberg, Communicom; Tom LeGoff; Helaine & Sidney Lerner; Ruby Lerner; Peter Lewnes; Rick Linklater, Detour Film Foundation; Juan Mandelbaum; John Bard Manulis; Diane Markrow; Jim McKay, C-Hundred Film Corp.; Michel Negroponte; Sheila Nevins; Elizabeth Peters; David & Sandy Picker; R.E.M./Athens LLC; Barbara Roberts; James Schamus, Good Machine; John Schwartz; Robert L. Seigel; Liza Vann Smith; Miranda Smith; Michael Stipe; Ann Tennenbaum; Tower Records Videos/Books; Walterry Insurance Co.; Marc N. Weiss & Nancy Meyer; Martin Wills, TCI/District Cablevision; Robert E. Wise; Susan Wittenberg; Lawrence Zicklin, Jewish Communal Fund. (*deceased)

We also wish to thank the individuals & organizations who have recently made or renewed generous donations of $100 or more as **MCF Friends** ($100 to $300) Helen Stritzler, Mark Lipman & Forest Creatures Entertainment

ACCESS ORBIT

There's Still Time!

Watch the last installments of Access Orbit Youth Produced TV

9:00-10:00 pm EST
Sat., January 6 & 13

Airs on Free Speech TV
(Dish Network ch. 9415)

Free Live Downlink screenings in NYC at Changing America
For more info, call Paper Tiger:
212-420-9045

www.papertiger.org/satellite.html; email:youth@papertiger.org

Solar
FILM / VIDEO
VIDEO/AUDIO POST
AVID
Media Composer 8000 / XL 1000
Film Composer
1:1 Uncompressed / AVR 77
Adobe Photoshop / After EFX
3D / Titles / Graphics
Experienced Editors
PROTOOLS 24 MIX PLUS
Sound Design / Editing / Mixing
Audio Syncing w/ Digital Pix
SOUND STUDIO
Voice-Over / ADR / Foleys
Sound EFX Library
DUBS & XFERS
632 B'WAY (& Houston) 10012
212.473.3040



Statement of Ownership Management and Circulation
(Required by 39 U.S.C. 3685)

1. Title of Publication: *The Independent Film &Video Monthly.*

2. Publication number: 011-708.

3. Filing date: 11-27-99.

4. Issue frequency: Monthly (except Feb. & Sept.).

5. Number of issues published annually: 10.

6. Annual subscription price: $55/individual; $35/student; $75/library; $100/nonprofit & school; $150/business & industry.

7. Complete mailing address of known office of publication: 304 Hudson St., 6th fl., New York, NY 10013-1015. Contact person: Elizabeth Peters. Telephone: (212) 807-1400 x. 224.

8. Complete mailing address of headquarters or general business office of publisher: 304 Hudson St., 6th fl., New York, NY 10013-1015.

9. Full names and complete mailing addresses of the publisher, editor, and managing editor: Publisher: Elizabeth Peters, AIVF/FIVF, 304 Hudson St., 6th fl., New York, NY 10013-1015. Editor: Patricia Thomson, FIVF, 304 Hudson St., 6th fl., New York, NY 10013-1015. Managing Editor: Paul Power, FIVF, 304 Hudson St., 6th fl., New York, NY 10013-1015.

10. Owner: The Foundation for Independent Video and Film (FIVF), 304 Hudson St., 6th fl., New York, NY 10013-1015. (FIVF is a nonprofit organization.)

11. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities: None.

12. Tax status: The purpose, function, and nonprofit status of this 501(c)(3) organization and the exempt status for federal income tax purposes has not changed during the preceding 12 months.

13. Publication title: *The Independent Film & Video Monthly.*

14. Issue date for circulation data below: Aug/Sep 2000.

15. Extent and nature of circulation: **a.** Total No. Copies (*net press run*): Average no. copies each issue during preceding 12 months: 13,489; actual no. copies of single issue published nearest to filing date: 13,500. **b.** Paid and/or requested circulation: **(1)** Paid/requested outside-county mail subscriptions stated on Form 3541: Average no. copies each issue during preceding 12 months: 4,867; no. copies of single issue published nearest to filing date: 4,839; **(2)** Paid in-county subscriptions: N/A; **(3)** Sales through dealers, carriers, street vendors, counter sales & other non-USPS paid distribution: Average no. copies each issue during preceding 12 months: 6,363; no. copies of single issue published nearest to filing date: 6,465; **(4)** Other classes mailed through the USPS: N/A. **c.** Total paid and/or requested circulation: Average no. copies each issue during preceding 12 months: 11,230; no. copies of single issue published nearest to filing date: 11,304. **d.** Free distribution by mail: Average no. copies each issue during preceding 12 months: 137; no. copies of single issue published nearest to filing date: 252. **e.** Free distribution outside the mail (*carriers or other means*): Average no. copies each issue during preceding 12 months: 1,315; no. copies of single issue published nearest to filing date: 1,100. **f.** Total free distribution: Average no. copies each issue during preceding 12 months: 1,452; no. copies of single issue published nearest to filing date: 1,352. **g.** Total distribution: Average no. copies each issue during preceding 12 months: 12,682; no. copies of single issue published nearest to filing date: 12,656. **h.** Copies not distributed: Average no. copies each issue during preceding 12 months: 807; no. copies of single issue published nearest to filing date: 844. **i.** Total: (sum of 15 g, h(1) and h(2) Average no. copies each issue during preceding 12 months: 13,489; no. copies of single issue published nearest to filing date: 13,500. **j.** Percent paid and/or requested circulation: Average no. copies each issue during preceding 12 months: 88.55%; actual no. copies of single issue published nearest to filing date: 89.32%.

16. Publication of Statement of Ownership: Publication required. Will be published in the Jan/Feb 2001 issue of this publication.

17. I certify that all information furnished on this form is true and complete.

(Signed)
Paul Power, Managing Editor. 27th November: 2000.

MITCHELL: CONTINUED FROM PAGE 39

we have to look at it as a possibility. Because HBO is pay cable, they are a different demographic, representing a different [distribution] window for a production. We need to do it in a way that keeps our content the way it needs to be. Sharing editorially is going to be difficult. And pay services count on being first.

I don't have any [co-productions] that we've been able to figure out yet. There was one project I took as a possible partnership with HBO. We hit the wall on it. It was expensive. I couldn't get by that for this particular project. It's too good, and I didn't want PBS to give up being first. But at the top of my priority list is quality and new thinking. Something will come along that will be right for that kind of cooperation

[Before this story went to press, PBS announced a collaboration with ABC's *Nightline* for *Life in Bold*, a newsmagazine about real-life heroes; gave the green-light for 27 new episodes of *American High* to be produced with 20th Century Fox Television (see news story pg. 13); and restructured the ZOOM children's series for drop-in of segments produced by local member stations.]

What about global markets?

I'm spending a lot of time on this because I have a lot of experience internationally. I developed a big international business at Turner, but the international market is getting tougher too as their marketplaces have more choices. I hope we can figure out an overall system strategy to bring more money with a bigger international co-production deal. It would be additional money available for a project. Instead of you having to go make international sales calls and do things you're not set up to do in terms of infrastructure, that could be done for you and shared with you.

I didn't come here because I wanted a better job. I didn't come here to "manage" PBS. I took this job because I believed there were changes that were needed. I'd just like to tell you that things *have* changed!

Patric Hedlund is a producer and writer. Her article "Following the Breadcrumb Trail through the PBS Jungle" is available to AIVF members at www.aivf.org. An expanded version is available through www.forests.com/breadcrumb





DR. RAWSTOCK
the Digital DiVision



FINAL CUT PRO SYSTEMS

Custom Configurations
Studio & Portable Rentals
CLASSES: FCP Beginning & Advanced



PRODUCTION RENTALS

PAL & NTSC Cameras
Production Packages • Decks • Drives
DV Steadi Cam • Peripherals

FILM & VIDEOTAPE STOCK

We BUY and SELL
24 Hours EVERY Day • 7 Days EVERY Week



WWW.DRRAWSTOCK.COM
6150 Santa Monica Blvd • Hollywood CA 90038
Film & Videotape 323.960.1781 • Digital Division 323.466.3444

Shoot Film...
or Shoot Tape-to-Film

DV to 35mm Release
in one location:

Arrilaser Film Recording provides incredible image detail.

Film color timer and video colorist work together to achieve the filmmaker's vision.

All standards: NTSC, PAL, or Hi-Def.

Editbox and Avid Symphony Online and Tape-to-Tape Color Correction.

Proprietary interpolation software converting 30 to 24 fps and up-rezzing to film resolution.

Title Design Services.

Dolby Digital 5.1 Surround-Sound Mixing
Pitch Correction Software for PAL projects.

Intermediates and Release Printing

DuArt

FILM AND VIDEO

212 757 4580 or 800 52 duart
www.duart.com



Famous
Director: Griffin Dunne
Cinematographer: William Rexer II
Editor: Nancy Baker



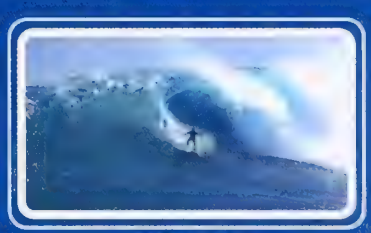
Series 7: The Contenders
Director: Daniel Minahan
Cinematographer: Randy Drummond
Editor: Malcolm Jamieson



Pie In The Sky: The Brigid Berlin Story
Director: Vincent Fremont & Shelly Dunn Fremont
Cinematographer: Victor Losick
Editor: Michael Levine



My Generation
Director: Barbara Kopple
Cinematographer: Tom Hurwitz
Editor: Tom Haneke



Off The Lip
Director: Robert Mickelson
Cinematographer: Joey Forsyte
Editor: Peregrine Beckman


technology becomes art.
High Definition Editing . Color-Correction HD and 601.
HD Camera Rental . Theatrical / Broadcast Surround Mixing .
Smoke/Flame Compositing HD and 601 . HD Up/Down Conversion .
601 Component Digital Online . Voiceover, ADR and Foley .
Design and Visual Effects. Creative AVID Offine & Online .
Film-to-Tape Transfer . Motion Control . DVD Authoring . Video Compression .
Standards Conversion . All Services NTSC and PAL .
ROLAND HOUSE
HIGH DEFINITION POST PRODUCTION
2020 North 14th Street, Arlington, VA 22201
Tel: 703-525-7000, www.rolandhouse.com

MARCH 2001 A Publication of The Foundation for Independent Video and Film www.aivf.org

the Independent
FILM & VIDEO MONTHLY

FICTION FILMS with an Activist Angle



Christopher Nolan's

FORGET ME NOT

$3.95 us $5.25 can

03

0 74470 80114 6

SNADER TELESCRIPTION LIBRARY • STUDIO 54 LIBRARY • PATHÉ NEWS, INC. • THE BIG PICTURE SOUNDSTAGE • BEAT CLUB/MUSIKLADEN • DISCO MAGIC/DISCO 77 • UNIVERSAL NEWS • METROPOLITAN ENTERTAINMENT
FOX MOVIETONE NEWS OUTTAKES • LAST OF THE WILD • ED SULLIVAN SHOW • STEVE ALLEN SHOW • ALAN LOMAX COLLECTION

IT SPEAKS FOX MOVIETONE NEWS FOR ITSELF





Online Research!
Check out our extensive online database at www.historicfilms.com

A Century of Images
A Century of Sounds

Select from the greatest sources on the planet!
Over 35,000 hours of historic footage and musical performance clips.
Transferred, databased, copyright-cleared and instantly available!







AMERICANA • COMMERCIALS
NEWSREELS • VINTAGE TELEVISION
BEAUTY SHOTS • SLAPSTICK
HOLLYWOOD FEATURES
WILDLIFE • NATURE
COUNTRY & WESTERN
ROCK & ROLL • JAZZ & BLUES

HISTORIC FILMS
STOCK FOOTAGE LIBRARY

Call For Free Demo Reel • 1-800-249-1940 • 631-329-9200 • 631-329-9260 fax
www.historicfilms.com • info@historicfilms.com

CLASSIC COMEDY LIBRARY • THE RHYTHM & BLUES AWARDS SHOW • STORYVILLE JAZZ COLLECTION

the Independent

•

Publisher: Elizabeth Peters

Editor in Chief: Patricia Thomson
(editor@aivf.org)

Managing Editor: Paul Power, Richard Baimbridge
(independent@aivf.org)

Assistant Editor: Scott Castle
(festivals@aivf.org)

Interns: Jim Colvill, Dan Steinhart

Contributing Editors: Richard Baimbridge, Lissa Gibbs, Cara Mertes, Robert L. Seigel, Esq.

Design Director: Daniel Christmas
(startree@speedsite.com)

Advertising Director: Laura D. Davis
(212) 807-1400 x. 225; (displayads@aivf.org)

Advertising Rep: Bob Hebert
(bob@aivf.org)

•

National Distribution:
Ingram Periodicals (800) 627-6247

Printed in the USA by Cadmus Journal Services

POSTMASTER: Send address changes to:
The Independent Film & Video Monthly, 304 Hudson St., 6 fl., NY, NY 10013.

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly except February and September by the Foundation for Independent Video and Film (FIVF), a tax-exempt educational foundation dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues ($55/yr individual; $35/yr student; $100/yr nonprofit/school; $150/yr business/industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national trade association of individuals involved in independent film and video. Library subscriptions are $75/yr. Contact: AIVF, 304 Hudson St., 6 fl., NY, NY 10013, (212) 807-1400; fax: (212) 463-8519; independent@aivf.org; www.aivf.org Periodical Postage Paid at New York, NY, and at additional mailing offices.

NATIONAL ENDOWMENT FOR THE ARTS

Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.

Publication of any advertisement in *The Independent* does not constitute an endorsement. AIVF/FIVF are not responsible for any claims made in an ad. Letters to *The Independent* should be addressed to the editor. Letters may be edited for length. All contents are copyright of the Foundation for Independent Video and Film, Inc. Reprints require written permission and acknowledgement of the article's previous appearance in *The Independent*. *The Independent* is indexed in the *Alternative Press Index* and is a member of the Independent Press Association.

© Foundation for Independent Video & Film, Inc. 2001

AIVF/FIVF staff: Elizabeth Peters, executive director; Alexander Spencer, administrative director; Michelle Coe, program director; Thalia Harithas, membership coordinator; James Israel & Moikgantsi Kgama-Gates, information services assistants; Greg Gilpatrick & Joshua Sanchez, web consultants; Anne Hubbell, development associate; Melissa Ainley, Renee Griffith, Margot Hernandez, Noriko Yoshinaga, interns; AIVF/FIVF legal counsel: Robert I. Freedman, Esq. Cowan, DeBaets, Abrahams & Sheppard.

Visit *The Independent* online at: www.aivf.org

AIVF/FIVF Board of Directors: Angela Alston, Doug Block, Paul Espinosa, Dee Dee Halleck, Vivian Kleiman, Lee Lew-Lee, Graham Leggat*, Ruby Lerner*, Cynthia Lopez*, Jim McKay (chair), Robb Moss (vice president), Elizabeth Peters (ex officio), James Schamus*, Valerie Soe (secretary), Ellen Spiro, Bart Weiss.
*FIVF Board of Directors only.

CONTENTS

March 2001
VOLUME 24, NUMBER 2
www.aivf.org

Features

32 Christopher Nolan's Revenge Redux

Christopher Nolan's refreshingly original and stylish second feature, *Memento*, is an object lesson in storytelling, editing, and how memory works.

BY ANNIE NOCENTI

36 Dream Makers

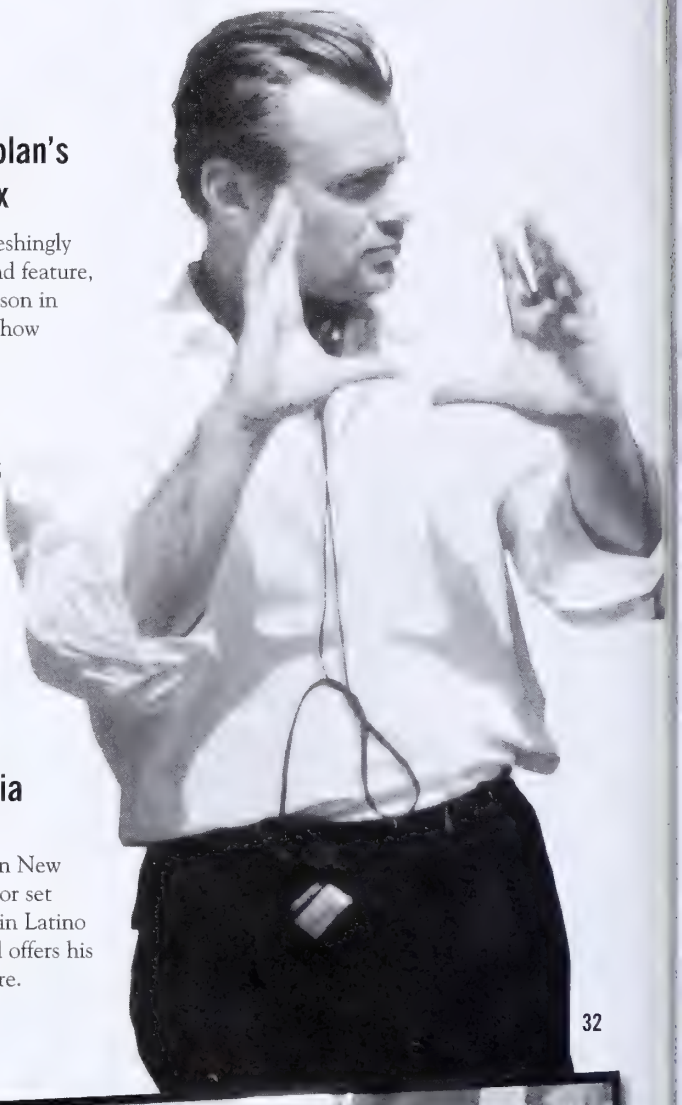
The Dream Catcher team undertook an ambitious outreach program directed at youth in juvenile detention centers. Here's how the did it.

BY JULIA REICHERT

40 Una Experiencia Sin Igual

After *La Ciudad* played in New York arthouses, its director set out to rerelease the film in Latino sections of the city—and offers his distribution blueprint here.

BY DAVID RIKER



32



Upfront

4 Editor's Note

6 Letters

9 News

The latest convolutions in AMPAS's rules for qualifying shorts for the Oscars; Off the Press, a new story-idea service; Seattle's 911 takes the lead in streaming media; theme nights at ZDF.

BY SCOTT CASTLE; JIM COLVILL; SHANNON GEE; CLAUS MUELLER

15 Profiles

Kathy Leichter & Jonathan Skurnik's *A Day's Work, A Day's Pay*; Steven Fischler & Joel Sucher's *From Swastika to Jim Crow*; Hannah Weyer's *La Boda*.

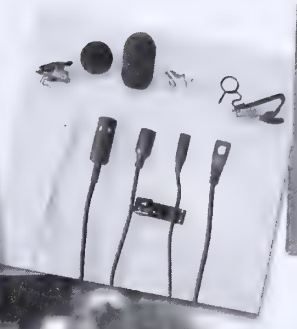
BY RICHARD BAIMBRIDGE; AARON KRACH; JERRY WHITE

20 Festival Circuit

Gettin' funky with L.A. Freewaves; Dublin's new Doclands market and fest; indigenous films galore at IMAGINENative; an experimental fest debuts at Telluride.

BY JIM MORAN; M.M. SERRA; DÓNAL Ó'CÉILLEACHAIR; FAYE GINSBURG



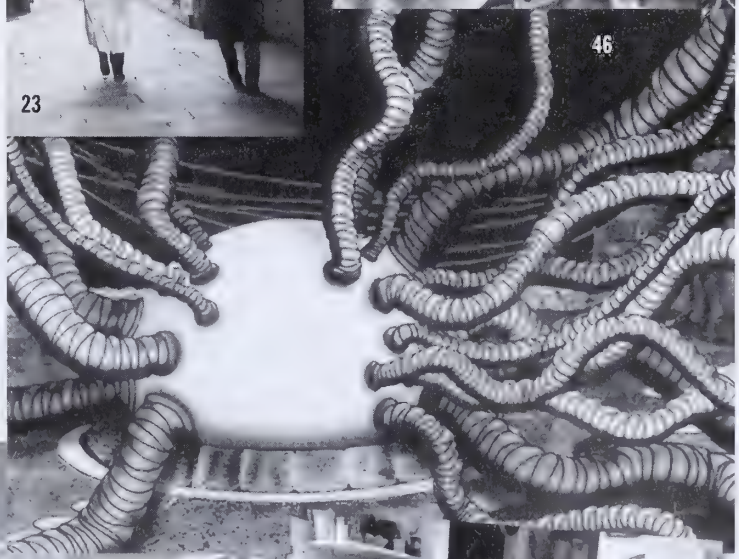
















Departments

27 Technology

What to look for in a radio mic, plus tips for properly attaching a lavalier.

BY LARRY LOEWINGER

FAQ & Info

43 Distributor FAQ

MediaRights.org provides one-stop shopping for organizers looking for social-issue films and activist filmmakers looking for like-minded organizations.

BY LISSA GIBBS

46 Funder FAQ

Film Arts Foundation, a vital source of funding for Bay Area mediamakers, has five different grant programs.

BY MICHELLE COE

49 Festivals

54 Notices

58 Classifieds

@AIVF

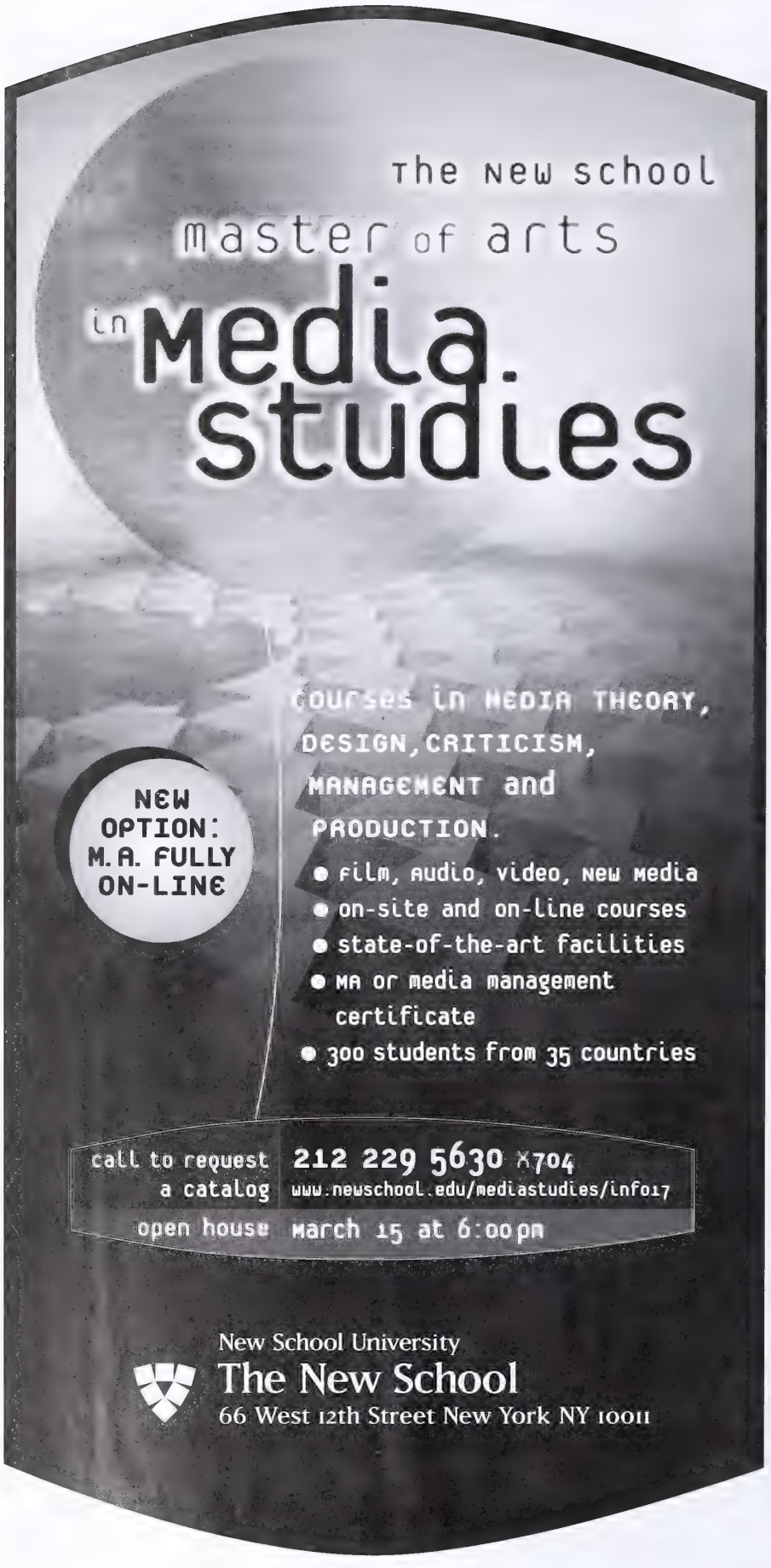
61 Events

62 In & Out of Production

BY JIM COLVILL

63 Salons

Cover: Guy Pearce in Christopher Nolan's *Memento*. Photo by Danny Rothenberg



WHEN I'M ASKED WHAT DISTINGUISHES *The Independent* from other film magazines, I tend to answer the question with a question: When is the last time you saw a story about media activism in those magazines? Or video art? How about youth media? Or censorship, the culture wars, telecommunications, film funders, self-distribution, or archival research?

The list goes on. This magazine tries to reflect the diverse interests of AIVF's membership—our core readers. So it's not unusual to see a profile of a new indie director in the same issue as a story on some enterprising documentary activist.

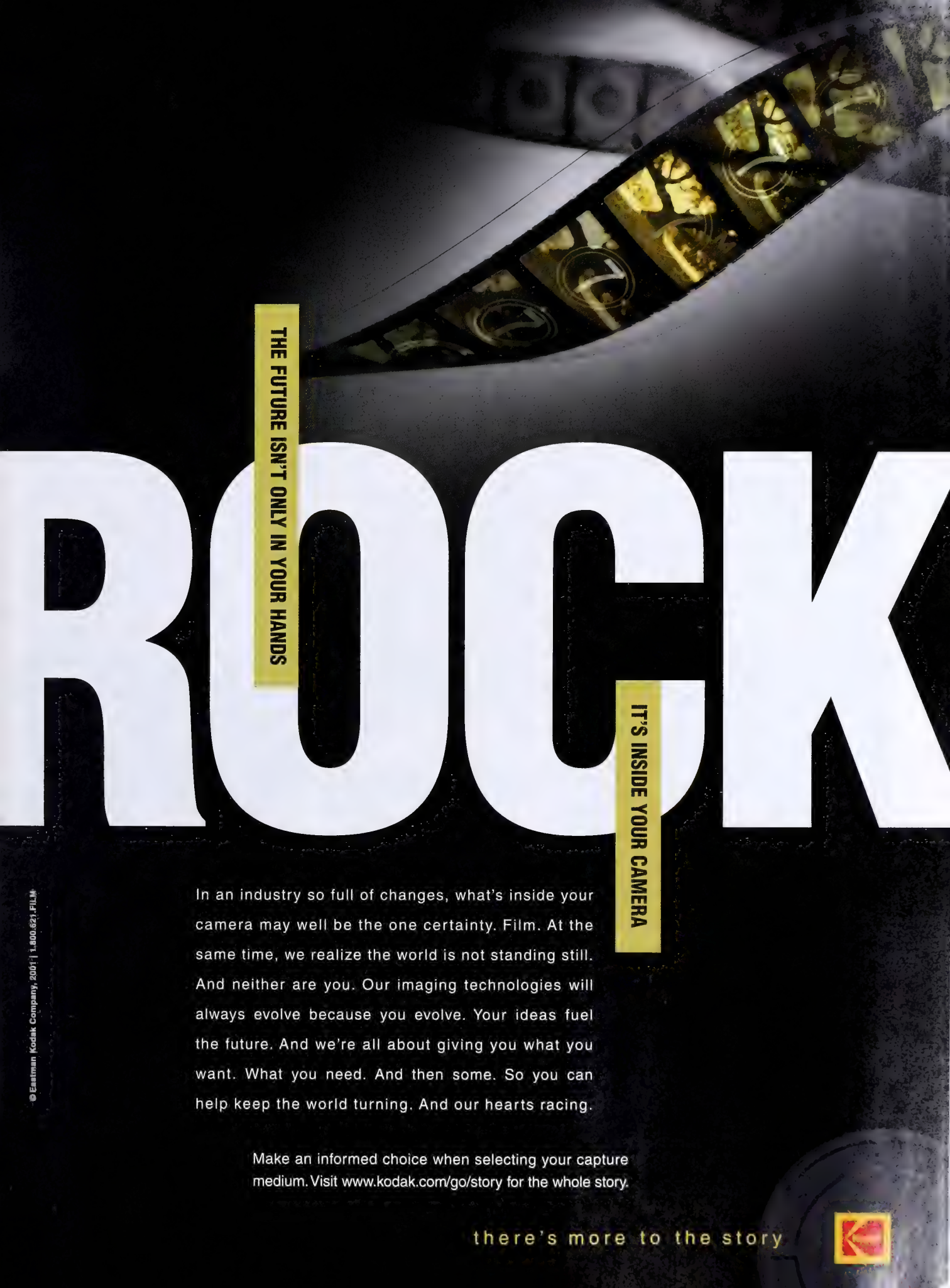
What *is* unusual is to find those two ideas embedded in one project. In this issue, we're spotlighting two such cases, both of which unite dramatic feature filmmaking with an activist mentality.

Producer Julia Reichert writes about the making of *The Dream Catcher* and how they used this feature about troubled youths to reach out to teens in prisons and juvenile detention centers—during the production process itself. And director David Riker relates how he used old-fashioned organizing techniques and some new ideas about distribution to reach Latino audiences for the theatrical release of *La Ciudad*. Not surprisingly, both authors worked in documentary prior to fiction film. But neither forgot their political roots nor the practical lessons learned in the documentary arena. Both instances show that these worlds need not be so separate.

A number of other activist projects are also profiled in this issue, including *A Day's Work, A Day's Pay* by Jonathan Skurnik and Kathy Leichter, who recruited the film's subjects as foot soldiers in the campaign to reform workfare in New York City. And there's MediaR ights.org, an exciting new conduit to distributors and individual filmmakers who deal with social issue media.

But to keep the mix, we also tip our hats to our idea of 'quality entertainment.' Every now and then, an independently produced commercial feature jumps out as particularly sharp, inventive, and masterfully conceived. *Memento* is one such case. While working within the tradition of film noir, writer/director Christopher Nolan manages to reinvent the genre and craft a superb script. In this issue, he talks about his challenges as a writer and director—and he sets a good counter-example for all filmmakers fearing their sophomore slump.

Patricia Thomson, editor in chief



In an industry so full of changes, what's inside your camera may well be the one certainty. Film. At the same time, we realize the world is not standing still. And neither are you. Our imaging technologies will always evolve because you evolve. Your ideas fuel the future. And we're all about giving you what you want. What you need. And then some. So you can help keep the world turning. And our hearts racing.

Make an informed choice when selecting your capture medium. Visit www.kodak.com/go/story for the whole story.

there's more to the story

©Eastman Kodak Company, 2001 | 1.800.621.FILM

SHARE AND SHARE ALIKE

To the editor:

Contrary to what's stated in Greg Gilpatrick's article ("Desktop Wizardry," January/February 2001), shareware is not free software. Programmers who use shareware distribution allow people to download the software and use it for a set number of times or days. If the software doesn't meet your needs, you don't pay; you simply delete the program from your hard disk. If you choose to continue using it, you have to pay for it. *Freeware* is software free of charge.

Robert Goodman
Philadelphia, PA

AIRBALL

To the editor:

Though he is one of the film's producers, Fred Marx provided erroneous information for your documentary case study, "*Hoop Dreams*: The Ultimate Success Story" (November 2000).

First and foremost, CPB did not give us a grant for $375,000, but rather $70,000. The MacArthur Foundation provided us with the largest and most important grant, $250,000, without which we could have never finished the film. Additionally, we received $50,000 from PBS and several small grants from Illinois Arts Council, NEA Regional Fellowships, and a few private donors.

The deferrals total of $140,000 that Fred provided refers to only the most significant "out-of-pocket" costs that had not been paid. Not included are much of the salaries and resources provided by Kartemquin Films and the filmmakers during the course of a seven-year project that involved nearly 200 days of shooting and over two years of editing. Add those real costs in and the deferral total was more like $1 million.

Finally, the percentages are wrong for the split of revenue from the film. Here's the correct division:

Producers	(3 @ 8.64%)
Arthur & William	(2 @ 8.64%)
Arthur & William's families	(2 @ 3.84%)
High schools portrayed in film	(3.2%)
Secondary subjects (based on screen time)	(0.80%)
Kartemquin Films	(8.64%)
KTCA-TV	(36.48%)

Hoop Dreams may have hit "a homerun," as Fred is quoted as saying, but considering the enormity of the undertaking and the fact that the subjects participated in the income to a degree that may be unprecedented in documentary film, the financial rewards for the filmmakers was a bit more sobering. Nowhere is this more clear than in the percentages taken by the production entities: Kartemquin Films, which made the film, and KTCA, our PBS station partner. This represents some of the inherent problems for independents trying to work within the public television system. But that's another story.

Steve James & Gordon Quinn
Director/Producer & Executive Producer,
Hoop Dreams, Chicago, IL

ERRATA

In our coverage of the Independent Feature Project Market, "New Name, Same Old Market" [December 2000], we wrote that "ITVS's LInCS funds 2% of applicants." That figure is accurate for ITVS's Open Call, but not for LInCS, which funded 35% of applicants in 2000 and 22% in 1999.

In the "Solaris Power" story [Jan/Feb 2001] Seth Shire should have been credited as post-production supervisor on *Tumbleweeds*, not Eitan Hakami, whose company, Post Production Playground, and Michael Williams did additional post supervision on the film.

The Independent regrets these errors.

CALL FOR ENTRIES

Announcing the
33RD ANNUAL NCFR
MEDIA AWARDS
COMPETITION

National Council on Family Relations sponsors an annual Media Awards Competition to recognize outstanding videos and CD-ROMS on marriage and family topics. Awards will be given in the following divisions: Commercial/Entertainment, and Educational productions.

COMPETITION CATEGORIES

- Addiction/Substance Abuse
- Aging
- Contemporary Social Issues
- Families with Special Needs
- Family Violence/Abuse
- Human Development Across the Life Span
- Marital & Family Issues & Communications
- Mental Health, Stress, Transition, & Crisis Management
- Diverse Family Systems
- Parenting Issues
- Sexuality & Sex Role Development
- Teenage Pregnancy & Sexuality
- STD/AIDS
- Other (e.g. PSAs)

Submissions must be first-time entries to the competition and must carry a release date no earlier than Jan. 1, 1999. Entries must be postmarked on or before April 1, 2001.

Entry forms can be obtained from our website or for additional information, please contact:

NCFR Media Awards
Lynda Bessey, Media Awards Coordinator
3989 Central Ave. NE, # 550
Minneapolis, MN 55421
Tel: 888-781-9331 Fax: 763-781-9348
E-mail: lbessey@ncfr.org
Website: www.ncfr.org

NCFR

An international nonprofit organization focused on family research, policy, and practice.



WE'RE FROM THE GOVERNMENT. WE'RE HERE TO HELP YOU.

Call us. Ask us about the weather. Our huge crew-base. "No-fee" permitting. Tax exemptions. Incentives. Those great locations and stages you've heard about. *Cannibal Vampire Schoolgirls from Outer Space. Murder in My Shorts. Teenage Mutant Ninja Turtles.* We can do it for you, just like we did it for them. Oh, we work with the big filmmakers too. But you already knew that.

North Carolina Film Commission

(919) 733-9900 or www.ncfilm.com





We love a parade.

The best spot to view parades? VideoSource, of course. In fact, now that we represent the footage library of Associated Press Television News, there's even more to cheer about. From international coverage to stateside news, we have it all lined up. Just give us your marching orders.



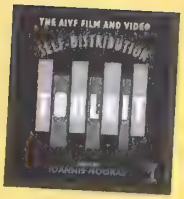
abcNEWS VideoSource



Look no further.

125 West End Avenue at 66th Street New York, NY 10023
800.789.1250 • 212.456.5421 • fax: 212.456.5428
www.abcnewsvsource.com

The field's best resources for Self Distribution:



Published to order, ensuring the most current information available!

The AIVF Film and Video Self-Distribution Toolkit
Ioannis Mookas, ed.; $30 / $20 members

The AIVF Film and Video Exhibitors Guide
Kathryn Bowser, ed.; $35 / $25 members

...or order **both Toolkit titles** for $55 / $40 members

Other essential resources for independents:



The AIVF Guide to International Film & Video Festivals
Kathryn Bowser, ed.; © 1996 + update supplement; $17

The AIVF Guide to Film & Video Distributors
Kathryn Bowser, ed.; © 1996; $12

The Next Step: Distributing Independent Films and Videos
Morrie Warshawski, ed.; © 1995; $24.95

...or order **all three paperback titles** for $40 / $30 members

QUAN. TITLE COST

_____

_____

_____

_____

SUBTOTAL $_____

Postage/handling: U.S. (surface mail): $6 ea Toolkit / $6 first book / $1 ea addl. $_____
Foreign: provide FedEx account # or contact us for rate

TOTAL $_____

Name _____

Organization _____

Address _____
NOTE: STREET ADDRESS REQUIRED; BOOKS CANNOT BE DELIVERED TO POST OFFICE BOXES)

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ Email _____

☐ Check enclosed Please bill my ☐ Visa ☐ Mastercard ☐ American Express

Acct # _____ Exp. date: / /

Charge by phone: (212) 807-1400 x 303; fax: (212) 463-8519, or via www.aivf.org, or make checks payable to FIVF, 304 Hudson Street, 6th floor, New York, NY 10013

Include shipping address and contact information. Please allow 2–4 weeks for delivery. If you live in Manhattan, you may prefer to come by our Filmmaker Resource Library within our office (open 11-6 T, TH, F; 11-9 W) for instant gratification!

Ask your local newsstand, library or school to carry *The Independent!*
Retailers: contact national distributor Ingram Periodicals (800) 627-6247
Institutions: use your EBSCO, Faxon, Blackwells, or other subscription services

The Independent Film and Video Monthly **ISSN: 0731-0589** © Foundation for Independent Video and Film



The mission of the Association of Independent Video and Filmmakers (AIVF) is to increase the creative and professional opportunities for independent video and filmmakers and to ensure and enhance the growth of independent media by providing services, advocacy, and information. In these ways, AIVF promotes diversity and democracy in the communication and expression of ideas and images.

AIVF Founding Principles:

1 The Association is an organization of and for independent video- and filmmakers.

2 The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job, that it goes beyond economics to involve the expression of broad human values.

3 The Association works, through the combined efforts of the membership, to provide practical, informational, and moral support for independent video- and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video- and filmmaking.

4 The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5 The Association champions independent video and film as valuable, vital expressions of our culture, and is determined to open, by mutual action, pathways toward exhibition of this work to the community at large.

Docs Get Their Due

The Academy Grants Branch Status to Documentaries.

BY SCOTT CASTLE

IN 1941, *CHURCHILL'S ISLAND*, A FILM chronicling the early days of Great Britain's defense against Germany during World War II, won the very first Academy Award for Best Documentary Film. Now, 60 years and as many awards later, documentary film was finally given its own branch on the Academy of Motion Picture Arts and Sciences' Board of Governors. This recognition of the historical importance and ongoing vitality of documentary film comes at the end of a setback-riddled decade for the form.

"Documentarians have played an important role in filmmaking since the beginning of the artform, whose first steps were essentially documentary in nature," says Academy president Robert Rehme in response to the decision. "By granting branch status to our documentary filmmakers, the Academy is acknowledging the continuing importance of the century-old genre."

"This is a big step," agrees documentarian Arthur Dong, who is a member of the Academy's Documentary Executive Committee (DEC), the group responsible for securing the branch status. "This is the first time in Academy history that they've acknowledged our strengths as a branch, and that's really great," he says. "Branch formation is not easy for anybody. . . . Like any other organization, things take time."

Considering how close to extinction the documentary short subject category has come recently, the decision could not be more timely. In 1992, the Academy's Board of Directors opted to do away with both the live-action and documentary shorts categories altogether, but an outcry from the filmmaking community ensued, and lobbying efforts, including a report that unanimously recommended retaining both awards, persuaded the board to rescind its decision. Then, in January of 1999, the Academy combined the short and feature-length documentary categories. Again, the category was snatched from the jaws of death by a letter signed by such industry leaders as Harvey Weinstein, Robert Redford, Michael Eisner, and Jeffrey Katzenberg criticizing the decision. This, as well as campaigns by AIVF and the International Documentary Association (IDA), helped convince the Academy to reverse its decision.

The new branch status for documentaries is unique in that its only allotted one governor, in contrast to the three governors who represent each of the other 13 branches and compile the board's 39 voting members. When the Academy began in 1927, there were only five branches—for actors, directors, producers, technicians, and writers—and the last branch addition was for visual effects in 1995. The Documentary Branch's single governor, who will be selected in a July election, will have full voting privileges and Documentary Executive Committee Chairman Arnold Schwartzman doesn't believe the single allotment reflects any Academy bias against documentary but rather their prudent stance on keeping the number of governors down. "I think it's a step in the right direction and that it's only a matter of time before we get three governors," explains an optimistic Schwartzman.

At the time of the initial 11 to 1 decision to eliminate the documentary category, there were no documentary makers on the DEC. Today's committee includes such documentary luminaries as Arthur Dong, Barbara Kopple, and Errol Morris. In fact, nine of the 12 current members are either Oscar winners or former nominees—a change welcomed by those in the documentary community. "Now that the Academy committee is made up of independent filmmakers. . . they hopefully can have an influence on the way the Academy views documentaries," says former IDA acting executive director Grace Ouchida.

Recently the DEC has made notable changes to the documentary feature nominating procedure. Previously this was open to any members (including non-documentarians) who had the time to tackle the relentless screening schedule.



COURTESY FILMMAKERS

Painter Dan Keplinger was the subject of Susan Hannah Hadary and William A. Whiteford's film *King Gimp*, which won last year's Oscar for Best Documentary Short after the category was reinstated.

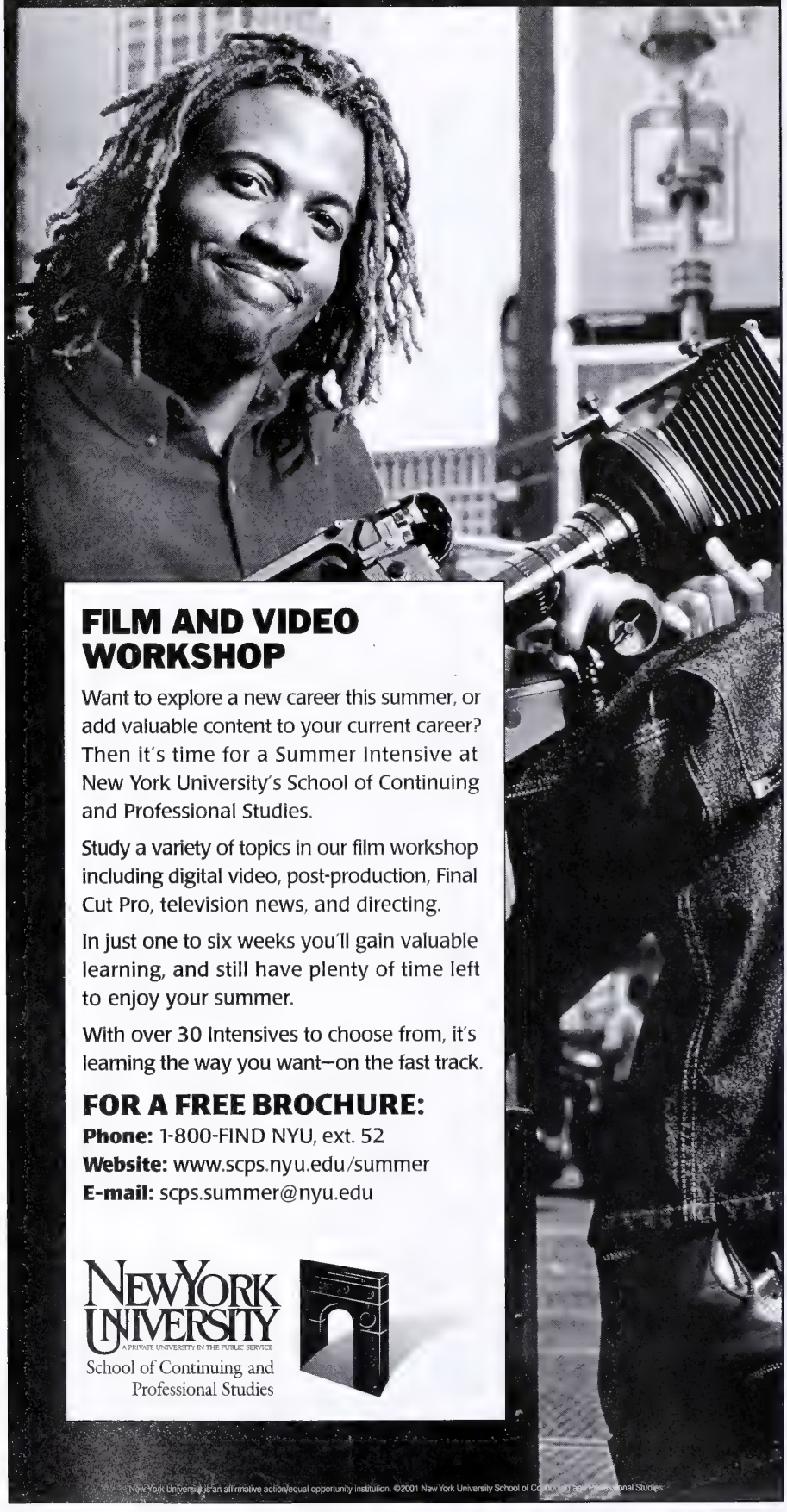
However, in practical terms it was limited to Southern California-based members, since the screenings only took place in Los Angeles. Now, the process involves only documentary makers and allows videotape screenings.

The committee began its overhaul by recruiting approximately 80 documentarians who were members of the Academy to take part in a new prescreening process. Split into four subcommittees, the members screen videotapes (which is a notable allowance, considering the Academy's tight adherence to the theatrical experience) to reduce their individual pools of 12-15 films to three finalists. The compiled finalists are then screened to the general membership in New York, San Francisco, and Los Angeles, which must see 10 of the 12 films before voting for five nominees. The last stage requires that members see all five nominated films before the final vote. This new process debuted last year and promises a more democratic system in the future.

"This is the first year we'll bring that process into the shorts [category]. We tried it with the features first and that worked really well," explains Dong, who was instrumental in pushing the changes through. "Now that the DEC is becoming a branch, it will have to reexamine its processes, including who among its members will qualify to vote for the award," he adds.

Recently, news came that the number of qualifying documentary shorts dropped 20 percent in 2000, from a total of 35 to 28 films. The reason is not from a shortage of documentary shorts out in the field—a look at the number of doc festivals and submissions confirms that point. Rather, it seems to be due to the hurdles

SUMMERS ARE INTENSE @ NYU



FILM AND VIDEO WORKSHOP

Want to explore a new career this summer, or add valuable content to your current career? Then it's time for a Summer Intensive at New York University's School of Continuing and Professional Studies.

Study a variety of topics in our film workshop including digital video, post-production, Final Cut Pro, television news, and directing.

In just one to six weeks you'll gain valuable learning, and still have plenty of time left to enjoy your summer.

With over 30 Intensives to choose from, it's learning the way you want—on the fast track.

FOR A FREE BROCHURE:

Phone: 1-800-FIND NYU, ext. 52
Website: www.scps.nyu.edu/summer
E-mail: scps.summer@nyu.edu

NEW YORK UNIVERSITY
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE
School of Continuing and Professional Studies

New York University is an affirmative action/equal opportunity institution. ©2001 New York University School of Continuing and Professional Studies

"Now that the Academy committee is made up of independent filmmakers, hopefully they can have an influence on the way the Academy views documentaries."
– Grace Ouchida

short documentaries face in qualifying. As it now stands, a documentary short must screen at least once a day for seven consecutive days in a commercial theater in the borough of Manhattan or Los Angeles County to a paying audience. No easy feat. By contrast, fiction shorts only have to screen twice daily for three days. In 1995, the Academy voted to end festival screenings of documentaries for eligibility, a move the International Documentary Association countered by founding the Doctober festival, which screens documentaries with the required seven-day required LA run. When Manhattan was later added as a qualifying location, HBO and the IDA began presenting the Frame-by-Frame festival, to qualify films on the east coast.

Since the new tiered judging method lessens the burden on judges from seeing every film, there's a renewed effort to allow films to qualify through festivals—but only if they win. "By requiring that they be winners at these festivals, there's already a prescreening process done for us," adds Dong. "That's why I've been fighting for the last couple years to allow winners at festivals to qualify for Oscar consideration, and that's going to come through next year."

With the newly recognized branch status, documentary film will fare better than ever within the Academy and documentarians can rest a little easier knowing that they have someone on the inside, a voice to represent their artform. But don't pack your documentary shorts off to festivals in hopes of qualifying quite yet. For one thing, the list of which festivals qualify has yet to be compiled, but more importantly, the move is not a sure thing. "Nothing's ever definite until we get that final rubber stamp from the Board of Governors," reminds Dong.

Scott Castle is assistant editor at *The Independent*.

Better than Fiction?

Off The Press Debuts

WHILE TRUE-LIFE STORIES ARE OFTEN A good resource for script ideas, the actual research time involved can be daunting for filmmakers. But now Off The Press, a new web-based media research outfit, appears to have streamlined the process significantly. The web site cherry-picks from 200 publications—including major dailies and city magazines, alternative papers, and web sites—posting articles on the site that they believe will provide inspiration for scriptwriters. There are brief summaries of each article posted, and the site is relatively easy to navigate, which could potentially replace the cumbersome task of having to trawl through magazine after magazine.





Carolyn Criss is a professional film researcher and the founder of Off the Press, a filmmaker resource web site.

Although it does not carry the rights to the stories it posts (that is something the filmmaker must pursue separately), Off The Press is effectively a research service. Once you see a story that you are interested in, the organization can research numerous databases and publications for further articles on that topic with a "Snap Search." This costs $99, which includes the database search time, document download fee, and delivery. The results of the search are confidential and will not be posted on the site's archive. If your research requirements are more extensive, Off The Press can also put you in touch with one of its freelance researchers who will carry out confidential custom research for an individually quoted price.

Founded last September by Carolyn Chriss, who has worked extensively in the specialized field of movie and TV research, Off The Press has already amassed an impressive 15,000 stories. "Through my research work, I have come across hundreds of stories that would make excellent subjects for movies and TV shows," remarks Chriss, who has carried out research for films such as *The Insider* and *Erin Brockovich*. "There is nothing I enjoy more than to see those stories brought to life by talented writers."

She says the site tries to cater to as wide an audience as possible by posting news stories from many different categories—science, technology, law, and crime to name a few. Her aim is to attract filmmakers of all backgrounds, from low-budget independents to studio financed Hollywood productions.

Michael Bortman, a screenwriter for 20 years, recently discovered Off The Press and is already a strong supporter: "The point of view behind the selection of articles really takes into account what writers and producers look for in a story," he says. He also stresses the convenience of the site, as well as the flexible payment methods, which vary depending on how long you wish to use the site. Twenty-four hours of access costs only $5, allowing customers to explore the site without having to make a big financial commitment. If additional time is required, a month's access costs just $30, and a year is $300.

A quick tour of the site (www.offthepress.org) allows you to look at sample articles featured on the site for no charge. Don't be surprised if you see one that gets you hooked.

JIM COLVILL

Jim Colvill is an editorial intern at The Independent.

COURTESY OFF THE PRESS

PAL | NTSC | SECAM
ANALOG & DIGITAL PRODUCTS
Sales & Rentals of New, Used & Demo
Professional/Broadcast Video Equipment
Mini-DV/DVCam & DVC Pro PAL products
SONY TRV-900E/PD100AP
VX1000E/DSR-500WSP
GVD300E/GVD900E... CANON XL1P
Tape to Film Transfer (PAL DV to 35mm)
Film to Tape Transfer (8mm, 16mm & 35mm)
POST PRODUCTION SERVICES
• AVID Editing available in PAL and NTSC
• Multimedia Projects
• High-Quality Duplication
from any **source** master.
• International Standard Conversions
(PAL & SECAM)
ANALOG DIGITAL INTERNATIONAL
CALL TOLL FREE!
1-800-922-4PAL
www.analogdigitalinc.com
info@analogdigitalinc.com
T: 212 688 5110
F: 212 688 5405



Tape-to-Film Transfer | Film-to-Tape Transfer

custom scheduling • precision processing • Color • Black & White

You shoot,



Motion Picture Processing • Printing • clean film • 8 mm/16 mm/35 mm

FILM Craft LAB

23815 industrial park drive, farmington hills, mi 48335 • voice 248.474.3900 • fax 248.474.1577

Dial 911 for Streaming Media

SLOGANS LIKE "BROADBAND IS THE FUTURE" and press releases touting "mass consumer audiences" have come to sound more like the empty promises of politicians than the real future of entertainment. Some recent casualties include Pop.com, which failed despite its Hollywood pedigree, and the pioneering Atom Films, which closed its Seattle offices and cut staff to realign with the San Francisco-based Shockwave. Yet there are some web sites pledged to showing independent artists' work in noncompetitive environs—commercial-free havens where pop-up ads, IPOs, and stock values stay refreshingly out of the equation.

One such place is WebFlicks.org, the streaming media portal for the Seattle-based nonprofit 911 Media Arts. 911 supports media artists in four major areas: creation, education, exhibition, and distribution. And while exhibition has traditionally meant a screen in a darkened theater, 911 can now add home computers to its list of venues. Peter Mitchell, 911's screenings curator, webmaster and WebFlicks designer says, "WebFlicks' ultimate goal is to increase participation in viewing and creating new media, as well as showing people that there are a lot of [alternative] messages out there." Mitchell contends that movie audiences are often subjected to the same three standard plots: "falling in love, wouldn't it be great if you were rich, and topics that support the military industrial complex." WebFlicks.org offers an alternative to box office fare by streaming 911 members' short films. "People who are interested in non-commercial, non-traditional forms of media can come to this place and find out what's being created here," says Mitchell.

One example is David Donar's mushroom masterpiece *Fergie's Fungi*, which headlines the animation section at WebFlicks.org. Donar, who has had his work shown on MTV and at the popular Spike and Mike animation festival, is savvy to the ins and outs of content licensing on the Internet, but was eager to present his work on 911's site. "It's a great place to get not only exposure, but also a good way for me to give back," he says.

A crucial aspect of the site is that artists on WebFlicks.org retain the rights to their work, giving them the option to license it to other companies. Director Dave Hannigan adds this isn't the only benefit of having his films shown on the site. "I've been getting good feedback," he says. (The web site gets about 100 unique visitors a day.) "It's an award in itself just to get an audience."

WebFlicks.org began as a screening series for video works that were downloaded from the web and subsequently projected–a process that commercial theaters are currently taking to new levels. The site has since evolved into a web-streaming channel for artists' work.

Content-wise, it differs from most commercially-oriented ventures by being less concerned with site traffic than with with creating a platform for artists. To that end, WebFlicks provides welcome opportunities to groups like documentarians (affiliating with the local PBS station), as well as media artists, and even kids.



"I only have my film on a tape," explains 14-year-old Michael Matas, whose film *Lost Keys* (which was created under the auspices of 911's Young Producers' Program) is featured on the site. "I can't get the tape out to all of my friends. But now I have it on the [911] web site where even my grandmother who lives in Las Vegas can look at it."

Creating a site like WebFlicks.org isn't easy of course, but it's a challenge that Mitchell says other media access centers across the country are capable of taking on. 911 turned to companies like Speakeasy.net and PlayStream.com for WebFlicks.org's hosting solutions, while 911 volunteers built the server out of donated computers. Tech industry professionals were invited to teach classes at 911's educational wing, thus creating a staff that could eventually run the site on its own, having learned skills in encoding and video compression.

Was it crucial that 911 is only a byte's distance from companies like Microsoft and Real Networks? "It helped," says Mitchell, "because there are so many peo-

Avid Editing
ProTools Sound Mixing
ISLANDMEDIA
212.343.8020
Edit in beautiful, spacious, windowed suites with our knowledgeable, creative and friendly editors or yours.
AVID AVR77 & OFFLINE
3D-DVE PINNACLE BOARD
101 GIGS HARD DRIVE SPACE
DAILIES SYNCHING
DIGITIZE DIRECTLY FROM DV
AVID CLASSES
SOUND EDIT/MIX/DESIGN
MIX TO PICTURE

C&S
International Insurance Brokers Inc.
Discounted Liability Insurance for AIVF Members
Suite 500
20 Vesey Street
New York City, NY
10007-2966
Tel: 800-257-0883
212-406-4499
Fax: 212-406-7588
E-Mail: staff@csins.com
http://www.csins.com

ple speaking the language of technology."

Still, Mitchell is convinced that a site like WebFlicks.org is not unique to Seattle and can and should be done at other media organizations around the country. "There's a reason why people join together at these community centers. Let's link them up!" he says. The dedicated community model helped create WebFlicks.org, and it will also insure its growth. The potential of numerous media centers coming on-line will make it easier to share resources, preview works, and organize screenings. "How many of these dot-coms are now on the skids because the people involved lost the vision?" asks Mitchell. Indeed, if a dot-com had the consistent support from volunteers to filmmakers to board members that WebFlicks.org has experienced, it would be a tremendous boost to both vitality and viability. At WebFlicks.org, the revenue is the collaborative content itself, not ad revenue. "I guess the message to readers in other arts centers is to get busy! Get busy, make that website, get it up there!" encourages Mitchell. "There are people in these arts centers willing to donate their time, skills and support. Take advantage of that model. There are a million dot-coms that would die to have that."

SHANNON GEE

Shannon Gee, a freelance writer, film critic, and documentary producer based in Seattle, co-produced Conscience and the Constitution, *which premiered on PBS last fall.*

We are a facility specializing in picture and audio post for projects finished on film. We offer full audio services; sound design, foley, ADR and mixing. Film editing at 24 or 30 fps on high end digital non linear systems and full technical support at every stage of your project. Please contact us for more information.

ONE KILOHERTZ TM

One Kilohertz Inc. 580 Broadway, no. 712 New York, NY 10012 Tel (212) 625 0853 Fax (212) 625 0854

ZDF/ARTE THEME NIGHTS

The following list of ZDF/Arte's upcoming theme nights was accidentally omitted from "Arte's Mark," by Claus Mueller [December 2000—see www.aivf.org], an article that looked at the upscale German-French television channel Arte. Each theme night is listed with its commissioning editor. Since these are in various stages of development, ZDF urges that interested filmmakers should ascertain from the commissioning editor what the status of each theme night is before submitting proposals or tapes. In future issues, *The Independent* will publish a regular update of planned theme nights by ZDF and other public broadcasters.

Of Sheep and Shepherds (Anke Lindenkamp: lindenkamp.A@ZDF.de) Sheep, flocks, and shepherds and how we relate to them from mythological, economic, and historical perspectives.

The Dream House (Doris Hepp and Sabine Bubeck-Paaz: Hepp.D@ZDF.de & Bubeck.S@ZDF.de) Our dream-house utopias in the First and Third World.

Betrayal (Hepp and Susanne Mertens: Mertens.S@ ZDF.de) Analysis of the current personal and political meanings of "treason" and "traitors" and the consequences that follow.

Family Models at the Turn of the Millennium (Mertens) Search for and identification of current family types and what the future will bring.

Cleaner, Cleaner! An Evening around Cleaning (Mertens) On the need and obsession with cleanliness and the conflict it generates in marriages and communal living.

Street Life (Kathrin Brinkmann: brinkmann.K@ZDF.de) The street as theater and arena for conflicts generating unique experiences and encounters.

Fast Food (Bubeck-Paaz and Mertens) Consequences of that vast industry for our world and environment, and the stories that emerge from the fast food places we frequent; an international journey.

Megalomania (Hepp) Think Big as the topic for our time: greatness or megalomania? In our daily experiences, politics, medicine, architecture.

Mirror, Mirror on the Wall (Brinkmann) The mirror as an instrument of self-recognition leads to a thematic journey into reflections, delusions, fantasies.

The Typewriter (Bubeck-Paaz) Role of the invention of typewriters for women's entry into the labor force and the coming of the information economy, emancipating and backgrounding women.

The Legacy of Frankenstein (Brinkmann) Biomedical technologies transform the body and dissolve boundaries between man and machine, reality and virtual reality, obliterating the notion of identity.

Summer Lust & Cravings for the Sea (Brinkmann) Our craving for summer freshness and the air of the sea, for amusement parks and spas, for the place where the earth, water, and air merge.

CLAUS MUELLER

Jonathan Skurnik & Kathy Leichter

A DAY'S WORK, A DAY'S PAY

BY RICHARD BAIMBRIDGE

JONATHAN SKURNIK AND Kathy Leichter have taken the term "media activism" to a level rarely before witnessed. The directing partners' first documentary, *A Day's Work, A Day's Pay*, is a bold, grassroots campaign that employs its subjects as foot soldiers. Their mission: to overturn laws that are oppressing New York's welfare recipients, while challenging deep prejudices about welfare, and empowering the powerless.



"I've seen just the footage from our trailer spark so much discussion," says Leichter, sitting in the editing room of Mint Leaf Productions, as interviews from the film play silently in the background. "Early on we showed some footage to the community groups we were working with, and immediately they responded with all these intense emotions—frustration, anger, and ideas." The faces on the screen are those of welfare recipients forced by the City of New York to work for their benefits in a program called "workfare" (or "WEP"), initiated by Mayor Giuliani in conjunction with the 1996 federal Welfare Reform Act. The theory is to make people personally liable for "paying back" the welfare benefits they receive by working menial jobs for approximately 30 hours per week, at the equivalent of minimum wage. On the surface that might not sound like such a bad idea. But the reality is that far from helping people break out of poverty (as Roosevelt's WPA program at least made an effort to do during the Great Depression), workfare is driving many of them deeper into poverty and despair—confining people who often have skills to mindless, unskilled labor, while depriving them of basic rights and benefits, including the right to unionize.

That much is clear once you've seen *A Day's Work, A Day's Pay* (a title echoing the rally cry of workfare workers organizing an "illegal" union to fight for the same rights and salary as their City employee counterparts doing the exact same work receive). To make people more aware of the issues and get them directly involved, Skurnik and Leichter are enlisting an army of workfare workers to hit the streets, set up screenings in community centers, hold discussions, and take immediate actions. One example Skurnik cites would be holding a protest immediately after a screening at a college where WEP workers are being forced to clean, instead of receiving educations. The outrage would be fueled, he says, by the knowledge that 18,000 people have been forced to drop out of college in order to fulfill their workfare obligations.

Skurnik and Leichter will also pursue television distribution (the documentary was funded by ITVS and several small foundations, and will be offered to PBS stations this year). But from the start, the project has been about learning from, and directly involving people in workfare, rather than speaking down to them or reducing them to facts and figures. "One of the main reasons we made the film was to allow people who are in the workfare program to tell their side of the story," Leichter says. "Welfare recipients have always been numbers, statistics, or small anecdotes in TV segments. To make them real people and to get to know them is critical, so the audience says, 'Oh, this is what a single mother on welfare has to go through.' Or 'This guy got out of workfare and became an organizer, but he's dealing with some stuff that is really hard for him.' That's the only way we're gonna touch people. [Viewers] may respond to the issues, but they'll respond more to who these people are."

What caught Leichter and Skurnik somewhat by surprise, however, was just how loud and eloquent the voices of those people could potentially be. People like Juan Galan, who helped create the first WEP union under the threat of participants losing their welfare benefits completely. Galan has gone on to establish a career as a powerful organizer of Latinos in the restaurant and hotel industry. The story of his personal evolution, and similar stories from other men and women in the documentary, serve as much more than a pleasant backdrop to the political issues. In a sense, they are the crux of *A Day's Work, A Day's Pay*. Yet that fact has also made the film more complex for Skurnik and Leichter to handle.

"After we looked at media coverage and the kind of people [the media] were choosing to interview, who were almost always portrayed as victims of poverty or of the system, we very consciously decided to portray our characters as agents of their own fate," Skurnik says. "Our challenge now in the edit room is how much of the film is about the characters and how much is about the workfare issues?"

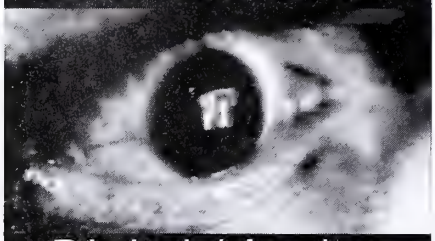
Former classmates, Leichter and Skurnik both come from strong political activist backgrounds. They were re-introduced while working on separate production projects and decided to collaborate on a project. Each came up with a list of possible ideas, most of which pertained to social issues. "Workfare was a common interest that seemed to have the most to offer as a social-issue documentary, because so much was happening at the time," Skurnik says. Yet while working on this film, Leichter and Skurnik have also had the pleasure of standing back and letting their subjects educate them as to what "activism" truly entails.

As Juan Galan says in bitter frustration during one particularly powerful scene: "To really face something in the eye is one of the scariest things you will ever do. You find out a lot about your fears, your defects, and a lot of times you can only take a quick glimpse, then turn away because you're scared of it. You really are."

Mint Leaf Productions can be contacted at: (212) 952-0121. For further info.: www.pbs.org/fromswastikatojimcrow

Richard Baimbridge served as managing editor for this issue of The Independent.

COURTESY FILMMAKERS

AMI
AMERICAN MONTAGE INC

Digital / Analog
FILM, VIDEO & WEB PRODUCTION
AVID AND FINAL CUT PRO SUITES
POST-PRODUCTION SPECIALISTS
AFTER EFFECTS / MOTION GRAPHICS
EXPERIENCED IN FEATURE LENGTH DOCUMENTARIES AND NARRATIVES
670 BROADWAY SUITE 300, NY, NY 10012
334-8283
www.americanmontage.com

RADICAL AVID
24 Hour Edit Suites
3D Meridian AVIDS
Media Composer 10.0
Full-time Support
RADICAL AVID
1133 BROADWAY
(212) 633 - 7497

Steven Fischler & Joel Sucher

FROM SWASTIKA TO JIM CROW

BY AARON KRACH

THE HISTORY OF RACE RELATIONS IN America is filled with bizarre and painful twists. Just when tensions seem to be cooling, a burst of anger or hatred can flare up. During the 1990s, while President Clinton was throwing his weight behind a presidential commission on race, African American and Jewish relations became particularly strained over the anti-Semitic rhetoric of extreme black leaders. The inflammatory speeches of Nation of Islam leader Khalil Mohammed at Howard University, for instance, upset many. One man named John Herz, a professor at Howard during the 1940s, decided to write a letter to the *New York Times* about his feelings.

Filmmakers Joel Sucher and Steven Fischler of Westchester, New York, vividly remember reading that letter. "It said, 'I remember when Black colleges extended a hand to refugee Jewish scholars,' " Sucher recalls. "And the writer went on to cite his own experience teaching at Howard University in the 1940s, being a refugee from Germany. The writer turned out to live in Scarsdale, only about five minutes away from our office. In the closing paragraph, he cited a book, *From Swastika to Jim Crow*, written by Gabriel Edgcomb, chronicling some of the stories of these refugee scholars. We contacted Herz with some difficulty and got copies of the book." And thus began Sucher and Fischler's eponymously named documentary, which aired on PBS in February.

Using archival footage and talking heads, the hour-long film looks at a little-known chapter in both Jewish and Black history. Escaping Nazism, dozens of Jewish scholars fled to the U.S., but, despite impeccable academic credentials, most were rebuffed by white universities. Many eventually found new homes at the rising Black colleges. The film looks at the routes and rewards of this cross-cultural experience, then follows the fate of these scholars as the Black Power movement changed the tone of these colleges during the sixties.

Under the auspices of their production company, Pacific Street Films, Sucher and Fischler worked for the first few years on their own. Then they brought in director Laurie Cheatle and editor Marty Taub.


Filmmakers Steve Fischler (l) and Joel Sucher.

As filmmaking partners, Sucher and Fischler have been making socially-conscious films since 1969. *From Swastika to Jim Crow* fit perfectly into their resume of social justice films like *The Imprisonment of Martin Sostre* (1974) and *Anarchism in America* (1981). In spite of their experience and success—the duo has won Guggenheim Fellowships, Emmy Awards, Cine Golden Eagles, and the John Grierson Award for Social Documentaries—making *From Swastika to Jim Crow* was not easy. In fact, it took almost six years.

"One program officer at the Corporation for Public Broadcasting basically said, 'Oh it sounds like a good print article,' " Sucher recalls. "Jewish foundations tend to be conservative, especially when it comes to film. We were lucky that the Litutia Littauer Foundation gave us a few grand to commence production in 1996. Then the National Foundation for Jewish Culture came through with another relatively large grant." Later, he continues, "we were able to get the finishing funds from ITVS, but [the whole fundraising process] wasn't easy."

Far easier was getting the students and professors to reminisce. A recurring emotion seen throughout the film is gratitude. The professors express gratitude to the

COURTESY FILMMAKERS

Black colleges for hiring them after their expulsions from Germany. They are also grateful to the students for adopting them as their teachers. The students interviewed are equally moved to remember their favorite professors.

"Everyone was extremely open and excited to have this particular history documented," says Fischler, "from the surviving refugee scholars and their family members to the students who saw it as a chance to document a unique and important history. A lot of the scholars didn't realize they were part of a movement, because so much of this happened on an individual, ad-hoc basis. So not until you stand back and get some perspective do you recognize this is more important than just individual stories."

To Fischler and Sucher, documentary filmmaking is bigger than individual stories as well. "Our point of view, ever since we started making social issue films," says Sucher, "is that documentary films should be used to provoke or trigger thinking and discussion of relevant issues—in this case, racism and Black-Jewish relations."

To this end, the filmmakers have been taking their film on the road, in concert with ITVS' outreach program, screening it to mixed audiences and holding discussions afterwards. "We like to have these screenings co-sponsored by different organization," says Sucher. "For example, we just did one in Baltimore that was sponsored by the Jewish Museum in Baltimore and the Maryland NAACP. There's a study guide that's been written and distributed by the Anti-Defamation League for use in these screening discussions. A number are being coordinated with the PBS broadcast."

It is exactly this kind of extra-cinematic experience that has kept Sucher and Fischler motivated over the last 30 years. "We have a social/political commitment to certain themes and ideas which we get to put into practice [through filmmaking]," says Fischler. "Where else do you get that opportunity?"

For more information on *From Swastika to Jim Crow*, contact: Pacific Street Films, 579 Broadway, Hastings-on-Hudson, NY 10706; www.pacificstreetfilms.com

Aaron Krach writes regularly about film. His last article for The Independent *was about the documentary* Keep the River on Your Right *in December 2000.*



LEARN FILM
DIRECTING
ACTION/CUT INDUSTRY SEMINARS

IN 2-DAYS, YOU WILL LEARN THE
DIRECTING PROCESS
FROM PAGE TO SCREEN, TAUGHT BY A WORKING DIRECTOR UNDER CONTRACT TO MIRAMAX FILMS.

CRUCIAL FOR WRITERS
LEARN VISUALIZATION...ENHANCE THE SALES SUCCESS OF YOUR WORK, AND MAKE YOUR WRITING MORE REFLECTIVE OF YOUR VISUAL STORY INTENTIONS.

COMING TO FILM CENTERS

BOSTON	CHICAGO	LOS ANGELES
MARCH 3 & 4	MARCH 10 & 11	MARCH 17 & 18
SAN FRANCISCO	AUSTIN	VANCOUVER
MARCH 31 & APRIL 1	APRIL 7 & 8	APRIL 21 & 22

THE MOST ACCLAIMED FILMMAKING SEMINAR IN THE MOTION PICTURE INDUSTRY
(SEE "GRADUATE & PRESS REVIEWS" ON WEBSITE)

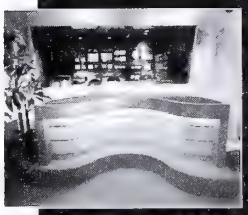
"LEARNED A GREAT DEAL ABOUT TELLING AN EFFECTIVE, VISUAL STORY...TAKE THIS SEMINAR BEFORE YOUR NEXT FILM!"
FILMMAKERS ALLIANCE

"CREATIVE JUICES OVERFLOWED...DREAMS OF FILMMAKING WERE VIVIDLY ALIVE...FROM SCRIPT TO SCREEN VISUALIZATION!"
CITY LINE NEWS ENTERTAINMENT

"ACTION/CUT IS PARTICULARLY SUCCESSFUL IN DEMYSTIFYING THE TASKS OF A DIRECTOR AND EMPOWERING PARTICIPANTS!"
CINEWOMEN

EARLY BIRD $75 OFF - STUDENTS $100 OFF
TO REGISTER CALL NOW (800)815-5545
www.actioncut.com

NTV STUDIO PRODUCTIONS
VIDEO PRODUCTION
POST PRODUCTION
SATELLITE SERVICES
ANCHOR / NEWS DESK SETS
VIDEO-CONFERENCING
SATELLITE MEDIA TOURS
CORPORATE VIDEOS
LOCATION CREWS
EDIT SUITE
NTV is a division of NTV International Corporation
CONTACT:
Elyse Rabinowitz 212-489-8390
NTV STUDIO PRODUCTIONS
50 ROCKEFELLER PLAZA
NYC 10020



Solar FILM / VIDEO
VIDEO/AUDIO POST
AVID
Media Composer 8000 / XL 1000
Film Composer
1:1 Uncompressed / AVR 77
Adobe Photoshop / After EFX
3D / Titles / Graphics
Experienced Editors
PROTOOLS 24 MIX PLUS
Sound Design / Editing / Mixing
Audio Syncing w/ Digital Pix
SOUND STUDIO
Voice-Over / ADR / Foleys
Sound EFX Library
DUBS & XFERS
632 B'WAY (& Houston) 10012
212.473.3040

Hannah Weyer

LA BODA & LA ESCUELA

BY JERRY WHITE

"I HAD ALL THESE MISCONCEPTIONS ABOUT migrant life," mediamaker Hannah Weyer admits, "and she continues to dash those." Weyer is talking about Elizabeth Luis, the young woman at the center of her video *La Boda*. Weyer spent about two years documenting the everyday life of the Luis family, American citizens who live between Texas, California, and Mexico as migrant laborers. The end result was a feature-length documentary about the wedding (*La Boda*) of this young woman to Artemio Guerrero, also a migrant worker but a Mexican citizen. Shot on video, it focuses on preparations for the wedding ceremony, but has as its real subject Elizabeth's attempt to create a life for herself, to come fully into adulthood. These attempts are complicated by her very tightly-knit family and by the struggles and possibilities that are unique to migrant life. The family is shown to be part of a very supportive community, although their lifestyle is often defined by distance and separation. *La Boda* is, above all, a family chronicle, seen through the eyes of an oldest daughter on the eve of her wedding.

This intimate and engaging documentary, which played widely on the festival circuit, is now heading into schools through various outreach programs, and is feeding directly into the director's next project, a documentary tentatively called *La Escuela* ("the school"). The sequel will have Elizabeth's younger sister Lilliana at its center. "The story is much broader in scope," Weyer says, "because one of the main threads is the public school system and how it deals with migrant students and bi-lingual education."

Ironically, when Weyer first started this enterprise, she had no intention of making a documentary. Her experience had been with dramatic fiction—the feature *Arresting Gena* (1997) and the widely exhibited short *The Salesman and Other Adventures* (1994). For her next project, Weyer originally planned to make a feature about the border, one that mixed fiction and documentary. While scouting for that project, she met the Luis family. "As I was still working on a larger screenplay, I just kept going back to visit them, and they ended up inviting me to come to Texas," she recalls. As prospects for the feature began to dwindle, Weyer continued to visit the Luis family, and the idea of a documentary began to take hold. "The more I spent time with them, the more [Elizabeth's] story took over," says Weyer. The daughter's wedding ultimately was the device that could tie together all the film's characters and themes.



Weyer is now doing quite a bit of outreach to youth. The video is slated to play at the National Migrant Conference later this month in Orlando, Florida, where she'll run a workshop on how to use *La Boda* in the classroom. She is also hard at work preparing a study guide, which she hopes will help the film become part of curricula all over the country, especially in places that have less experience with migrant workers. "A lot of these school districts in, say, Minnesota or Georgia, are totally not equipped yet," Weyer says. "*La Boda* could be a starting point, and especially *La Escuela* later on."

To help facilitate the documentaries' classroom use, Weyer plans to break them down into shorter units. "I'd like to make three or four versions of a 10-minute video tool, each one assisting a different group," she says. For example, one might be for a teacher's college whose alumni are likely to work in regions with a high percentage of migrant families. "That tool would specifically address the things that migrant students need, but they'd be told from the point of view of the student," the director explains. That tape might include footage from *La Boda* or *La Escuela* of a student talking about his or her everyday life. "Another version would be a 10- to

COURTESY FILMMAKER

15-minute tape that could be used in junior high school classes to help sensitize the communities who wonder, 'Who are these kids? What do they want?' "

Study guides for *La Boda* are being prepared in collaboration with the Human Rights Watch Film Festival, which also helped bring the video to two Brooklyn high schools, El Puente and Global. "One of the schools wantedto focus on globalization," Weyer recalls, who at that point realized her agenda in making the film might not directly coincide with that of teachers who show the film. "Then the question becomes, 'How do you use a film about a very personal story and not objectify these very real people" when dealing with them on a political level?

That question was also on her mind at the Human Rights Watch Film Festival last June. At one screening when Elizabeth and Artemio were present, the audience asked clearly political questions. "It was hard on her," Weyer recalls, "because I don't think she's a political person"—a fact that's evident in the film. Nonetheless, "the audience wanted her to be politicized; they wanted to politicize her." This felt inorganic to Weyer, who didn't conceive of *La Boda* as an activist film. "That's not how I like to tell stories."

Indeed, rather than starting from a desire to directly effect political change, it's clear that Weyer made the film because she thinks Elizabeth's life is a worthwhile and revealing story. For Weyer, the events leading up to the marriage were full of conflicted feelings about familial loyalty and independence, of the giddy anticipation of starting a life with someone, and of the realization that living your life between cultures and places offers as much as it demands. Communicating those issues was itself a significant contribution to understanding migrant life. "There are different ways to be political," she concludes.

La Boda is distributed by Women Make Movies [laboda@wmm.com]. For further information on this and *La Escuela*, contact: Border Pictures, Inc., 241 Eldridge St. #3F, New York, 10002; (212) 642-5914; hannahweyer@hotmail.com

Jerry White is a Killiam doctoral fellow in Comparative Literature at the University of Alberta.

@ all in one productions
is now an HDTV facility
The first HD house dedicated to independent producers

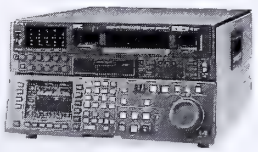
High Definition Video Production Services
- **HD 24P Camera Package**
- **HD Uncompressed Non-Linear Editing**
- **HD 2D/3D Motion Graphics**
- **HD-SD Up & Down Conversions**
- **Same good services in NTSC & PAL**
- **Creative Talent**



Sony HDCAM

Protect your investment
Finish on 24P – Universal Mastering Format

CINEALTA



Producing in HD is more affordable than you think

Produce
HDTV based
feature films
commercials
corporate Video
documentaries

Shoot
24 fps
Progressive
High Definition Video
a true alternative
to film

Post
Uncompressed
online / offline
non-linear editing
motion graphics &
compositing

877-479-HDTV (4388) **www.allinone-usa.com**
Los Angeles • New York • San Francisco • Hong Kong
EXCELLENCE IN SD • PIONEER IN HD

AVID SUITES AND FULL SERVICE SOUND STUDIO
All In One Location

- MC Offline/Online
- PC or Meridien Systems
- Excellent tech support
- DV, Beta, 1/2", 3/4", DAT
- UNCOMPRESSED or AVR 77 Onlines

Downtown AVID
212 • 614 • 7304

CITYSOUND PRODUCTIONS
212 • 477 • 3250

- Sound mixing and editing
- Voiceover and ADR
- Huge library of sound effects
- Pro Tools Mix Plus
- 2 inch 24 track/DA88/ADAT

636 Broadway at Bleecker Street

Air Raids

L.A. Freewaves' Celebration of Experimental Media Arts

BY JIM MORAN

SINCE 1989, L.A. FREEWAVES HAS BEEN raiding institutions dominated by traditional art and commercial entertainment in an effort to find alternative spaces for the public display of experimental media in Southern California. Once again this indomitable organization has bucked the system with Air Raids, its seventh festival, held last fall throughout the month of November. Miraculously, as venues for socially and formally challenging work dwindle, executive director Anne Bray and festival director JoAnn Hanley managed to ferret out a number of unusual and imaginative spaces for their city-wide event, testifying to their determination and creativity.

Some of the quirkier affairs included the "MacadamFest," a film and video drive-in hosted at the Rose Bowl in Pasadena, which typically schedules sporting events. Equally unconventional, the festival's finale was held at the Vermont Music Café, a traditional karaoke club in Koreatown, where patrons could view new work by Nam June Paik from comfortable couches in their own private viewing rooms. And throughout the festival, Tony Cokes beamed 30-second video segments from electronic billboards in Hollywood, appropriating the language of advertising to critique the interactions of desire and commerce in capitalist culture.

Defying expectations has always been the hallmark of Freewaves festivals. They might ask, "Why confine digital art solely to the diminutive monitor?" then answer it spectacularly by something like "Images We Want to See Big," an installation at the MOCA Geffen Contemporary. Projecting works on the walls of the museum, this show burst the confines of typical video venues by appropriating the larger-than-life stimulus of cinema. Moving through a cavernous space reminiscent of Plato's cave, spectators intermittently cast their own shadows against floor-to-ceiling visions projected from behind. Among the works projected were Shawn Chapelle's *Far Reaches*, in which science and the occult merge in a cabala of colliding images traversing the outer limits and internal recesses of time, space, religion, technology, and anatomy. James Elaine and William Basinski's *Fountain* made literal the metaphor of electronic flow by magnifying images of water to refract an undulating prism of rainbow colors. And Steina's *Warp*, a delirious exercise in digital manipulation, transformed the pedestrian movements of the human body into an exotic, hyperbolic dance of uncommon grace.

Reprising the popular video bus tours of 1998, this year's screening-rooms-on-wheels once again navigated landmarks generally bypassed on commercial tours of Southern California, from hidden labor in Los Angeles to forgotten histories in Echo Park. Spaces literally "came out" during the Queer Star Maps tour. Acting as guide, Outfest programmer Desiree Buford pointed out important sites in L.A.'s queer history, including hot nightclubs, headquarters of gay and lesbian cooperatives, and the Will Rogers park in Beverly Hills, where curious tourists got off the bus to photograph the men's room where George Michael was arrested for illicit exposures of his own. During the excursion, a program of six shorts celebrated queer icons such as Judy Garland (Mark Bowes' *Get Happy or the Night Judy Garland Started a Riot*), Lupe Velez (Rita Gonzalez's *The Assumption of Lupe Velez*), and Joe Dellasandro (Steve Kokker's *Happiness Is Just a Thing Called Joe*). Of special note was Pratibha Parmar's documentary *Jodie: An Icon*, which thoroughly examined the process by which lesbian spectators have psychologically constructed Jodie Foster's onscreen persona into a cinematic object of desire capable of transforming apparently heterosexual narratives into latent homoerotic encounters.

Moving from physical neighborhoods to the virtual communities of the Internet, "Street Action on the Superhighway," held at the UCLA EDA space, presented an intellectually provocative demonstration of Net Art that was simultaneously streamed on the web. The panelists demonstrated various tactics for trespassing into politically charged spheres of cultural practice by traversing virtual spaces with uninvited interventions. Among the engaging "hacktivists" who specialize in electronic civil disobedience, Cornelia Sollfrank of the Old Boys Network discussed her 1997 project to infiltrate a Hamburg fine art museum's first sponsored Internet art competition with 300 falsified submissions by fictional female artists. Mervin Jarman, creator of the

Milla Moilanen's animated film *Wanted*, which screened in the "Altered" program, utilizes late 19th century archival materials.



COURTESY FILMMAKER

Some of the quirkier affairs included the "MacadamFest," a film and video drive-in hosted at the Rose Bowl in Pasadena, and the festival's finale, held at the Vermont Music Café, a traditional karaoke club in Koreatown.

Container Project, related his efforts to provide diverse Jamaican communities with free access to computer equipment. And Ricardo Dominguez of the Electronic Disturbance Theater demonstrated FloodNet software developed to deny users access to politically targeted web sites.

This year's 14 video programs were lucky enough to be screened at Side Street, a relatively new downtown organization boasting state-of-the-art projection and audio facilities. Curated according to common themes rather than genres or formats, each program's individual works approached the topic from multiple perspectives, offering a heady blend of fact and fiction, narrative and collage, figure and abstraction, humor and sobriety. From Chicano visions and labor issues to youth culture and pornography, this eclectic smorgasbord offered something for everyone while managing to avoid the blandly predictable. Two outstanding works worth special mention are Milla Moilanen's *Wanted*, a fluid, polished piece of animation based on late 19th century archival materials designed to establish ethnic profiles rooted in biology. Set to a haunting score, the video reverses notions of racial superiority by illustrating the beauty of human diversity. The other, Chris Wilcha's *The Target Shoots First*, is a video diary of epic proportions. Bringing his camcorder to work every day at his first job with Columbia House, the former punk rocker manages to expose the human foibles, bureaucratic absurdities, and plays for power that typify corporate America—all with sharp insight and slacker irony.

Interrogating the mainstream is, after all, a primary goal of Freewaves. As the so-called independent film and video scene in Los Angeles blurs into boutique divisions of Hollywood studios, Air Raids remained true to the original spirit of independence defined by the pioneers of New American Cinema: independent not merely financially, but aesthetically, politically, and ideologically as well. Fearlessly taking risks, the artists showcased throughout the festival celebrate new ways of seeing, while Bray and Hanley invite new ways of being seen. The result is truly visionary.

Jim Moran is a writer, teacher, and consultant in Los Angeles. He has published in Film Quarterly, Wide Angle, Filmmaker, *and* RES *magazines and is currently writing a book on amateur video for the University of Minnesota Press.*

LOOKING FOR A DISTRIBUTOR?

The University of California Extension is a leading educational distributor, with 85 years of experience selling to universities, schools, libraries, health organizations, and other institutions worldwide.

If your new work is ready for distribution, give us a call.

University of California Extension

510-643-2788 cmil@uclink.berkeley.edu
http://www-cmil.unex.berkeley.edu/media/

JUDGE US BY THE COLLECTIONS WE KEEP



HOT SHOTS COOL CUTS
A Sekani Company

Ph: 212.799.9100 Fx: 212.799.9258 www.hotshotscoolcuts.com clips@filmclip.com

THE WORLD'S GREATEST CONTEMPORARY & ARCHIVAL STOCK FOOTAGE LIBRARY

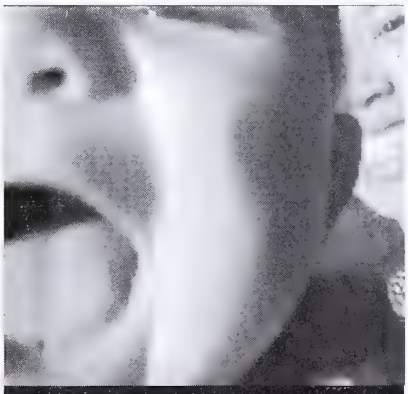
double take
documentary
film festival

career award:
Barbara Kopple

industry award:
Soros Documentary Fund

May 3-6, 2001
Durham, North Carolina

www.ddff.org 919 **660 3699**



HIGH LIGHTS

Telluride's Experimental Cinema Exposition

BY M.M SERRA

AFTER A 12-HOUR, MULTI-LEG TRAVEL nightmare, I arrived at the first Telluride International Experimental Cinema Exposition (TIE), held on Halloween weekend. Exquisitely beautiful, Telluride is nestled in the Uncomphagre Mountains, and the autumn leaves enhanced the magical setting. TIE founder Christopher May told me that he selected Telluride because it is "hard to forget" and "hard to traverse." May, who has attended the better-known Telluride Film Festival for the last several years, noted that Telluride's seclusion ensures the dedication and passion of the festival participants. May wanted to create an experimental festival not focused on "stars, money, and marketing," but driven by passion for the "creative process" and the "personal vision of film artists." I presented a program that reflected my own passion, a historical overview of sexually explicit films by women artists, including Barbara Rubin, Carolee Schneemann, Abigail Child, Peggy Ahwesh, and myself.

May works for Maverick Records (Madonna's label) as a regional representative in Colorado, but is also a filmmaker and used strips of his own films to make the festival passes. He selected the festival films himself after posting a call for entries on the Internet. Only submissions on film were accepted—no videos, digital works, or otherwise. Through the Internet, May also found Courtney Hoskins, who curated a program of classic avant-garde films by Maya Deren, Kenneth Anger, and Stan Brakhage as a fundraiser, but May provided the majority of the funding out of his own pocket, ending up thousands of dollars in debt to realize his dream.

One of the festival highlights was a workshop for children organized by Hoskins. Children from eight to 11 years old created films by scratching and painting on the film surface. Their films were then projected at the main festival. Colorado native Jim Otis presented a program of his masterful landscape films, as well as his *Vervielfaltigung*, which synthesizes human body types to a musical tone. I was particularly impressed by the program of experimental 35mm films because of its aesthetic diversity and range of vision. Especially outstanding was Nicole Koschmann's *Fishing for Brad*, which she describes as "a provocative look into human sexuality [that] juxtaposes two seemingly unrelated images [an erotic dancer and a man fishing], [forcing] one to question the nature of desire." In all, the festival included over 170 films from dozens of countries, including France, Finland, Canada, Germany, the Netherlands, Argentina, and Mexico.



The eternally picturesque town of Telluride, nestled high in the Rocky Mountains of Colorado.

A truly unique festival, the Cinema Expo packed the most possible screenings into the least amount of time. Although the relentless succession of films was a bit dizzying at times, I ultimately enjoyed the total immersion in cinema. Most of the filmmakers were actually present, providing an opportunity for prolonged discussions spanning successive days. Kathryn Ramey, who showed her haunting film *Razed by Wolves*, said her "only negative critique is that there was no structured discussion time where filmmakers could have a sort of roundtable about the work and/or current events in the experimental film world." Ramey proposed "an opening night schmooze-fest where filmmakers can meet and greet." I agree and would further suggest that experimental filmmakers and the film community at large should support this promising festival both financially and actively, so that it will continue in the future.

M.M. Serra is a film/video artist, teacher, curator, and director of Film-makers' Cooperative in New York.

COURTESY FESTIVAL; PHOTOS OPPOSITE: DÓNAL Ó CEILLEACHAIR

Doclands in Dublin

A New Market Debuts

BY DÓNAL Ó'CÉILLEACHAIR

WALKING THROUGH DUBLIN'S TEMPLE BAR neighborhood, one hears almost as many foreign languages as one would expect on Manhattan's Broadway, and there's barely an Irish accent to be found amongst the employees of local stores. Dublin is the city where we once joked, "We're not European; we're *Irish*," but today the city is living up to its reputation as one of Europe's more prosperous, vibrant, and cosmopolitan cultural centers.

One sign of this is Doclands, Ireland's first-ever festival and market dedicated to documentary film. The three-day event, which took place in Temple Bar from October 24-26, boasted an impressive schedule of 23 films, including three world premieres, 11 Irish premieres, and an Albert Maysles retrospective. It also offered a documentary market, parallel industry seminars, and a masterclass with Maysles for young Irish filmmakers.

The festival's impetus was a request for proposals circulated by the Irish Film Board, based upon calls for a dedicated documentary event "made by. . . producers at a Film Board documentary policy discussion in November, 1999," according to Rod Stoneman, chief executive of the Irish Film Board.

Less than a year later, the festival had been pulled together by the Dublin-based events facilitator Ion Entertainment. The program included an eclectic blend of international documentaries, including *Gaea Girls* (U.K.), award-winning director Kim Longinotto's film on Japanese female wrestlers; *Images of a Dictatorship* (Chile/Canada), Patricio Henriquez's powerful film on Pinochet's regime in Chile; *The Holy Brotherhood of Steam & Agony* (Finland), Heikki Kujanpaa's account of legendary hot sauna bather Kake and his preparations for the sauna world championships; and Chris Smith's Sundance 1999 award-winner *American Movie*.

Doclands also provided an important showcase for new Irish documentaries, both powerful television documentaries and potential theatrical releases. *May the Road Rise Up*, the result of a unique collaboration between New York-based Irish photographer Alen McWeeney, acclaimed documentary filmmaker John T. Davis, and one of Ireland's foremost film editors, Sé Merry Doyle, was the festival's opening film. *Freedom Highway*, directed by Philip King, is a dynamic music documentary that features an impressive and diverse array of musicians, from Pete Seeger to Elvis Costello, Emylou Harris to Los Lobos, and Ruben Bladés to a wailing Tom Waits. The documentary builds an effective sense of the important role of music and song in political struggles throughout the twentieth century. *Talking to the Dead*, directed by documentary maker Pat Collins (former director of the Galway Film Fleadh festival), impressively wrestles with the ever-present concept of death in Irish culture and the traditions surrounding Irish funerals from pagan times to the present.

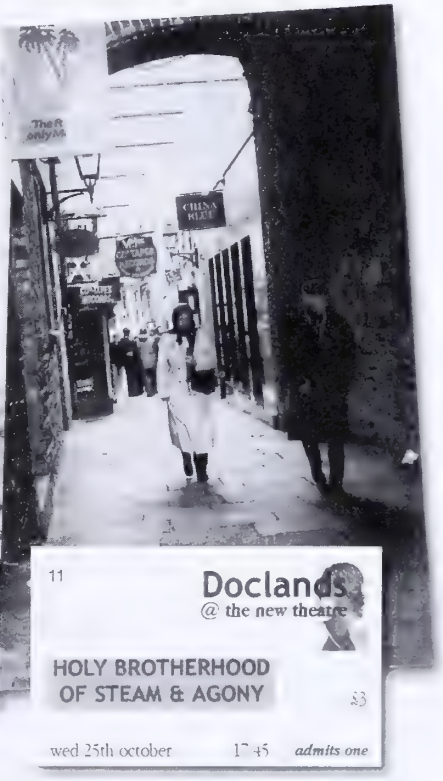


Representatives at the Irish Film Centre welcome festival-goers to Doclands.

Shimmy Marcus' *Aidan Walsh: Master of the Universe* is a touching portrait of one of Ireland's most eccentric underground characters. Aidan Walsh himself, dressed in a psychedelic cape and sporting a king's crown, personally thanked each of the audience members as they entered and left the screening. After its festival screening, this documentary impressively began a week-long theatrical release at the festival's main venue, the twin-screen Irish Film Center (IFC), which is Ireland's primary venue for international, independent, and repertory cinema—a booking due in no small part, I suspect, to the popular and apparently boundless entrepreneurial energies of its central character.

Particularly rewarding was the experience of seeing one of the pioneers of Direct Cinema, Albert Maysles, interact with a predominantly younger Irish audience. "I don't remember enjoying seeing *Salesman* for such a long time as much as I did tonight," announced Maysles as he stood up to thank the audience. How this classic documentary can pack a house of enthusiastic young Irish cinema-goers over 30 years after its release, when it took almost that long for U.S. television to broadcast the film, is one of those enduring ironies of the documentary world.

Merchant's Arch in Dublin's Temple Bar district, right across from the famous Ha'penny Bridge.



The festival featured two industry seminars. One was on 'Reality TV' and what has come to be known as "docusoap" programming. The other was a European Documentary Network (EDN) Workshop on European Documentary, with a focus on co-financing and distribution. Tue Steen Müller, the head of EDN, took attendees on a guided tour of contemporary European documentaries, showing

CALL US!
1-800-431-2050 ext 121

Human Relations Media **has been a leading producer/distributor for educational videos/print for 25 years. Our specialties are K-12 health, drug education, math, science, guidance, career education and language arts.**

We're looking for new videos to distribute.

HRM
HUMAN RELATIONS MEDIA

41 Kensico Drive, Mt. Kisco, NY 10549
800-431-2050 ★ Fax: 914-244-0485
www.hrmvideo.com ★ letters@hrmvideo.com

THE OUTPOST
MULTIMEDIA & VIDEO PRODUCTION

AVID
MEDIA COMPOSER VER. 8.1
WITH ICEBOARD
FOR AFTER EFFECTS
AND AVID

MEDIA 100
2 EDIT SUITES
VER. 5.5
BROADCAST QUALITY

BETA SP
DVCAM
DV

PROTOOLS

EXPERIENCED EDITORS AVAILABLE
SPECIAL RATES
FOR INDEPENDENTS AND ARTIST
PROJECTS

118 NORTH 11TH STREET
BROOKLYN, NY
718.599.2385
OUTPOSTVIDEO.COM

some highly engaging clips from recent productions. Although Europe provides a market that is almost as large as that in the U.S., the complexities involved for producers and commissioning agents alike posed by a multitude of languages and cultural borders were well demonstrated in the seminar. As Steven Seidenberg, an American producer based in London for over 30 years, observed, "It is close to impossible to fund a documentary out of a single country." Productions are subject to the expensive, lengthy, and time-consuming process of coproduction; it is not that uncommon to see a long list of funding credits at the end of European documentaries, and in certain instances it is surprising where productions ended up getting financed. Despite the complexities of international co-production, it was encouraging to hear Müller state that "Out of the 10 most popular Norwegian films shown theatrically in Norway [last year], four were documentaries." The Nordic countries apparently invest a lot of resources into producing, distributing, and marketing their documentaries, and audiences "don't care if it's a documentary or fiction," says Müller, as long as they are engaged.

A VITAL COMPONENT OF DOCLANDS IS the festival market, developed to present "an opportunity for documentary professionals from Ireland and abroad to meet to discuss business in an international arena," according to Doclands organizers Sara Corcoran and Gemma Dolan. The market took place at the Project, a nearby arts and performance space, in an informal café atmosphere that allowed for easy interaction between delegates and commissioning editors. In attendance were over 60 delegates, the vast majority of whom were Irish filmmakers and producers, plus 16 commissioning editors from 10 key production/distribution companies. Noticeable was the absence of major European commissioning agents from entities such as Arte, Canal Plus, ZDF, the BBC, and Channel 4, but with the success of Doclands' first year, it is hoped that its reputation will spread and attract these heavy hitters in the future. "[We were] interested in examining the venue as a possible alternative to the currently defunct London Programme Market," states Meg Villarreal, director of Virginia-based U.S. Independents, a cooperative organization that seeks to provide a critical link between producers and distributors, and organizes delegations of U.S.-based filmmakers and producers to attend events such as these. "While Doclands is not at that level of market, it does allow ample opportunities for producers and funders to meet and explore possibilities in greater detail and depth."

The attendance of people like Villarreal and Betsy McLane, former executive director of the International Documentary Association, would suggest an increasing interest in the dialogue between U.S., Irish, and European producers and distributors. However, U.S. independents simultaneously face a measure of concern about Hollywood-type dominance in the field of documentary. "Many European broadcasters don't like being colonized by the American market because there are so many documentary channels in the U.S. already calling the tune," states Seidenberg. According to Stoneman, "Although I think the work of American independent filmmakers is very important, I'd begin to be more [open to] their access to European funding when there is some adequate degree of reciprocity—access to American funding for European documentary makers."

Although there were only a handful of international commissioning editors in attendance, the size and scheduling of the event allowed for invaluable time to be spent with those who did attend. I'm not sure whether delegates would have been so fortunate at the more high-profile Amsterdam Forum—and herein lies the attraction of a smaller and more intimate venue like Doclands. With the success of this first year, the festival organizers look forward to it becoming an important and popular venue in the European documentary circuit in the years to come.

Doclands can be contacted at www.docos.com/doclands

Dónal Ó'Céilleachair is an Irish filmmaker based in New York who attended Doclands in search of completion funds for his first feature-length documentary, Cuzco: Chronicle of a City at the End of the Century. *He is also founder of the Ocularis venue in Williamsburg, Brooklyn.*

INDIGENOUSLY YOURS

The ImagineNATIVE Aboriginal Media Arts Festival

BY FAYE GINSBURG

Technology could be a source of genocide if we do not keep a balance within our communities. Digital interfaces could be the new Indian Agents of today, if we do not recreate and nurture this technological world.

— Darlene Naponse (Ojibway)

WELCOME TO IMAGINENATIVE, A BRAVE new world in which Aboriginal 'warriors' hunt the heads of colonial statues across Australia and 'two-spirited' First Nations people struggle to stay connected to their traditional communities. From September 9-12, the ImagineNATIVE Aboriginal Media Arts Festival (www.aboriginal media.org) had its debut in Toronto, during the city's 'other' film festival.



COURTESY FILMMAKER

Off with their heads: The noggins of European colonialist statues are severed in Sally Riley's *Confessions of a Head Hunter*, an Aboriginal road movie.

Organized by polymath artist, activist, and first-time festival director Cynthia Lickers (Mohawk/Six Nations), the festival was an ambitious effort to screen works from indigenous communities in Canada/Nunavut, the U.S., Mexico, Brazil, Taiwan, and Australia. The packed opening-night screening demonstrated a wide range of genres and the aspiration of many indigenous directors to leave what some call 'the documentary ghetto.' The possibilities were evident in the opening film *Blood River* by Kent Monkman, a half-hour drama that explores the enduring complexities of Native kinship, identity, and privilege that shapes the work of so many filmmakers. Here, the story is told through the eyes of Rose (Jennifer Podemski), a hip Native law student who is dismissive of the idyllic if boring life that her adoptive mother (Tantoo Cardinal) has given her until she encounters her less fortunate biological brother who is brutalized as a Native youth on the streets of the big city.

In addition to a wide range of genres, the festival also brought together diverse indigenous filmmakers to discuss, strategize, and learn from each others' experiences as artists and activists. It provided multiple opportunities for people to meet in professional workshops addressing issues such as outreach to youth, the need for mentoring, the potential of new media to overcome geographical boundaries, and (as a case in point) an international video conference discussing the directions of Aboriginal media arts in the next millennium.

Filmmakers and actors present from Canada included the remarkable 'first lady' of Native filmmaking, Alanis Obamsawin, as well as Loretta Todd, Shelly Niro, and Shirley Cheechoo, representing the next generation to carry the torch, plus Jim Compton, program director of the fledgling Aboriginal People's Television Network, the first national cable channel devoted to (and run by) indigenous people. In a groundbreaking effort, Imagine-NATIVE also reached across the globe to indigenous mediamakers from the Pacific, bringing special delegations from Taiwan and Australia. In addition to an evening of performances hosted by the Republic of China on Taiwan, the Taiwanese filmmaker U. Mafu Balalavi showed several pieces produced at Taiwan's Public Television Service Foundation which, when it went to air in July 1998, established a regular forum for Aboriginal issues, *Face to Face with the Tribes*, and an indigenously produced Aboriginal news magazine.

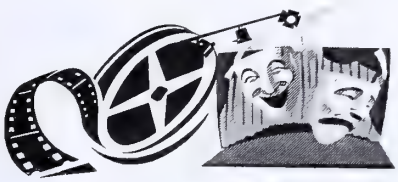
From Australia, two talented young

DeWITT STERN GROUP, Inc.

CELEBRATING
100 YEARS !

ENTERTAINMENT & MEDIA INSURANCE

420 Lexington Ave. New York, NY
Tel: 212-867-3550 Fax: 212-949-4435



Carol A. Bressi Cilona
Senior Vice President
212-297-1468

Jennifer Brown
Assistant Vice President
212-297-1445

Dekart VIDEO

NON LINEAR / LINEAR
OFF LINE / ON LINE
BETA SP, DV EDITING
DV, HI8, _ SP, INTERFORMAT
CD-ROM OUTPUT

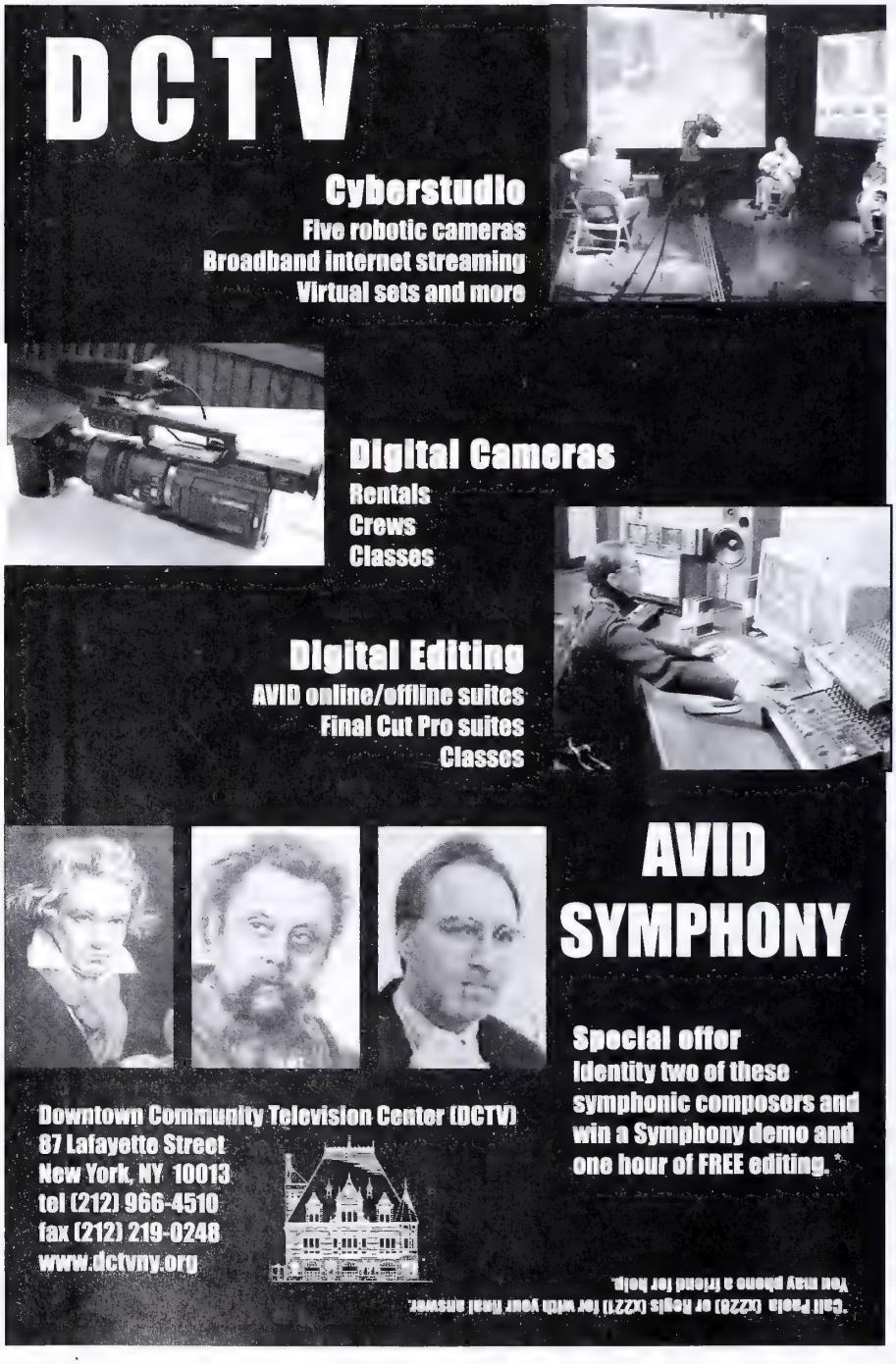
EXCELLENT RATES
EXPERIENCED EDITORS

SOHO/CHINATOWN LOCATION
MASTER & VISA ACCEPTED

(212)-219-9240

EMAIL:
DFROESE@COMPUSERVE.COM

MERCER STREET SOUND
MEDIA 100 XS
Discounts for Independents
PRO TOOLS 24
Sound Editing
Non-Linear Video Editing
Voice Over
Sound Design
Sound Effects
Original Music
503-11 Broadway Rm. 519, NYC 212.966.6794



Australian producer/directors, Pauline Clague and Sally Riley, showed a selection of short fiction pieces that skillfully employed humor, elegant plotting, and evocative mise en scene to address topics as diverse as the treatment of Aboriginal soldiers in World War II and the racial tensions dividing black and white cattle hands. Riley's *Confessions of a Head Hunter* is an antic Aboriginal road movie in which two young men resort to 'head-hunting' to rectify the dishonorable treatment of one of their ancestral warriors. Riley also heads the Indigenous Film Unit of the Australian Film Commission, which has played an instrumental role in nurturing the feature filmmaking skills of a new generation of indigenous artist-activists.

While there has been steady (if modest) support in Australia for Aboriginal media in both the outback and among urban filmmakers, Riley voiced concerns about who has the right to tell certain kinds of stories, a debate echoed by many attendees. Speaking about the concerns of the 'stolen generation' of mixed-race children who were taken from Aboriginal mothers, Riley noted, 'First they stole the children and now they're going to steal the stories about them. Our next big challenge is to claim the stories.' The good news is that so many indigenous filmmakers are doing just that in many different kinds of production centers, from the community-based Chiapas Media Project, to indigenous directors heading to Sundance or Cannes.

Events and screenings were centralized at the Marriott in downtown Toronto, but a number of off-site venues accommodated other screenings or events co-sponsored with the Toronto International Film Festival. This supported the ambitious programming, but also dissipated attendance and made it difficult to see work programmed at the same time, a common festival hazard that can be addressed easily by setting up video viewing rooms.

It seems fitting that such a pioneering effort would happen in Canada, a nation at the forefront of First Nations' media since the launch of the Inuit Broadcasting Corporation in the 1970s. Thirty years later, Canada's First Nations people have again led the way.

Faye Ginsburg is director of the Center for Media Culture and History at New York University.

Testing, Testing

Choosing the Right Radio Mic

BY LARRY LOEWINGER

"I'VE JUST PASSED THE PARKING LOT," MY friend advised me. He was a block and a half from my apartment, walking on the streets of New York City on a cold, blustery day and talking into four wireless microphone transmitters, as tourists' heads turned from their guidebooks to watch my muttering friend. Back in the comfort of my apartment, I cruised through the dials of the mixer to which each radio mic receiver was connected. The point of this exercise was to test the mics for range and audio quality. Two were struggling—one almost dead, the other wheezing and coughing the way radio mics do. The other two were displaying reasonably good manners with only occasional drop outs. One, in fact, exhibited a surprisingly stable signal. What was significant was not the fact that these mics were struggling, but, even at their worst, that they were working at all in the intense radio-frequency environment that is New York City.

The radio microphone systems we were evaluating, all in the $1,000 list price range and all intended for the digital video market, reflect the advances that radio frequency technology has made in the last 10 years. By operating in the Ultra High Frequency (UHF) range (470–806 Megaherz), these devices were far more resistant to interference than the older Very High Frequency (VHF) units (150-216 Megaherz) they have replaced. Their radio frequency (rf) coverage has increased, too. Bear in mind that we are still only talking about a reach of some 300 feet in circumference, but within which reach the rf signal is far more stable. Wireless microphone technology has evolved to the point that, in a sense, we have gone back to basics. The emphasis is no longer on merely securing the rf signal through the use of expensive high-gain antennas, but rather on getting good sound—maximizing the sound quality of the lavalier microphone.



Four radio microphone systems: (back left to right), Audio-Technica and Sennheiser; (front left to right), Lectrosonic and Sony.

A WIRELESS MICROPHONE SYSTEM IS a highly miniaturized FM radio station. The subject wears the transmitter which radiates between 50 and 100 milliwatts of rf power several hundred feet out to the receiver, which is somewhere near the sound mixer. Production radio microphones operate in the same bands as do television stations, both VHF (Channels 2-13) and UHF (Channels 14-80), only in between the TV channels. With the advent of digital television, the allotted bandwidth for wireless microphones is steadily shrinking. If you're buying a used rf mic, be careful not to choose one whose frequency has since been given over to digital TV.

Production people believe radio mics save time. That's true, although it is sometimes at the cost of quality. Wireless mics have other advantages as well. They convey dialogue from someone deep in the frame who otherwise couldn't be recorded. They can enhance dialogue that is softly spoken. They can retrieve dialogue in a noisy situation, such as on city streets. In a documentary environment, radio mics allow you to 'steal' dialogue when a speaker close to the subject is unaware of being recorded. Sometimes even the subjects forget they are wearing them.

But there are drawbacks as well. With radio mics one loses a sense of perspective or placement of an actor or documentary subject within the film or video frame; the sound is always up front. Clothing noise is a constant headache, especially when multiple rf mics are involved. As good as radio mics have become, rf interference can still be a problem. And radio mics, as they invade the privacy of the people wearing them, require an interaction (sometimes unwanted) between the sound mixer and his or her actors or subject. There are actors who hate them and will sabotage your efforts to use them. Nonetheless, hardly a film, TV show, or musical stage performance can proceed without them.



Microphones and accessories that are available with the digital video radio mics (from left to right): Audio-Technica, Audio-Technica, Sony, Sennheiser, and Lectrosonic. The microphones range from $50-$100.

What should you look for when buying a radio microphone? Professional sound mixers today expect that their radio mics will be as miniaturized as possible; they expect a balanced XLR audio output, detachable antennas that attach firmly and securely to the units, a transmitter with a reasonably standard microphone input connector, mechanical ruggedness, ease of operation, comprehensive metering, a high-quality diversity switching system (more on this below), frequency switching (agility), and a secure operating

ALL PHOTOS LARRY LOEWINGER

range of about 300 feet in circumference. Most of all, the rf microphone should sound good. All these requirements come at a price, and the cost of professional wireless microphones can be steep. A frequency agile, diversity system begins at about $2,300, and can approach $5,000 at the very top end. If you're a filmmaker or videographer planning to spend less than $1,000 on a wireless microphone, what compromises can you expect and can you live with them?

Due to the rapid strides in rf technology, wireless manufacturers have been able to pack a lot of quality into their low-end units. Menus rather than switches have shrunk components and brought down their price, as have unbalanced mini-plug audio outputs and receiver and/or transmitter antennas that remain permanently attached to the units. Only one of the systems that we examined works on a diversity switching principle. Diversity switching (usually shortened to "diversity") involves a method of reducing multi-path dropouts by utilizing two antennas or receivers that seamlessly switch back and forth to eliminate out of phase rf signals. While diversity switching may increase the reliable reach of a radio mic, the primary gain is in an increase in rf reliability within the system's operating range. Because diversity technology is so reliable, it has meant the beginning of the end of cables on a sound cart. There are professional mixers I know who do all of their recording via wireless boom mics, lavalier wireless mics, and wireless headsets. In the digital video world, more producers, directors, and camera people want to link up the sound person and his or her audio mixer via a radio link to the DV camera. That connection is best served by a diversity rf microphone. But there is a cost to diversity, usually in money spent, the extra size of the receiver, and its power consumption.

THERE ARE SIX MANUFACTURERS WHO dominate the digital video radio microphone market: AKG, the Austrian microphone manufacturer; Audio-Technica, a Japanese maker of consumer and prosumer products; Lectrosonic, the leading American maker of rf technology; Sennheiser, Germany's largest producer of microphones and headsets; Sony, whom



Got Docs?...

We are looking for high-quality documentaries in all subject areas for international broadcast distribution. CS Associates has specialized in sales and pre-sales of documentary programs for the past twenty years. We represent a wide variety of programs and producers ranging from Ken Burns to Jon Else to Martin Scorcese. We would like to hear about your latest production.

Please review our catalog on our website **www.csassociates.com**





CS Associates

22 Weston Road, Lincoln, Massachusetts 01773
tel: 781.259.9988 fax: 781.259.9966
e-mail: programs@csassociates.com
Send VHS submissions to Brian Gilbert, Director of Acquisitions

we all know; and Telex, an American company best known for its communication systems. I have investigated the four most popular brands—Audio-Technica, Lectrosonics, Sennheiser, and Sony—to see how each responded to the DV market. While we did no formal rf measurements and no test instruments were involved, we subjected the mics to several rigorous but informal tests that you as a consumer can do. We placed the mics on someone just as they would be used in the field and had that person walk the streets of New York to see how they performed. We jangled keys close to the lavaliers, and we shouted into them as a way of measuring the quality of their compandors and limiters. Jangling keys produce an enormous amount of high frequency energy that can severely tax the compandor circuitry of a radio mic. Reproducing this sound without distortion is a major challenge to an rf mic. And shouting into the lavalier is a measure of how these systems' limiters protect them from audio overload which can overload the transmission system as well.

All four systems we looked at were frequency agile. In two cases the frequency alterations were made by mechanical switches, and in the other two they were accomplished by a digital display and software. All systems were supplied with lavalier microphones of varying quality.

Only one of the mic systems comes with a balanced audio output delivered via an XLR connector: the Audio Technica U100 series, which is also the only diversity receiver among the group. Its rf and audio parameters are changed by means of mechanical switches, and it requires two batteries to operate the receiver, the only one to do so. Since it is not as ergonomically pleasing as some of the other units, the question we had was whether its performance would override its appearance and the large size of its receiver. The answer is yes. The Audio Technica's rf reach was the longest, if not by much. Its audio quality is exemplary, as was that for all the systems we examined. The Audio Technica U100 wireless mic is a good buy if you don't need a small receiver to attach to your DV camera.

The smallest system and probably the most ergonomic is Sony's WRR-805A receiver and its companion transmitter, the WRT-805A. It is the only system to use AA batteries and be encased in hard plastic rather than metal, making it the lightest of all four mics. Sony also supplies a very clever and flexible receiver harness that should make it easy to attach to various DV cameras. While Sony provides a multilingual operating manual, it also prints the basic operating instructions on its transmitter and receiver—a very handy thing. (Lectrosonic does the same.) Generally speaking, radio mics are very easy to operate. Rare is the situation where you need more than the kind of elemental advice offered on the shells of the Sony and Lectrosonic systems. Sony's functions were altered by a blend of hard switches and software. As you might expect from a manufacturer of DV cameras, Sony has produced a system that is attractive in all parameters save one—the strength of its rf signal. Its rf operating range was the weakest of all four units. While this is a serious weakness, it is not a fatal flaw as long as you don't push the rf envelope.

Lectrosonic may be the most accomplished American manufacturer of wireless microphones. Their entry into the DV market is the 100 Series transmitter and receiver. As a non-diversity system it had excellent rf range, approaching Audio Technica's diversity system. The transmitter physically resembles Lectrosonic's high-end transmitters. The microphone input features a Switchcraft connector, the same as is found on Audio Technica's wireless mic. Wouldn't it be nice if all manufacturers standardized to this connector? All switching in the Lectrosonic system is done mechanically. Its receiver is small, with one drawback—a permanently attached antenna—and its output appears on an unbalanced female mini plug. Clearly this receiver is intended as a camera-mount unit. The Lectrosonic system is the most expensive of this particular group.

In Germany, Sennheiser is a major manufacturer of both consumer and professional audio products. It exports high-quality regular microphones, headsets, and high-end radio microphones which are found mostly in the theater world. The Evolution series, which is their entry into the DV market, is a solid example of current technology. Like the Sony unit, it

Small classes & tutorials
IN DIGITAL
AUDIO, VIDEO & INTERACTIVITY
Interdisciplinary Certificate Program
CULTIVATING TALENT
Harvestworks Digital Media Arts
[212] 431-1130
596 Broadway Suite 602 inSoHo
harvestw@dti.net/www.harvestworks.org
HARVESTWORKS
Digital Media Arts Center

AVID rental
large rooms
with a view
in mid-town
24 hr building
AVID 1000/AVR 77
AVID 800 Film Composer
As long-time
AIVF members
our goal is to help
other independent
producers and editors
Our rates are
competitive
DIVA Edit
1-800-324-AVID
330 W 42nd St NYC

makes its frequency changes through software. Both of its antennas detach from their respective cases. It is mechanically rugged and performed in the field with good rf range, trailing the Lectrosonic and Audio Technica microphones by only a small amount. However, when it came to audio results, the Evolution 500 performed less well. Keys distorted badly when jangled too close to the lavalier. If you listened closely, the system's compandor seemed to have some difficulty in reproducing low-level sound information. Background noise appeared gritty. In most situations, when the transmitter's mic input gain is set carefully, this problem won't be apparent. Given that Sennheiser is the leading manufacturer of regular microphones—its Evolution 500 is available with one of the better lavaliers on the market—the Sennheiser MKE2-EW, for which you will pay a premium. While the Sennheiser mic has its virtues—namely its rugged build and its good rf reliability—it clearly has some notable drawbacks.

Which to choose? If your requirement is for a camera mount system, your choices are either the Sony or the Lectrosonic, which have better rf reach but greater cost. If you want the superior reliability of diversity technology, then your only selection is the Audio Technica U100. The Sennheiser Evolution at this price range is a middle of the road choice that does many things well, but no design element stands out.

To most of us, radio frequency technology is one of life's little mysteries. Few of us understand it, but we happily take it for granted every time we turn on the radio. When you go into the broadcasting business, which you inevitably do when you buy a radio mic, ignorance is no longer bliss. One item to help you comprehend this mystery is a substantial booklet published by Lectrosonics, *Wireless Microphone Systems: Concepts of Operation and Design.* While this may include far more information than you want to absorb and it may promote Lectrosonic products (though not too heavily), it is very useful as a reference. What's more, even though it lists for $15.95, it is free from the Lectrosonic website (www.lectrosonics.com, click on Wireless guide). And that's a blessing when the switch to digital technology keeps filmmakers digging into their pockets.

Larry Loewinger [sohoaudio@earthlink.net] is an audio engineer and documentary producer.

THE ESSENTIALS

Most manufacturers report two price structures—their list prices and the minimum price they permit their dealers to advertise, the Minimum Advertised Price or MAP. But neither is the price you are likely to pay. You should pay less. Shop around. As these are prosumer items, they are available in a wider variety of stores than high-end, professional audio equipment.

1 AUDIO-TECHNICA

U100 Camera-mount UHF Wireless Microphone System: Model U101: $1,049. (Audio-Technica provides only a list price.) Lavalier microphone is extra. .www.audiotechnica.com/guide/wireless/u100.htm

2 LECTROSONICS

100 Series Wireless System: UM 100 Transmitter, MAP, $688.50; UCR 100 Receiver, MAP $845.75. Comes with lavalier. www.lectrosonics.com/wireless/wireless.htm; scroll down to the 100 series group.

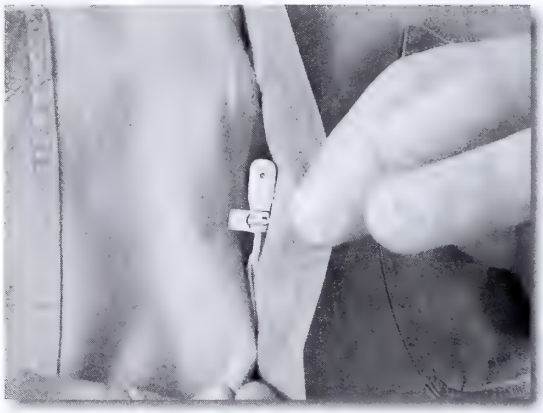
3 SENNHEISER

Evolution 500 Series, EW 522P System. MAP, $979.99. www.sennheiser.com/evolution/ewl/ewl.html; click on 100, 300 or 500 series buttons.

4 SONY

UHF Synthesized Portable Wireless System 805/44CAMPK68, list $1,300. (No MAP on this model.) With WRR-805A68 receiver; WRT-805A68, transmitter; lavalier, ECM-44BMP. www.sony.com/professional; click on "pro audio" and then "wireless mics". Note: The Sony web site is old and not easy to navigate. It is currently being updated.

The Audio-Technica lavalier placed inside a man's shirt. The clip provides some isolation from the shirt but it also adds bulk. You can remove the clip and tape the microphone to the inside of the shirt, in between the buttons. Be careful not to cover the mic's diaphragm.



A Sanken lavalier placed in the knot of a tie. In a working situation the lavalier is actually hidden within the knot, at its edge. This rigging is easier done with a cylindrically shaped mic like the Sanken, (a Japanese brand of lavalier)





A Sennheiser lavalier clipped to a bra. Whenever mounting a microphone on someone, try to isolate it from the clothing or attach it to the clothing so that it moves easily with, rather than against, the clothing. This clip achieves that purpose but it is rather bulky.



A Sonotrim lavalier clipped to a bra. This lavalier is placed within a holder dubbed the "vampire" clip, with its diaphragm facing into the clip. The Sonotrim and Tram, as good sounding rectangular mics, are popular among professionals. For hiding lavaliers, rectangular mics tend to be available with better mounting hardware.

SOUTH BY SOUTHWEST FILM CONFERENCE + FESTIVAL

2001

MARCH 9-17 • AUSTIN TEXAS



A nine-day celebration of cinematic vision and independent spirit, SXSW Film's diverse programming attracts international critical attention. The film festival annually showcases the best in new and independent international film, with an emphasis on innovation and unique perspectives. SXSW hosts retrospective screenings where the classics that changed the face of cinema are re-explored, presents an off-beat midnight series, and highlights shorts from around the world.

REGISTRATION RATES + DEADLINES: Register by February 9, 2001 for the rate of $215; Walkup rate is $255. Visit SXSW.com and go to the film page to register online and for details.

FILM FESTIVAL RUNS MARCH 9-17 • FILM CONFERENCE RUNS MARCH 9-13

REGISTER ONLINE

SXSW.COM

SXSW • PO BOX 4999 • AUSTIN TX 78765 •
512/467-7979 • FAX: 512/451-0754 •
EMAIL: SXSW@SXSW.COM •

Miller Lite · CIRRUS LOGIC · THE AUSTIN CHRONICLE · JIM BEAM · NEXTEL

Christopher Nolan's

BY ANNIE NOCENTI

DO YOU TRUST YOUR OWN MEMORIES? IS MEMORY MORE FACT OR interpretation? The elegant, unsettling new thriller *Memento* is a mental and visual jigsaw puzzle that explores these questions in an ingenious way—the protagonist of the film has lost his ability to create new memories. He has no choice but to trust just the facts. Or does he?

The film begins with a murder, but the bullet is instantly sucked out of the body and back into the gun. And so we begin with the grand tradition of a corpse and a mystery, but this time, as writer/director Christopher Nolan explains, "We know whodunnit; what we don't know is why he dunnit." The murderer is Leonard Shelby, played by Guy Pearce (*L.A. Confidential*), and the story proceeds, or, more literally, recedes, in slices. It's a tale told backwards, beginning with the what and heading back toward the why.



One night, tragedy takes Leonard's wife from him and leaves him with chronic short-term memory loss. He is forever stranded at the height of grief and desire for vengeance. This hopeless condition slowly becomes a metaphor for the futility of revenge. Leonard tries to compensate for his illness with a touching and desperate system of notes, Polaroids, and tattoos. These dubious fragments are the clues he trusts will lead him to his wife's killer. Along the way he encounters a series of colorful, seemingly helpful characters, including the fetchingly duplicitous Natalie (played by Carrie-Anne Moss, no stranger to metaphysical movies, e.g., *The Matrix*).

A body, a mystery, a "detective," a femme fatale? *Memento* playfully uses the conventions of film noir to take a disturbingly close look at noir themes of revenge, paranoia, and dread. In the backwards telling of the tale, *Memento* also plays with how memory functions in the craft of storytelling.

The 29-year-old Nolan first picked up a Super 8 camera at age seven, making short films with his childhood friends in the UK. He studied English Literature at University College London, and his first feature film, *Following*, was a study of voyeurism that also explored the ambiguity of identity. A black-and-white no-budgeter, the film was acclaimed at many festivals but poorly distributed, so few saw it. After *Following*, Nolan moved to the U.S.—first Chicago, then Los Angeles, where he now resides. Here he found backing for his next film, *Memento*, which was inspired by a short story written by his brother Jonathan Nolan, which will be published in *Esquire* this year. The film represents a significant leap for the director, both in terms of its budget (in the low millions), its professional producers (Suzanne and Jennifer Todd of *Boiler Room*, *Austin Powers*), and its theatrical release on March 16 (via Sony Pictures Classics).

In December, *The Independent* sat down with Nolan to talk about memory, film noir, story structure, and vengeance movies.

In *Memento*, did you choose to tell the story in fragments so that the rhythm of the film would mimic your disturbed protagonist's mind?

Absolutely. My first film, *Following*, had a nonlinear structure, with parallel timelines that jump across, so I was not intending to make another film with a disjointed structure. But once I'd been told the idea of the film by my brother Jonathan, who was writing a short story about a guy with a memory condition, we both agreed that the most interesting way to approach that concept was to try to tell the story as subjectively as possible. So the structure arose from literally sitting around thinking: how best can I get the audience into this guy's head? The idea I came up with was to tell the story backwards. Each successive flashback, each color sequence, is a little further back in time. In that way, when you meet a character, you, like the protagonist, don't know how he's met that person before, or whether he should trust that person. All these ambiguities and uncertainties that film noir has traditionally used to prey on the everyday fears that we have, become exaggerated. I was looking for a way to reawaken some of the paranoia inherent in those kinds of uncertainties. The interesting thing about reversing the timeline is that this is not a nonlinear film. It's a very, very linear film. The A.D. took to calling it a "dislinear" film. You can't remove a single scene, or the whole thing comes to a grinding halt. Each scene follows very tightly after the next, more closely than they would in a conventional movie.

But even though it flows backwards, it also has a forward-flowing narrative, in terms of the emotional truth Leonard's heading toward.

Revenge Redux

Memory, storytelling, and genre films are redefined and subverted in the impressive *Memento*

People who figure that out, I think, really get the film. Underneath it, it's very conventional—it has a three-act structure, in terms of the emotional arc. That was absolutely vital, I felt, in making that backwards structure work. If you ignore the chronology, it does have a very intentionally conventional pattern to it. I did that by sitting down and starting to write exactly what I wanted to see on the screen, as I wanted to see it. So I started at page one and I finished



at page 120. *Following* has parallel timelines and the film cuts between them. So I wrote that in a linear way, then chopped it up later in the script stage. *Memento*'s structure is very different. It's so linear that it was actually a lot easier to visualize it.

So you wrote it linear, but backwards.

Yes. Backwards and forwards at the same time. [*laughs*] Because the black-and-white footage goes forwards, and then it meets the color footage at the end, so the shape of the script is a kind of U-turn, or a hairpin turn. They meet at the point where it changes from black-and-white to color. The people that pick up on how the black-and-white footage is going forward are actually waiting for that moment when the timelines will hook up.

It's a film you want to see twice, in that things that seemed casual the first time round might have more significance on second viewing.

I tried not to be too clever-clever in the dialogue sense, because you can get into that thing of putting deliberate double-meanings into lines. What I tried to do more was to put double-meanings into whole actions and dialogues. Especially the exchanges between Natalie and Leonard. Her boyfriend has disappeared, and when she's showing Leonard his picture, there's a sense of her looking for Leonard's reaction. Those are the kinds of tests that other people put before him, which, once you see the whole film, you realize the significance of. They're continually testing him for their own voyeuristic interest.

I'm red/green colorblind. As soon as I tell that to someone, the first thing they say is, oh, what color is this? What color is that? And they'll test me for hours, if I let them.



Left to right: Christopher Nolan, writer-director of ***Memento***, a stylish film noir that deconstructs the reliability of memory.

Guy Pearce stars as Leonard Shelby, a man with no short-term memory who uses a complex system of notes and tattoos to fuel his vengeance.

Joe Pantoliano (l) plays someone trying to help Guy Pearce put the pieces of his fragmented life back together.

"The film is most subversive, not as applied to film noir, but more as applied to revenge movies. Like *Braveheart*. Like *Gladiator*. As soon as you see a beautiful wife on screen, you know she's got about 15 minutes before she gets the chop...so that the hero is then able to go and kick-ass in the most nasty way, and we think it's totally okay."

Which relates to the insurance storyline. It's so Catholic almost, that he didn't believe that guy's memory condition, and so his penance is to never be believed himself. It's quite perverse.

Right, it is. And this is a very specific ambiguity in the film—his relationship with that insurance story, how he tells it, what it means, and how it relates to him.

PHOTOS: DANNY ROTHENBERG, COURTESY SONY PICTURES CLASSICS

You do end up wondering about all the stories he tells. At one point I thought that the girl we see might not even be his original wife, because who knows how many times he's reenacted this whole loop. Is this another town, another girl, another picture?

Interesting. That takes it to another level. [*laughs*] It's very much a film that lends itself to interpretation, which was very deliberate. I have limits to how far that goes. What I'm finding satisfying is that people who see the film twice, [who come] with a specific question, seem to be able to find the answer. Which is great, because I think all the answers are in there. Now, the relationship of the filmmaker to the audience is really stretched with this movie, because there are definitely people who react against the scenes that are the cleverness of the filmmaker. But I had three years to work on the film. You have an hour and three-quarters to watch it. So, I should be cleverer than you. I've always been drawn to films that you want to see more than once, whether because of a visual density, like the films of Ridley Scott, or narrative density, like *The Usual Suspects*. I was interested in creating a film that you want to figure out. There are ambiguities in the end, but I want people to be put in the position of the protagonist, in terms of choosing what they want to believe.



In *Memento*, no one is quite what they seem, including Carrie-Anne Moss's character Natalie.

There is a ripple back effect, at the point where [*film-spoiler information withheld.*] Everything that happened previously becomes suspect.

It does. But, I think that it's within limitations. I was not interested in exploding the whole thing too much, in the way, for example, in *The Usual Suspects* does. Once you find out someone's been lying, it becomes very difficult in terms of how you rein in the terms of those lies. For example, you were suggesting that maybe that woman isn't Leonard's wife. I would see that as upsetting the terms of what he's doing. It's not so much that he's lying, it's more that he's morally suspect.

I've always been fascinated with stories that have unreliable narrators. And I wanted to make one where there's a fairly smooth, quite steady process of alienation from the audience. There are some nice ways in which the camerawork and the performances combine to clue the audience in a bit as well. The blocking in the film is very specific and there's a point, about two-thirds of the way through, where the camera leaves his eyeline for the first time. It's subtle, but I get the sense of suddenly starting to view him as you would objectively—as this guy shuffling around with this big wash of papers sort of mumbling about his wife's killer. The color sequences are all blocked from his point of view. The camera's always a little bit closer to him, physically, when he's in conversation. We look over his shoulder, as someone comes up to him in a room. The black-and-white footage is shot a little more objectively; more like a documentary. We'd take the camera out farther, we'd use a wider lens, as if we were making a documentary about this guy in his hotel room.

In terms of how finely you shaved the beginnings and ends of scenes, was that all scripted, or was some of it done in the editing room?

It was pretty tightly scripted. We ended up simplifying the first few scenes, running a few scenes together. I always have this thing in my head that you have to teach the audience the structure fairly quickly. When you come to edit it, you realize that doesn't really work; people don't really view films in structural terms.

Did you storyboard?

I storyboard in my head. I usually do a few drawings, and then I get bored with it and figure it out in my mind. Particularly when you're doing a low-budget movie, you have to be able to adapt whatever it is you have in your head to the location or to the set. In the end we were able to come up with some very apt locations. I was very pleased with the motel. It had an enclosed courtyard, you can't see anything outside, and it had a kind of spiral staircase and an upper level that's on slightly different levels.

So it worked as a kind of puzzlement?

Yes, if Escher designed a motel, this would be it. When you open your door and look out, you don't have any idea where you are.

Is Leonard's condition less based on research than it is meant to be an exaggeration of a human condition in general, in terms of our relationship to our memories?

I did a little bit of research, but not too much, because I wasn't interested in doing a realistic medical portrayal of this thing; I was interested in its metaphorical potential. The experience is very much written from the point of view of me sitting there, and saying, how do I use my memory? How would I cope if it were totally removed, that ability to make new memories? For instance, I write phone numbers on my hand. I keep my glasses in the same pocket, so I don't have to think about it. I use instinctive memory rather than conscious memory. We all take photographs, we all write notes to ourselves, and so he very much is an exaggeration of this. Now that the film has been seen by various people who work with people who have this condition, they say they find it surprisingly accurate.

In the traditional way people tell stories in film, they dole out pieces of information that are pretty reassuringly the next piece of the story. Whereas your film doles out the opposite. It's a bit more like life, how it comes at you in fragments. *Memento* plays with the way we tell stories.

With my first film, I wound up having to justify structure a lot. With *Memento* I think it's pretty clear that we're trying to put you in his head. And this is relevant to what you're talking about, because I became interested by the way that we receive stories in real life. It's almost never chronological. In *Following*, it's beginning, middle and end concurrent. That's the way we read a newspaper. "Man Bites Dog" is the headline. And as you

read it, it expands. And then the next day, it's filled in, almost like fractals. I was trying to play with that kind of organic understanding of a story that sort of grows in all directions, rather than just in a straight line. But too often, in film, you have to justify this narrative technique. Whereas in books, or on stage, you can use this kind of narrative freedom—and they have been, for hundreds if not thousands of years. In film, I think probably because of television, it's been very much held back. If you look at the structure of *Citizen Kane*, it still seems very incredibly adventurous, even this far down the line. Whereas every other aspect of filmmaking is constantly progressing, even just on a technical level.

In fact, the only other film I could think of that flows backward is based on a play, Harold Pinter's *Betrayal*.

I've never seen it, but people have brought it up to me. It's funny, because you find these things in plays and novels. I was influenced by Graham Swift's *Waterland*, and I read *Time's Arrow*, by Martin Amis, which is written literally backwards. If someone criticizes the structure of my film as a gimmick, they're separating it from the material. My main defense is that I could not have re-cut the film forwards. It's not that it doesn't work forwards, because it does. Technically it works, logically it works. It just becomes unbearable to watch. It becomes this horrible portrayal of this guy being abused and abused. The only way to get around that is to prevent the audience from seeing that abuse until much later in the film. People still seem to sympathize with him, they still want to view him in the way he views himself, which is as this kind of heroic avenging figure. I had a fantastic editor, Dody Dorn, and she added an emotional component to the editing. On an emotional level, you want him to get his man. I think it's working well if, at the end of it, you aren't too unhappy that it carries on. Because you realize the bleakness of someone in this condition achieving his goal. What does he have next?

Which leads to that loop that he's perhaps already finished his vengeance but goes on.

Because he has these memories of his wife, of her dying, that fuel him continuously. He doesn't need to refresh that experience. One of the unusual things about this condition is that the anger and grief would never fade. You'd always be in the grip of this moment of needing vengeance and never getting past that. The film is most subversive, not as applied to *film noir*, but more as applied to revenge movies. Like *Braveheart*. Like *Gladiator*. As soon as you see a beautiful wife on screen in that kind of film, you know she's got about 15 minutes before she gets the chop in the most horrible way possible, so that the hero is then able to go and kick-ass in the most nasty way, and we think it's totally okay. It's this peculiar moral balancing act that filmmakers and scriptwriters always have to do, because of the studios or whatever, to make the things that the hero does okay. We all indulge in these fantasies of suffering when we're younger. You know, what would I feel like if my parents were killed in a car crash, how would I act in school the next day? This weird kind of self-indulgent fantasy of suffering that we explore at various points in our lives, films tend to prey on that. This film certainly seems to make some people uncomfortable, and I think that's why.

It's also disturbing because it reminds us we all have stories we tell so often, eventually we don't remember what the truth was.

Guy Pearce has done some interviews where he really seems to give the impression that making the film definitely made him question things about his own memory. You begin to question the things you think you know, particularly the things you think you've seen. One of the things that I was most frightened to realize was that thought memory can translate into visual memory. There are things you will believe yourself to have seen, in your past, that you didn't see. Someone just told you about them, or whatever. The main thing that seems to divide people about the film is in the interpretation of the end, particularly in regard to the Sammy story, and his wife. It really comes down to whether you tend to favor your verbal memory or your visual memory. People who favor their visual memory think they've seen it in a particular way, even when the film very explicitly presents two interpretations of the same action. They can't both be true.

People lie to Leonard, but you wonder, like a dog that's been kicked, will he have some kind of visceral memory?

I tried to present mini versions of the whole story in each scene. If you apply that concept to the final scene, with Teddy, and the way he is telling Leonard truths because he's not going to remember them, you see the cruelty of that. But you think about whether he will absorb it. Teddy is unaware of whether or not it will seep in, but these things do seep in on some subconscious emotional level. That's what we tried to do with the tattoos. They look like they were painful, and are an attempt of his unconscious self to communicate with his conscious self. That there's been this continuous sort of build up, and what we're actually watching is in a way the last cycle in a series of cycles.

Like a detective, he's trying to develop a fine-tuned instinctual sense for the truth, because that's all he's got.

Yes, but he misapplies the context of the emotions, of the read he's getting, in the same way the audience does. The same with the *femme fatale* element of the film. If you watch the film again, what does that do to her? In a way, she actually helps him and is actually a good person. It's the duplicity that is the illusion. She has a pretty good reason to be angry with him in the film. It's a condition that's very hard for the people around him to deal with. People have related the film to Alzheimer's, which hadn't occurred to me consciously, but it makes perfect sense. My grandmother had Alzheimer's; it's hard on people, not being recognized.

***Memento* is a film that seems more interested in raising questions than in answering them.**

There's an interesting tension, between the terms of the storytelling and the story itself. We tried to create answers to all the obvious questions that did not betray the terms of the story, which is that we are in the head of this guy who cannot, with any degree of certainty, say what's just happened. In putting answers in to some of these questions, you actually increase the enigma, because of the order of the storytelling, and the way in which you subvert the reliability of the process of memory. It's this bizarre process of, no matter how tightly you wrap it up, you've got it backwards, so it's actually unwrapping. It's actually exploding.

Annie Nocenti is a screenwriter and the editor of Scenario magazine.

DREAMAKERS

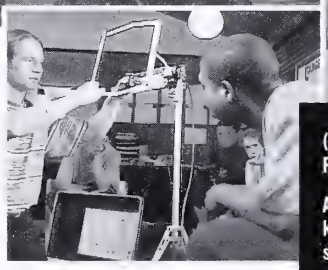
How at-risk youth contributed to and learned from the making of The Dream Catcher.

BY JULIA REICHERT

WHEN STEVE BOGNAR, ED RADTKE, AND I DECIDED TO MAKE THE independent feature *The Dream Catcher*, we shared a core idea. We wanted not just to make a film; we wanted it to be more. We'd all been through the crazy ego-driven process of creating one of those low-budget wonders, and we did not want to expend all that manic energy and massive human resources just to create a 90-minute hip celluloid experience and take a step on the director's career ladder. The process itself had to mean more, to effect more people, to leave something behind.







(Clockwise from top left):
Practicing dolly work at the George Foster Home.

At Wright State University, editor Jim Klein allows kids to try their hand at the Avid and recut a scene from *The Dream Catcher*.

Co-producer Steve Bognar demostrates a light stand at the Nicholas Youth Center.

The vision of *The Dream Catcher* director/writer Ed Radtke led the way. As a youth, Ed was an abysmal student and often in trouble. Growing up Asian in a small all-white Ohio town during the late Vietnam War era did not help. By 17 he was both a juvenile felon and a father. With the help of an enlightened parole officer, Tim Currier, and his tough Japanese mom, Kazuko, Ed gradually turned his life around. His experiences led him to have deep identification with what society now calls "at-risk youth." Both of his feature films, *Bottom Land* and *The Dream Catcher*, center on rudderless, isolated young men who struggle to voice their feelings. When our producing team sat down to plan, months before cameras would roll, all this was on our minds.

As head of fundraising, I began to talk with area foundations, pitching passionately for nonprofit funding. A happy match was made. A local funder, the Iddings Foundation, has as its mission the support of programs for at-risk youth. After some brainstorming meetings with Iddings leadership, we designed a year-long program, dubbed The Dayton Youth Film Project (DYFP). It would involve area youth in all stages of making a feature film, with *The Dream Catcher* as the real-life model. We believed the film's characters and story would engage and effect them. The project would be topped off with the kids making their own short videos.

With the concept on paper and minimal initial funding in place, we faced our next hurdle: finding kids to participate. Working with existing institutions made the most sense. Here were kids one step away from serious incarceration, kids in halfway houses and in county juvie facilities. Our job was to convince the staff at each that this year-long artsy idea would actually benefit the kids and not get in the way of the generally rigid schedule such facilities provide. But we did not know the juvie world and its workings. Clearly we needed an emissary; someone who knew and trusted us, but also was an insider to that world. We turned to Ed's old probation officer, Tim Currier, who graciously filled the bill. There were others, too. The trick was to keep talking to leadership people until we found one who got the connection between art and rehabilitation. Currier notes, "In the juvenile treatment world, art can be seen as frivolous, and outsiders with no experience are mistrusted. But the filmmaking aspect was exciting and the program sounded pretty solid."

Eventually we were set to begin taking these kids, all of whom were in juvenile treatment or detention facilities, through the creative steps of making a fiction film. The following is how we outlined the stages of this project:

Script reading and story analysis of *The Dream Catcher* with the writers and actors

Storyboarding scenes from the film

Scene work in performance and improvisation with an acting coach

Visit on-location set of *The Dream Catcher*

Visit editing room, demo/involvement in digital editing

Hands-on shooting a scene, teens as crew

Work with artist-in-residence to create short films, each one written and directed by the group

Screen their finished piece at their facility

Attend a test screening of *The Dream Catcher* as a work-in-progress, offer feedback

Attend the gala premiere of *The Dream Catcher* as part of the team

With just a few weeks to go before production, step one was put in motion. Youth in the four chosen facilities were given individual copies of *The Dream Catcher*'s 100+ page script. We held our breath before the first filmmaker/youth contact. Would kids

© 2001 THE INDEPENDENT. ALL RIGHTS RESERVED. PHOTOS COURTESY LILMANKIDS

The National Scene



Maxwell Zopf observes. "There are a number of initiatives that [illegible] monies needed to get to public use. What does 'public use' mean? Is commercial public use okay for one youth?" The NEA's Terry Liu says, "I don't know if these programs will be [illegible]. But they do a better job of fulfilling Congress's mandate in reaching [illegible] communities." Faber adds, "When you give cameras to young people who have experienced racism, police brutality, violence, and poverty first hand and have them tell their stories unmediated, it definitely challenges the power structure."

There is also a continuing misunderstanding about how to work with youth. Arts councils [illegible] that we need to teach kids [illegible] on weekends or summer. Research shows that most youth [illegible] between 3 p.m. and 8 p.m. out of the way from [illegible]," according to Campbell Zopf. "And we learned that arts organizations and artists need to partner with social service agencies to create effective, lasting, at-risk programs."

Want to learn how to [illegible] with at-risk youth programs and other youth [illegible] a media artist? Want to start your own program? Check out these arts councils and with some of the following resources:

Listen Up!
6 East 32nd St., 8th fl., New York, NY 10016, (212) 675-7000, www.listenup.org, info@listenup.org

Video Machete
5732 North Glenwood, Chicago, IL 60660, (773) 989-9911, [illegible]

Creative Links: Positive Alternatives for Youth
Terry Liu at the NEA, (202) 682-5426, [illegible] A huge list [illegible]

Release Print
Film Arts Foundation, 346 9th St., 2nd fl., San Francisco, CA 94103, (415) 552-8760, [illegible]

— Tracy Brigden

see truth in this story of two lonely boys on the lam? Would they even read the script? Could they read it?

When Radtke, co-writer M.S. Nieson, and the two young lead actors entered the rec room of the Nicholas Youth Center to face 16 stone-faced young men and several dubious counselors, the stakes were high. For the actors, especially 14-year-old lead Paddy Connor, the moment was a sobering anchor to character. In the film we watch Connor's character, Albert, escape from his life in just such a facility.

Radtke encouraged open dialog. Discussion began. Comments flew. It was obvious early on that not only had all the kids read and absorbed the script, but they connected. They offered line changes, character observations. As the evening drew on, the entire script was read aloud by the youth and the writers. A magical expressive space grew around this group of men and boys. The filmmakers were left humbled and empowered.

Radtke says, "As a teenager I was disconnected and uninspired. Probably like many of these kids, I sat and stared at the walls in school. I was rebellious, too. But that doesn't mean we aren't interested in the world. Traditional education, math and science, just didn't reach us. I wanted to offer the kids a way to validate their own experience, their detours in life."



Sizing up a shot at the Greene County Treatment Center.

As production began, the program grew and the bond between the youth and the filmmakers deepened. Along the way there were glitches, hurdles to jump. Sometimes when an event was scheduled, kids were in lock-up or had escaped. A few times a whole event was postponed due to kids suffering consequences. Some staff were more supportive than others. It proved important to communicate with staff directly, to keep their understanding and enthusiasm up, since they continued to work with the kids after our brief encounters were over.

Probably the crowning moments of the production process were the days each group of kids came to our set. A scruffy irreverent film crew suddenly found themselves talking as teachers, explaining single-perf vs. double perf, how a Nagra works, the proper mix for film blood. The kids loved the make up area, the dolly, the grips' rope-tying secrets, being extras. The crew was buoyed by their interest and humor. A sense of mission infused those days. We hoped the kids would see that there is teamwork, very long hours, and a variety of jobs on a film set. We encouraged them to imagine themselves here, and think about what job they would enjoy. These visits were high moments for all of us. In post, the kids watched Jim Klein, our editor, click away on the Avid. Then he challenged them to "cut a scene" to their liking, and some did.

Certainly the most meaningful activity for the kids was the opportunity to make their own short movie, with guidance and equipment from Steve Bognar, Ed Radtke, and the Ohio Arts Council. Bognar is a 12-year veteran of working with kids in schools through the Ohio Arts Council's stellar Arts in Education program. As Bognar observes, "These young men took the work incredibly seriously. This surprised me, because so many young people use humor and sarcasm as a shield. But these guys cut to the chase, negotiating with each other story ideas, shot ideas, specific cuts."

The kids had been through all aspects of filmmaking—writing a storyboard, rehearsing actors, shooting, taking sound, and editing. By this time, they were prepared for their three- to four-day immersion in filmmaking, as they reached the project's video production phase. Most groups made short pieces about breaking the law, screwing up, and facing consequences.

Bognar adds, "We valued the kids' own stories, their own lives. This was new to them—that their mistakes, like Ed's, were a valued part of their life, to be learned from, and they could be the basis of artistic expression." Currier adds, "In most facilities, the emphasis is on getting the right message to the kids. Unfortunately we rarely look for messages from them."

THE WHOLE WORLD OF MEDIA ARTISTS WORKING WITH AT-RISK and incarcerated youth has mushroomed since 1997 when the DYFP was launched. We knew of no precedent to our work. And in the course of carrying out this year-long project, we learned a lot.

Making the overall program shorter—say four to five months—and less sporadic would have been better. But working with Bognar and Radtke as artists-in-residence during the video production phase should have been a much longer, more in-depth experience, since making their own films had the most impact on the teens. For us, the fact that the Iddings Foundation doled out the money in very small pieces, spread out over more than a year, made it difficult to plan and schedule.

The program was not perfect. Because of the realities of juvie life, very few of the kids went through the whole program. This was unfortunate. Nonetheless, it made an impact on many of the young participants, and it definitely affected us filmmakers, providing a measure of that kind of meaningful work we'd set out to find when we embarked on this feature film project.

When *The Dream Catcher* was finally done, kids came downtown to the beautiful Victoria Theatre to see "their movie." The director and actors had a private meeting with them backstage just before curtain. Then the kids sat among 900 other audience members. Although *The Dream Catcher* was a 35mm blow up and the kids' movies were mini-DV, all the mediamakers bonded in the experience of examining and affirming their lives though the telling of their stories.

A study guide for using The Dream Catcher *with adolescents was written by Eric Johnson, with funding from the Iddings Foundation,. The guide and a VHS copy of the film are available to teachers and youth workers for $20 from: CultureWorks, 126 N. Main St., Dayton Ohio 45401.*

Julia Reichert [julia@donet.com] has been an independent filmmaker for 30 years. In addition to her work as producer of The Dream Catcher, *she and partner Steve Bognar are making a feature-length documentary about kids fighting cancer.*

THE ROOM CRACKLES WITH EXCITEMENT. FOUR BLACK TEENAGERS stand in front of microphones: a singer, two guitars, and a bass. An older guy at a big mixing board says, "Quiet, we're going for take two, in 3..2..1.." The song tumbles out. It's a slow R&B number called "Mama, I'm Sorry."

This same scene could take place in any town across America, except in this room the windows are barred and the players are serving hard time. The setting is the Madison Correctional Institution in rural Ohio. Here Ohio youth under 18 charged as adults serve time. Some are as young as 15, serving years for crimes from aggravated robbery to manslaughter. There are currently 79 youth age 17 and below at Madison.

Through special arrangement with Ohio Prevention and Education Resource Center (OPERC), filmmaker Ed Radtke led a small team of media artists who worked with about two dozen young men for seven weeks. It all started when Radke's old probation officer, Tim Currier, arranged for Ed and OPERC staff to show *The Dream Catcher* to youth at Madison. The ensuing dialog was so intense and positive that OPERC asked Ed how he could continue. The filmmaker sensed a well of creative energy, and agreed to try.

When Radtke asked about the inmates' wishes, he found a groundswell of desire to record songs they had written and practiced but never had the opportunity to record. He then convinced professional sound mixer Tim Berger, who he'd met working on *The Dream Catcher*, to join him at the prison.

The two were touched by the lyrics and intensity of the songs and amazed at the quality of the musicians and singers. All the songs sprung from the prison experience. A few minutes after wrapping "Mama, I'm Sorry," the scene changed. A group of white kids stepped up and recorded "All the Way," a fast punky teen angst anthem that would rock mosh pits across America.

How I wish I was free
Free to do the things that help me
Break away from these chains on my heart
Give myself a brand new start.

According to Radtke, when the inmates heard their recorded and mixed songs played back for the first time, some wept. "They were overwhelmed, yes, but they also immediately realized they could now share their expression. As with all media artists, that component is so important, that ability to share our work."

On other Saturdays the team helped to record inmates' poetry, taught photography and video, recorded interviews. The hours passed quickly and basically without incident. "I am so proud of the work we did there," says Radtke. "The kids are never trusted with anything in prison. When we handed them a camera or camcorder, trusted them with that, showed them how to use it, then sent them off to capture images, their faces showed sheer joy. They were so focused on the work."

While there were no real tensions between the inmates and the filmmakers, there were increasing difficulties with the prison staff. Restrictions mounted, disagreements flared. "We had never done anything like this before. And I'm not sure we would do it again," said Carol Canode, assistant warden at Madison.

Media artists who want to work in correctional institutions should be realistic about the institutional perspective. The freedom artists are used to was impossible in this setting. Virginia Workman, case manager at Madison remembers, "On the one hand, we were all excited and did everything we could to see this happen and happen in a relaxed atmosphere. On the other hand, once it got started we realized it was a security nightmare. Ed showed up with so much valuable equipment! We were concerned with theft, because how could we keep track of all those cameras, tapes, film, microphones?"

Canode, referring to mike cables, explained, "A cord could be used to tie someone up. A 6 -to 8-pound camcorder or a microphone could be used as a weapon. We wanted everything to work out, but what if the situation got out of hand?"

Prison officials were concerned with eliminating what they viewed as gang signs or any negativity toward the prison that might be recorded. Any image or sound captured on film or tape, or even written on paper, had to be reviewed by the prison administration. This was frustrating to the media artists and OPERC, who wanted to create a finished piece but waited months for the okay. The fact that mini DV and S-VHS gear was used posed an additional hurdle, since the prison did not have access to those formats. Hours of material languished in a cardboard box.

Here are a few things we learned from the experience that can help others:

Artists should realize they are entering a different culture.

Security is a paramount concern.

Every piece of equipment—down to cables, batteries, lens caps, and adapters—should be inventoried before entering and re-inventoried again leaving.

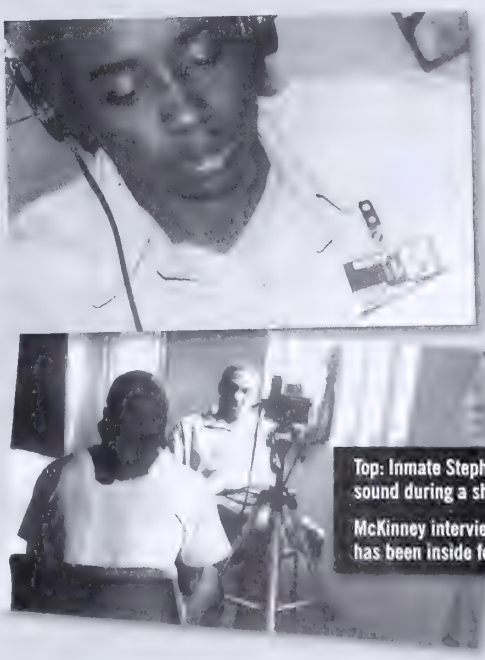
Every roll of film or tape should be labeled and accounted for. Use formats that are assessable or provide necessary gear for officials to review your tapes. Usually, everything must be reviewed.

Keep exactly to pre-arranged schedules and plan of content.

Prisons are rigid as institutions go.

In spite of the hurdles, the work of building a relationship with an institution is well worth it. Incarcerated youth deal with deadening hours of boredom. Given a tape recorder and a camera, these young men awaken with desire to express.

— JULIA REICHERT



Top: Inmate Stephen McKinney checks the sound during a shot.

McKinney interviews an older inmate who has been inside for years.

"Una experiencia sin igual!"



DAVID RIKER'S *La Ciudad* was made with and for Latinos, as well as arthouse audiences. Here the director reveals how he managed to reach this niche community by way of commercial theaters.

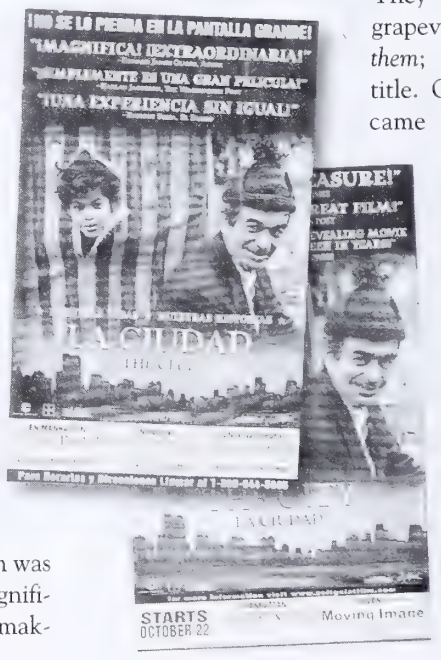
FOR ALL THE CREATIVITY THAT GOES INTO THE WRITING AND PRODUCTION of feature films, there's still a troubling amount of homogeneity that goes into their theatrical release. We see the same marketing models, the same advertising techniques, the same distribution patterns. So much so that the ways of theatrical distribution seem like immutable laws of nature. But then there are people like David Riker who come along and prove that they're not.

Riker began shaking things up in 1998 when he directed *La Ciudad*, a feature-length quartet of stories about immigrant life in America's inner cities. First, Riker decided to make his film in Spanish with English subtitles, causing eyebrows to shoot up. He further fueled the arguments of skeptics by choosing to shoot in black and white. Then he put himself on the line by workshopping the script with Latin American immigrants and casting these nonactors in virtually every part.

David Riker directing three flower vendors in a scene from *La Cuidad that was shot* in Corona, Queens, just steps from the Latino-owned Plaza Theater, where the film would later play to packed houses.

But skeptics' predictions fizzled when the film picked up prize after prize and stellar reviews. What's more, Riker once again proved his ability to think outside of the box when it came time to distribute the film. In this article, Riker describes his scheme to reach beyond arthouse theaters and attract Latino communities in Queens and Washington Heights in New York City. His plan was ingenious, brazen, and enormously successful, but most significantly, it can serve as a reproduceable model for other filmmakers who want to target specialized audiences.

The following is an excerpt from a longer discussion about *La Ciudad* recorded on September 1, 2000 at Anthology Film Archives by the Artists Network of Refuse & Resist! [www.artistsnetwork.org] It was part of their series "Inside the Culture of Resistance," videotaped interviews with artists which are being edited into programs for future broadcast. Here Riker answers a question about the film's visibility in the Latin American community.



WHEN *LA CIUDAD* was released, [our distributor] Zeitgeist approached the film as a fairly standard arthouse release. Like every other distributor we had spoken with, Zeitgeist strongly believed the Latino audience would be small and extremely difficult to reach. The film opened at the Quad on 13th Street [in New York City], but the very first weekend, it was clear that the audience was not only arthouse. Latinos were also coming to see it. Immigrant workers were coming to see it. They were walking around 13th Street, lost, asking people, 'Where is the film *The Immigrant* playing?' They had just heard through the grapevine there was a film about *them*; some didn't even know the title. On the first weekend, people came from as far away as Philadelphia, Jersey City, parts of Connecticut, Long Island. They were coming with their babies. And I learned on Sunday that the theater was turning them away, because the Quad has a policy of not admitting children under five. By Monday, the numbers had been so good the owner of the theater agreed to waive the policy, and the film, instead of playing two or three weeks, played there almost three months. The reason is because the

Latinos were coming in addition to the Quad's regular arthouse audience.

When the film finished its run at the Quad, I asked Zeitgeist for permission to open it up in theaters in the city's Latino neighborhoods. Zeitgeist agreed, since there was no risk to them, and we negotiated a separate deal to allow me to re-release the film in a Latino market.

But I didn't know anything about how to distribute a film. All I knew, because it was in the Latino press so much as a kind of historic accomplishment of the community, was that there was an audience for it. And I knew that the main chain of Latino theaters had previously asked Zeitgeist for the film in the first week of its release, but Zeitgeist had declined, saying that there was a risk they would never be paid.

So I went to these theaters and asked if they were still interested, and they said they were. I said, I don't know how to do this, but I know I need money for ads. Will you advance me money? And these theater owners gave me $2,500 each—something which, if you've ever dealt with theaters, is unheard of. That they'd give *you* money before they even got the film. They gave me cash; I had 7,500 bucks. With that I knew I could buy a few ads and make leaflets and for $2,500 make a third print.



(Top to bottom): Side by side with *Galaxy Quest* in Queens; *La Ciudad*'s actors pamphletting the neighborhood; the movie's premiere for cast & crew, with red carpet and mariachi band.

Then I had an idea to ask the theaters to do something else they've never done, which is to let people see the film without paying. I went to the theaters and said, "I have a brilliant idea; it's going to make you a lot of money. Let everyone come in for free from Monday morning until Friday at 5 p.m., as long as they're school groups in public schools. Open up the theaters. To begin with, no one comes into your theaters until the evening. So why not let the community see it? And I can use that to get things rolling."

They were looking at each other like it's absurd, but somehow I convinced them to do it. Then I got some of the Latino politicians who saw it as a worthwhile cause to agree to do a big press conference. And there we were, in front of one of these theaters up in Washington Heights, with all the community leaders and politicians —and the theater owners, who had borrowed suits off the peg to be there, for the first time, in front of the cameras. We had a slogan, which was, "The doors are open." Every school age child could see this for free.

The theaters were packed. Teachers had something to do. They could afford it. The kids went home and told their parents. So on the weekends, the theaters were packed. Cipriano Garcia, I, and half a dozen of the other actors were there every day, every night, handing out leaflets, talking to the audiences. We would raid the theaters—we'd go up on the stage, the six of us, before the film began. There'd be hundreds of Latin American immigrants and their families. The fact that the actors they'd heard about on TV were on the stage made it really very moving.

And we would hand out thousands of leaflets, which they would take out. Also, because there was this "children go free" policy, I could go to Univision, which is the number one television station for the Latin American community, and get them to put a free PSA on. They ran it five or six times a day for six or seven weeks. It would have cost about $200,000.

So every week we were beating the new Hollywood films. For the first time I began reading the trades! Because I would see *Scream 2* is coming out, and we would take it as a challenge. And then it would happen: Saturday night, Screen 1 at the theaters would be *La Ciudad* and packed, and Screen 2 would be screening to an empty room. It showed that the only reason Hollywood dominates is because we let them dominate. They have a system; it works for them. But it's not because that's what people want to see. The minute that they were offered an alternative that had some kind of meaning to them, they went to it. We outlived *Tigger Movie*, *Play it to the Bone*, and about five or six other films. So in total the film played for almost five months in New York City.

[This model for the theatrical release] wasn't used outside of New York, and I'm very upset about it. Not just because I would like that community to see the film in their neighborhoods, but

PRODUCTION POST PRODUCTION DUPLICATION

media BOX
145 WEST 20TH STREET N.Y., NY 10011
TEL: 212-242-0444 FAX: 212-242-4419

DVD Independent Special
includes encoding, authoring & one disc
15 min. - $800 30 min. - $1200
60 min. - $1750 90 min. - $2000

Media 100 Editing
Production Packages
Video Duplication
Transfers & Conversions

Film Festival Duplication Special
20 VHS Tapes
w/sleeves & labels
Independents
Only
$99 $99

THE STANDBY PROGRAM

We provide artists and non-profit organizations access to broadcast quality video post-production services at discount rates.

• Film to Tape Transfer	$175/hr.
• DigiBeta to DigiBeta OnLine	$120/hr.
• InterFormat OnLine Editing	$ 85/hr.
• Animation Stand	$ 85/hr.
• Digital Audio Post	$ 85/hr.

All services include an Editor/Operator.

Contact Us for Services & Info.

PO Box 184 NY, NY 10012-0004
Tel: 212.219.0951
Fax: 212.219.0563
www.standby.org

Cool tools for the imagination

audio/video gear
cell phones
walkie-talkies
video dubbing
&
web video services

We're a one stop digital video house
with camcorders, cranes, lighting units
& Discreet Edit Suite.

Hello World Communications
118 West 22nd Street NYC 10011
212.243-8800 fax 691-6961

because the revenue from the film would have reached a critical point, at which it could have been used as an example to justify other people doing the same thing. The film could have broken a magical number, like a million dollars, at which point any other filmmaker could use the same argument and the distributor is going to say, 'let's try it.' It didn't get to that point.

[We didn't reproduce the model elsewhere] not because it couldn't be done, but because I personally couldn't do it. The model was so sound. For example, for those six weeks in Queens and Washington Heights, the film earned a quarter of all the income it made in a year of playing in 60 cities. It's clear if someone had taken the same model—it was really a blueprint, going for the schools, getting them in for free; there was a precedent set that Univision would offer free ads —the same could be repeated in at least eight to 10 cities where there's a very large Latin American population. I offered the model and the blueprint to the distributor, but it never happened. And for me it would have been another year, and I've been trying to move on to other work for a long time.

Editor's note: But before Riker could move on to his next film, he threw himself into one final marketing effort—that surrounding the PBS broadcast of *La Ciudad* on September 22, 2000. ITVS, which helped fund the film, hired a full-time activist for six months to travel around the country and show *La Ciudad* to community organizations and immigrant rights groups, and it printed 50,000 discussion guides in English and Spanish. Such grassroots outreach efforts are rarely found when it comes to fiction films, whether they're on television or in theaters. On both counts, *La Ciudad* broke the mold. Hopefully, other filmmakers will have the grit, tenacity, and commitment to follow in Riker's footsteps.

La Ciudad *is available through Zeitgeist Films (for 35mm) and New Yorker Films (for video)—www.zeitgesitfilm.com and www.newyorkerfilms.com*

David Riker [riker@igc.org] is a New York-based independent filmmaker.

MediaRights.org

by Lissa Gibbs



Some of the mediarights team at the IFP market: (l-r) Jenny Baum, Julia Pimsleur, Nicole Betancourt, David Latimer.

MediaRights.org, 104 W. 14th St., #4, New York, NY 10011;
(646) 230-6288; fax: 230-6328;
info@mediarights.org;
www.mediarights.org;
contacts: Julia Pimsleur, co-founder and president; Katy Chevigny, co-founder.

What exactly is MediaRights.org?

MediaRights.org is a nonprofit community web site designed to make social-issue documentaries and advocacy videos easy to find. We are helping community organizers integrate social-issue documentaries into their action campaigns and encouraging filmmakers to learn how to work with community organizers.

Driving philosophy behind MediaRights.org:

We want to build a bridge between mediamakers and activists working on social and environmental issues in the U.S in order to increase the impact of both of their work.

Who is MediaRights ?

Jenny Baum, associate creative director; Nicole Betancourt, creative director; Katy Chevigny, financial manager; David Latimer, director of business development; Julia Pimsleur, co-founder and president; and Marc Antony Vose, technical lead.

How, when, and why did MediaRights come into being?

I [Julie Pimsleur] have been a producer of social-issue documentaries for several years with my company Big Mouth Productions (co-founded with my business partner and old friend, Katy Chevigny). Some of our films include *Innocent Until Proven Guilty, Nuyorican Dream,* and *Brother Born Again*—all films for which we planned and executed outreach campaigns. I had always been frustrated with the lack of resources at a filmmaker's disposal for doing educational outreach, which I consider a crucial part of any documentary distribution plan. The idea for MediaRights.org came to me after a brainstorming meeting at the Ford Foundation in 1998. I was finishing up the production of *Innocent Until Proven Guilty* when our program officer at the Ford Foundation, Alan Jenkins, invited me to a meeting with a group of 15 activists and mediamakers to talk about how we could work better together. We all expressed a need to keep up with each other's work and stay informed about new projects—thus the beginnings of a web site. The name comes from the meeting of mediamakers and [human] rights organizers.



Striking Polish shipyard workers flash the "victory" sign at a 1980 rally in Gdansk, in *People Power! A Force More Powerful: A Century of Non Violent Conflict*. The mediarights web site also contains articles detailing the outreach strategy of films like this.

The reason we started MediaRights is that we believe . . .

independent mediamakers and people working for social change in the field are natural allies. Nonprofits and filmmakers already do collaborate on occasion and we think they would collaborate more often if given the opportunity. We want to make it easy for these parties to find each other, use the films that already exist, and create media for social change together. The Internet is the perfect place to create this kind of community that crosses geographic, age, gender, race, and professional lines. We organize our site around the issues that mediamakers, activists and educators are all passionate about, including racial justice, economic justice, women's rights, and health issues.

Where does the money come from to fund MediaRights' activities?

Our main funders to date are the Ford Foundation and the Open Society Institute. We are currently approaching other foundations and also building in revenue streams to the site itself. Our goal is to be self-sustaining by 2005. MediaRights.org is a project of Arts Engine, Inc., a nonprofit 501(c)3.

If I went to MediaRights site, what would I find?

MediaRights features a database of over 1,200 social issue documentaries organized around 14 social issues and a database of over 600,000 nonprofits in the U.S. There are also resources for filmmakers (funding sources, production tips, etc.), original articles about successful educational outreach campaigns, and other examples of how

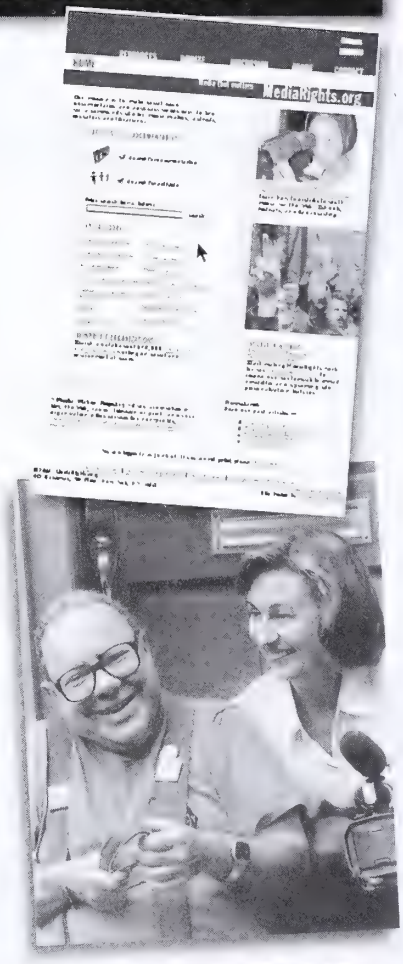
ALL PHOTOS COURTESY MEDIARIGHTS.ORG

media can be used to make a difference. You can register as a member, list your film, and add yourself to the activist/nonprofit database or the mediamakers database. You can also post messages or review films in our database. We are in the process of doing a major redesign right now [due for completion by February]. Some of the new features will include: On TV, a television schedule of social-issue documentaries on cable; a Youth Center for young mediamakers and activists; and the Media That Matters Online Film Festival.

How is the site organized?

From the home page you can search for films or nonprofit organizations and see our current and past articles. We feature 14 main issues around which our site is organized, which include economic justice, the environment, racial justice, immigration, and health. One way you can easily keep up with what is going on at MediaRights.org is to register as a member (it's free) and then you will receive our e-mail newsletter every few weeks. Being a member also gives you the ability to customize the newsletter (and eventually the whole site) to your particular interests.

"We are providing easy access for documentary film purchasers to find the films of over 20 educational distributors in one place."





Top to Bottom: MediaRights's home page; Larry Selman, title character in *I'm a Collector*, pictured with filmmaker Alice Elliot; Jimmy Marks celebrates a victory in Federal courts in Jasmine Dellal's *American Gypsy*.

On the web, what's the difference between distribution and exhibition?

We are acting as an outlet for distributors—we are providing easy access for documentary film purchasers to find the films of over 20 educational distributors in one place. Users of our site buy or rent videotapes directly from the distributors. Eventually, when enough people have access to greater bandwidth, we will stream trailers and perhaps make it possible for people to download an entire film. We are waiting for streaming video to be as easy and reliable as reading information and also for working business models of how people can exhibit online and still earn a living. We have been watching the music industry and the Napster debate very closely, since we will be facing many of the same issues in the film industry. We are making forays into streaming media, such as our online film festival which we will premiere in June: The Media that Matters Online Film Festival, co-presented with the Human Rights Watch International Film Festival and powered by Reelplay.com.

What's the difference between MediaRights and a traditional distributor?

Just to clarify, we are not a distributor. We are working with educational distributors to provide an Internet outlet for their collections and for individual filmmakers. Over 20 educational distributors have given us their catalogue listings, which are now included in our database, and numerous filmmakers have submitted their films directly to us. In addition to making films more easily available to traditional documentary buyers, such as teachers and librarians, we are approaching new markets. We will be attending conferences and doing workshops about using media for social change in the upcoming months. We are also talking to other web sites, especially community sites, about putting our database on their site to make our films available to their users.

What's appealing to a filmmaker about having his/her work listed on MediaRights?

By listing your film with MediaRights, your work is made available to powerful community leaders across the country. It's great exposure if you want your film to be used for social change. We link directly to the e-mail or web site of the filmmaker or distributor, whoever is selling the video to the educational market. Another useful feature we have is that filmmakers can have their films reviewed by users. And we highlight at least one film per month from our database on our home page, helping to give the film more exposure and an extra push.

Our site makes it easier for people who use media to find useful films and it also makes it easier for people who don't traditionally use media to find films, because they browse the collection by issue. For example, a teacher looking for media on the civil rights movement might come to our site looking for a well-known series like *Eyes on the Prize* and might find three other films in the same category. They might buy two films from two different distributors and one made by a filmmaker who hasn't yet found a distributor. We even list works-in-progress.

Describe the type of media works listed on MediaRights:

We have written articles about the educational outreach campaigns for such documentaries as *A Force More Powerful*; *The Farm: Angola, USA*; and *Legacy*. Our database includes over 1,200 social-issue documentaries, and we expect it to double in four months. We are adding a "YM" symbol which will identify youth-produced work, because there are a lot of young people making videos and not many ways for them to distribute their work. The other thing that sets us apart is that we are aggregating advocacy videos—short films that are used by nonprofits to get their points across. Though there are thousands of these videos out there, there is no way to find them on or offline, except on MediaRights.org.

How is the decision made to add titles to the site?

Anyone who wants to list his/her film can. The only criteria is that the film must be a social-issue documentary. Filmmakers can go to the site and click on "List Your Film." We verify the information and add it to our database. Distributors can list all or part of their collection with MediaRights. We work with them to find which films fit into our categories.

How many "hits" are recorded daily on MediaRights?

We don't have a lot of traffic at the moment because we are new (we launched in July 2000) and are just at the beginning of our public relations campaign. Word is getting out, though, via our current users and our partners. Our users and mem-

bers double monthly. We partnered with more established web sites such as Human Rights Watch, Witness, and the Benton Foundation, who help to drive traffic to our site.

How do people find out about MediaRights.org?
We work very closely with our partners, which are like-minded organizations such as AIVF, ITVS, and Paper Tiger TV, as well as the ones mentioned above. They link to us off their sites and through this coalition we are able to reach over 30,000,000 people and create collaborative initiatives. We are also listed with many online directories/search engines.

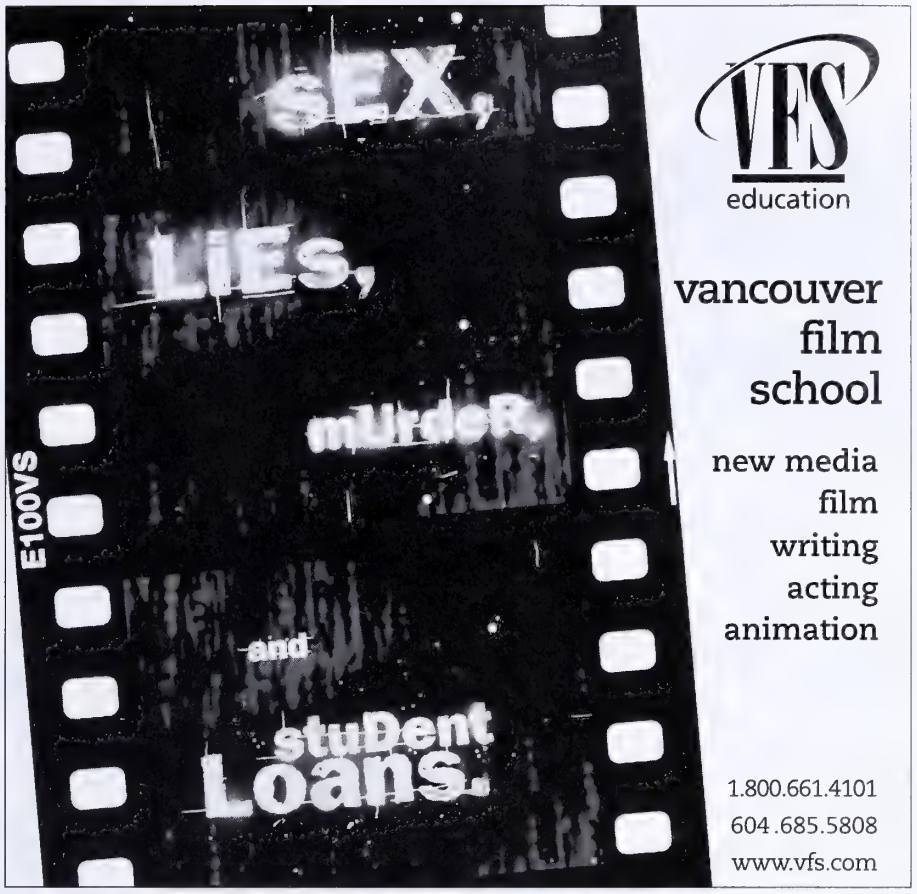
The most important issue facing MediaRights today is. . .
Finding ways to be self-sustaining. We are grateful for our foundation support, but want to make sure that we can support our own operating costs so in the future we don't have to rely on funding.

Five years from now MediaRights will. . .
be the best place to find social issue documentaries. We will also be streaming films in our online theater, helping filmmakers to plan and execute their outreach campaigns, and enabling nonprofits to easily find films or make new films about specific social issues.

The Internet has a huge potential for changing the way just about everything is distributed. Do you think an electronic nonprofit such as MediaRights represents the future model of media advocacy in this country?
I think the web is a great resource for aggregating information, but it doesn't replace traditional outreach. MediaRights.org makes it possible for people to find each other easily, but they still need to create relationships "off line" or face-to-face. MediaRights will be building more tools for nonprofits and filmmakers to use right off the web site, but filmmakers and activists will always have to roll up their sleeves and make those personal connections. Any web site, like a traditional distributor, is only as good as the people running it. I am very fortunate to have an extremely talented and committed staff, who are not only great people but have years of experience and really believe in what we are doing.

Distributor FAQ profiles a wide range of distributors of independent film and video. Send profile sugestions to Lissa Gibbs, c/o *The Independent*, 304 Hudson St., 6 fl., New York, NY 10013; or drop an email to lissag@earthlink.net

Lissa Gibbs is a contributing editor to The Independent *and former Film Arts Foundation Fest director. AIVF is one of MediaRights.org's partner organizations.*





Film Arts Foundation

BY MICHELLE COE



FAF grants associate Adrianna Rosas-Walsh (r) with Amahl Khouri, the 1999 STAND recipient.

Film Arts Foundation, 346 Ninth St., 2nd fl., San Francisco, CA 94103; (415) 552-8760; fax: 552-0882; www.filmarts.org
contact: Adriana Rosas-Walsh, grants associate/sponsorship

What is Film Arts Foundation?
FAF supports the creation, exhibition and distribution of independent film and video, by providing resources, education, and exhibition opportunities.

When and why did FAF come into being?
FAF was founded in 1976 by a handful of filmmakers who felt a void and filled it by creating an organization that now services 3,400 members working in film, video, and multimedia. FAF's membership spans a broad range from students to Academy Award-winning filmmakers. Our magazine, *Release Print*, is the link to all our members.

Who makes up the foundation?
Staff is 12 full time with five part-time positions and extra staff when needed throughout the year. Over half of the staff are film- and videomakers.

The driving philosophy behind FAF is . . .
That all independent film- and videomakers should have the tools they need to create, exhibit, and distribute their projects, and that independent film is seen within the society at large as an important artistic and cultural contribution that should be supported and embraced.

What distinguishes FAF from other media arts organizations?
FAF offers education and training, funding and exhibition. In a time of shrinking resources, we continue to offer low cost access to production and postproduction equipment (super 8, 16mm, video, and digital) and present workshops and seminars on high-end and low-end technology (film hand-processing, traditional animation, optical printing). In San Francisco, FAF is seen as the institution that makes things happen.

When and why did you decide to act as a funder?
Established as a postproduction center and a fiscal sponsor, FAF grew over time, adding services, and funding seemed the next logical step. In 1984, when the program was initiated, the NEA was still providing grants to individuals and supporting the NEA Regional Fellowships Program. At the time, the NEA western region was 13 states and territories, too big an area with too many gifted artists and producers. Northern California (along with the AFI) provided at least 50% of the applications annually, which constituted most of the awards to West Coast artists. Obviously this was not enough!

How has the funding climate for non-commercial independent media changed since the FAF initiated its grant program?
Other small funds now exist and after a 12 year battle, the Independent Television Service (ITVS) came into being to fund television documentaries and narratives. ITVS brought more money into funding media for TV, and at the same time, smaller funders saw media being funded and decided to re-direct their resources to other issues. Many of the projects FAF funds in development end up getting completion funding from ITVS.

What percentage of the FAF's overall budget goes towards individual film or video projects?
All proceeds are from a separate Endowment which is strictly in existence to fund FAF grants. The Endowment fund for indie media provided about $35,000 of the $68,000 we granted in 2000. The Endowment principle now totals $600,000.

How many awards are given out per year for each grant? What is the total dollar amount awarded annually?
In 2000, we gave 16 cash awards valued at $68,500 and 12 awards in materials and access valued at over $52,000. (Development grants: $2,500; Completion/Distribution: $8,000.) The amount varies annually based on how much we earn and raise from other sources.

What are the average sizes of these grants?
Cash awards can range from $2,500 to $10,000; Materials and Access awards from $1,500 (per grant) to $48,000 (awarded to one feature filmmaker as the Eickman Award). Cash awards amounts depend on our earnings and what we raise from outside funders.

How many applications do you get on average per year?
We receive an average of 350, with most in the Personal Works and Completion/Distribution categories.

What are the restrictions on applicants' qualifications (e.g., ethnicity, geography, medium)?



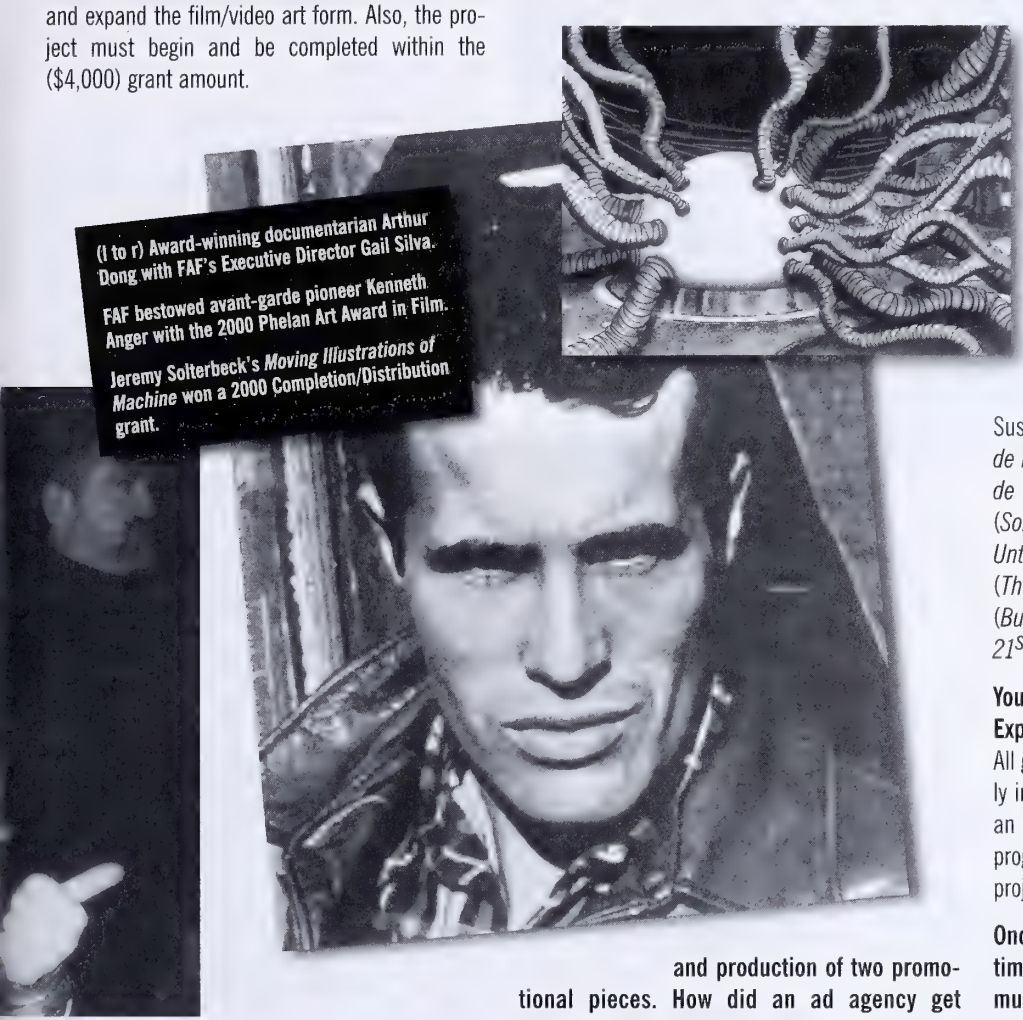
Grants are awarded only to individuals who currently reside, and have resided for at least one year prior to the deadline, in the 10 Bay Area counties: San Francisco, Marin, Sonoma, Napa, Solano, Alameda, Contra Costa, San Mateo, Santa Clara, and Santa Cruz.

What types of projects does FAF seek?
We look for innovations in form, projects that "push the envelope." Our awards are targeted for film and videomakers in categories that are among the most difficult areas to raise funds: i.e., experimental or personal shorts.

Your Cash Awards program funds projects at various stages of production. Can individuals funded in the development stage come back to you for distribution funds?

Yes, we encourage this sort of thing. When a project returns for completion/distribution funds we already have a stake in seeing it through to completion.

What types of projects does the Personal Works grant fund?
Priority is given to artistic concepts that challenge and expand the film/video art form. Also, the project must begin and be completed within the ($4,000) grant amount.



(l to r) Award-winning documentarian Arthur Dong with FAF's Executive Director Gail Silva.

FAF bestowed avant-garde pioneer Kenneth Anger with the 2000 Phelan Art Award in Film.

Jeremy Solterbeck's *Moving Illustrations of Machine* won a 2000 Completion/Distribution grant.

How do the completion/distribution grants differ?
The Completion/Distribution grant awards the final amount needed to complete or distribute the project—no more, no less. Generally, these awards go to more established filmmakers.

How long have you offered STAND, and what was the motivation to establish this program?
Because we always received grant applications from first-timers, we thought, "How can we best help them get skills?" STAND (Support, Training & Access for New Directors) was established in 1996 to assist individuals who see themselves as an under-represented community and have no prior production in their name. The award's value is $1,500 in services—including training and access to production and postproduction equipment, 25 hours of project mentoring by a professional filmmaker, and exhibition of completed works—with no actual cash given.

In the Blazing Paradigm Award, one recipient gets use of a Final Cut Pro system to finish their project of 30 minutes or less, and development and production of two promotional pieces. How did an ad agency get involved with your to efforts to fund less conventional projects?
Blazing Paradigm wanted to connect with the Bay Area indie community in some way, and our development director at the time worked closely with them to create a program that would best suit both parties. The corporate world is always looking for new talent, as well as creative ways to give back to the community.

Does the Robin Eickman Feature Film Award fund strictly fiction features?
Yes. The only other requirements are that a project have a completed screenplay and be at least 72 minutes in length. Priority is given to projects with financing for the balance of production funds in place.

What are the Phelan Art Awards? How is this award recipient decided?
The Phelan Art Awards in Film is an artist fellowship given every other year in recognition of high artistic achievement and creativity in film. One California-born filmmaker (regardless of current residency) with an established body of work in film (not video) is awarded $7,500. These filmmakers submit work themselves; they are not nominated. Bay Area Video Coalition does the same for the Video award. A panel of jurors working in exhibition, funding, and film critics/scholars selects the recipient.

Name some of the best-known titles and/or artists you have funded.
Phelan awards: James Brougton, Yvonne Rainer, Arthur Dong, Craig Baldwin, Curtis Choy, Marv Newland, Steven Okazaki, Michael Wallin, Pat O'Neill, Chick Strand, and Kenneth Anger.

FAF Grants: Chuck Hudina (*Black Heat*), Susana Munoz and Lourdes Portillo (*Las Madres de Plaza de Mayo*), Deborah Brubaker (*El Camino de los Zapatos*), Rob Epstein and Peter Adair (*Songs for the Living*), Marlon Riggs (*Tongues Untied*), Barbara Hammer (*X-Rays*), Jay Rosenblatt (*The Smell of Burning Ants*), Doug Wolens (*Butterfly*), and Chip Lord (*Awakening from the 21st Century*).

You have one deadline for all your grants. Explain your funding cycle and deadlines.
All grants (except for Phelan) are awarded annually in June with the call for entries in February and an April deadline. Recipients are required to file progress and final reports upon completion of the project, and a copy of the work for FAF's archives.

Once the applicant receives funding, are there time frame restrictions within which the funds must be used? How soon can the individual apply for funds again?
STAND recipients must complete their projects a year after funding, and can only use the award towards materials/access at FAF. If an individual receives funding in any category, they can apply for funding the year after next; i.e., 2000 recipients are re-eligible in 2002. Completion/Distribution grants must make up the remaining money needed to complete or distribute the project. Personal Works money must be solely used for the project proposed and all its phases of production.

Who are the Program Officers?
Gail Silva, Executive Director, Alicia Schmidt, Development Director, and Adriana Rosas-Walsh, Grants Coordinator.

Who makes the awards decisions?
Grants panels mainly consist of past recipients and

programmers: Bruce Conner, Louise Lo, Trinh T. Minh-ha, Irina Leimbacher (San Francisco Cinematheque), Cornelius Moore (California Newsreel), Gustavo Vazquez, Nick Katsapetses, and Ellen Bruno.

Phelan panel (exhibitors/critics): Peter Scarlet (SF Int'l Film Festival), Jennifer Morris (SF Int'l Lesbian and Gay Film Festival), Linda Blackaby (SF Int'l Asian American Film Festival), and B. Ruby Rich (film critic).

Tell us about the review process.
The written applications are given to the five-person panel within days of the application deadline. Two to three weeks later, the panel meets and selects semi-finalists, who then submit sample reels. The recipients are selected from both the written application and sample reel.

What advice do you have for media artists in putting forth a strong application?
Be clear, consistent, and stay simple. Be sure to be realistic about the budget-feasibility. Stay focused on why you need the funding, and be sincere about your need.

What is the most common mistake applicants make?
Not following guidelines. Applicants must be sure that they read every section of an application. You may hurt your chances because of a simple error that could have been avoided. Remember, always double—even triple—check your application before sending it out to a funder.

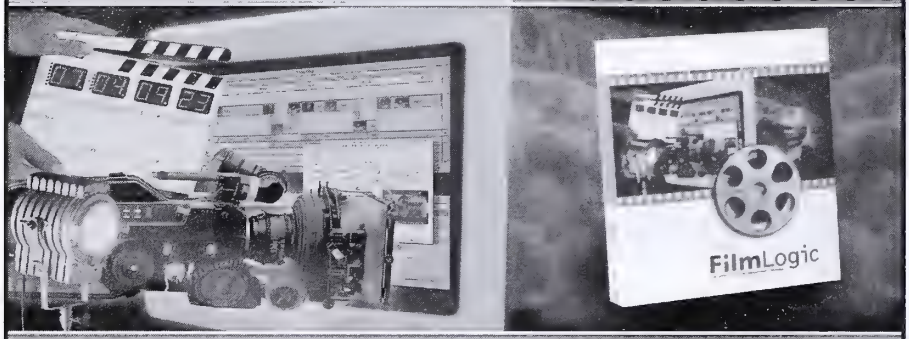
What would people most be surprised to learn about the FAF and/or its founders?
That FAF was brought to life one night by a group of avant-garde and documentary filmmakers, in someone's San Francisco living room over wine and beer. Twenty-five years later, most of them are still members.

Other foundations or grantmaking organizations you admire and why.
Pacific Pioneer Fund for their encouragement of emerging documentary filmmakers; Jerome Foundation for their artist fellowships; Paul Robeson Fund/Funding Exchange for supporting social change media and funding for development and distribution.

What distinguishes the FAF from other funders?
For funding personal works; putting past recipients on the panels; funding both emerging and established makers.

Famous last words:
FAF is one of the few places where individuals can receive funding.

Michelle Coe is program director at AIVF.

FilmLogic®
New Version 3.0


PROFESSIONAL FILM MATCH-BACK AT AN AFFORDABLE PRICE
Supports Avid, Premiere, Final Cut Pro, Media 100 and EditDV
Tracks all the elements of the finished film in its on-line database
Outputs negative cut lists, optical lists, pull lists, dupe lists and more
Focal Point Systems Inc.
www.filmlogic.com
FilmLogic is designed for filmmakers who are shooting 35mm or 16mm film and want to edit electronically while finishing on film. Not another editing program, FilmLogic is an application which works with popular digital non-linear video editing systems.
Call Focal Point Systems, Inc. in the USA toll-free at 877-209-7458
© 2000 Focal Point Systems Inc

2001 Call for Entries
LONG ISLAND FILM FESTIVAL
18th Annual Film/Video Festival
Westhampton Beach Performing Arts Center
May 3rd-6th, 2001
Call or Write for Entry Forms (Due 4/1/01)
Christopher Cooke, Director
Long Island Film Festival
c/o P.O. Box 13243
Hauppauge, NY 11788
1-800-762-4769 • (631) 853-4800
From 10:00am-6pm, Mon-Fri
or visit our website at www.lifilm.org

BY SCOTT CASTLE

LISTINGS DO NOT CONSTITUTE AN ENDORSEMENT. WE RECOMMEND THAT YOU CONTACT THE FESTIVAL DIRECTLY BEFORE SENDING CASSETTES, AS DETAILS MAY CHANGE AFTER THE MAGAZINE GOES TO PRESS. DEADLINE: 1ST OF THE MONTH TWO MONTHS PRIOR TO COVER DATE (APRIL 1 FOR JUNE ISSUE). INCLUDE FESTIVAL DATES, CATEGORIES, PRIZES, ENTRY FEES, DEADLINES, FORMATS & CONTACT INFO. SEND TO: SCOTT@AIVF.ORG

DOMESTIC

CHICAGO UNDERGROUND FILM FESTIVAL, Aug. 17-23, IL. Deadlines: April 7 (early); May 15 (final). 8th installment of Chicago's premiere independent film event. Fest was created to promote films & videos that innovate in form, technique, or content & present works that challenge & transcend commercial expectations. Awards: cash prizes awarded in following categories; narrative feature, narrative short, doc, experimental, animation, music video, audience choice & "Made in Chicago." Formats: 35mm, 16mm, super 8, video. Entry fees: $20 (early); $35 (final). Contact: CUFF, 3109 North Western Ave., Chicago, IL 60618; (773) 327-3456; fax: 327-3464; info@cuff.org; www.cuff.org

CRESTED BUTTE REEL FEST, Aug. 8-12, CO. Deadlines: March 16 (animation, experimental, drama, doc & comedy); April 30 (student). Competitive short film fest seeks to nurture a growing community interest in film as a form of art & entertainment through exhibition, discussion & education. All films must be under 40 min., except docs (under 60 min.). Awards: Gold winners in the five regular cats receive $350; Silver winners, $250; student awards, $200 (Gold) & $100 (Silver). Formats: 35mm, Beta, 16mm, 3/4", 1/2". Preview on VHS (NTSC). Entry fees: $30 (student w/ proof of status); $35 (all other cats). Contact: CBFF, Jessica Hunt, exec. dir., Box 1733, Crested Butte, CO 81224; (970) 349-2600; fax: 349-1384; cbreelfest@webcom.com; www.crestebutte reelfest.com

DAHLONEGA INTERNATIONAL FILM FESTIVAL, June 28-July 1, GA. Deadlines: March 31 (early); April 30 (final). Fest seeks to redefine the corrupted term "Independent" by offering underexposed film & video makers in emerging digital formats a higher profile venue and to create a sense of motivation within a close-knit international community. If your film is not selected by the jury for a big screen screening, you will still get a slot on the schedule in the video library. Cats: 15 categories (see web site). Formats: 35mm, 16mm, super 8, digital video. Preview on VHS. Entry fees: $15 (15 sec.-3 min.); $20 (3-15 min.); $30 (15-30 min.); $40 (30-60 min.); $50 (over 60 min.). Contact: DIFF, 543-B Stokeswood Ave., East Atlanta Village, GA 30316; www.d-I-f-f.org

DANCES WITH FILMS, June, CA. Deadlines: March 30 (early); April 27 (final). Fest promises "No politics. No stars. No shit." Fest is a competitive event featuring a line-up of a dozen feature-length narrative films & a dozen narrative shorts. All films admitted for screening are selected using only one major criterion; they must have been completed w/out any known director, actors, producers, or monies from known sources (e.g., known production companies). Films must have been completed by Jan. 1, 1999. Formats: Beta SP, digital, 16mm, 35mm. Preview on VHS. Entry fees: early, $50 (feature), $35 (short); all late entries are $75. Contact: DWF, 1041 N. Formosa Ave. Pickford Bldg. Rm. 203, West Hollywood, CA 90046; (323) 850-2929; fax: 850-2928; info@danceswithfilms.com; www.DancesWithFilms.com

DA VINCI FILM AND VIDEO FESTIVAL, July 12-21, OR. Deadline: March 20 (early); April 20 (final). Fest is looking for original works not exceeding 30 min. in length (docs can only be a max of 60 min.). Submissions of any style are welcome: animation, narrative, doc, music video, foreign, etc in three main categories: kindergarten-high school, college, and independent. Awards: Juried & People's Choice Awards given in each cat. Formats: film, video, digital. Preview on VHS (NTSC only). Entry fees: college/indie $15 (early), $25 (final); K-12 $5 (early), $15 (final). Contact: dVFVF, Tina Hutchens, fest director, Box 1536, Corvallis, OR 97339; (541) 745-6651; fax: 754-7590; davincifilm@buzzlink.com; www.davincidays.org/2001/film_video.html

DENVER INTERNATIONAL EXPERIMENTAL FILM FESTIVAL, June 7-14, CO. Deadline: May 1. Fest accepting experimental works of all lengths & genres produced anytime in the last 100 years. Formats: 35mm, 16mm, super 8, digital video, S-VHS, VHS. Preview on VHS. Entry fee: $25. Contact: DIEFF, Richard Sanchez, dir., 4129 Xavier St., Denver, CO 80212; (313) 964-8601; DIEFilmFestival@aol.com

DOCSIDE FILM FESTIVAL, Aug., TX. Deadlines: March 15 (early); March 31 (final). Fest is organized by the Documentary Film Project, the only non-profit documentary film society in Texas. Cats: shorts, features. Awards: Best Short Doc, Best Feature Doc, Best Experimental Doc, Jury Award & Audience Award. Foreign entries need to have subtitles & clearances. Formats: 35mm,16mm, VHS, digital. Preview on VHS. Entry fees: $20 (early); $30 (final). Contact: DFF, Documentary Film Project, attn: Lucila Vasquez, 317 Lexington, Ste. #363, San Antonio, TX 78215; (210) 532-4901; dfproject@yahoo.com; www.docfilmproject.org

DOMINIQUE DUNNE YOUNG FILMMAKERS VIDEO/FILM FESTIVAL, May 12, CO. Deadline: April 5. 30th yr of int'l competition open to any student currently enrolled in high school grades 9-12 or college freshman entering a film produced w/in past 12 mos. Entries must be sole work of student filmmaker or filmmakers, w/ 2/3 original content. Awards in dramatic/narrative (8-24 min.), experimental (3-12 min.) & stop-action/computer animated. Awards (one per cat; 6 total): 1st, $100; 2nd, $75; 3rd, $50. Formats: VHS. Preview on VHS. Entry fee: $12 & s.a.s.e. Contact: DDYFVFF, David Manley, Fountain Valley School of Colorado, Colorado Springs, CO 80911; (719) 392-2657; fax: 391-9039; dunnefest@ftnvalley.com; www.fvs.edu/studlife/epdomini.html

GOLDEN SHOWER VIDEO FESTIVAL, June 8-9, TX. Deadline: April 28. Looking for features and shorts out of the mainstream. Prizes: 1st, lowrider bike; 2nd, mini accordion; 3rd, lucha libre gear. Format: VHS. Preview on VHS. Entry fee: $10 cash only, no checks or money orders. All selected works get a free t-shirt. An official entry form must accompany all entries; avail. for download from web site. Contact: GSVF, Adam Rocha, 8039 Callaghan Rd. #611, San Antonio, TX 78230; tel/fax: (512) 457-8780; voicemail: (210) 885-5888; www.safilm.com

HOLLYWOOD FILM FESTIVAL, Aug. 2-6, CA. Deadline: March 31. 5th annual fest seeks to bridge the gap between emerging filmmakers & established Hollywood. Cats: feature, doc, short, animation. Awards: up to $100,000 in postproduction services. Winners get access to buyers, cash & VIP passes. Formats: 16mm, 35mm, video. Preview on VHS. Entry fee: $50. Contact: HFF, Carlos de Abreu, 433 N. Camden Dr., Ste. 600, Beverly Hills, CA 90210; (310) 288-1882; fax: 475-0193; awards@hollywoodawards.com; www.hollywoodfestival.com

HOT SPRINGS DOCUMENTARY FILM FESTIVAL, Oct. 12-21, AR. Deadlines: March 28; April 28 (late). Annual fest accepting nonfiction film submissions for one of the country's premier nonfiction film celebrations. Noncompetitive fest honors films and filmmakers each year in beautiful Hot Springs National Park, Arkansas. More than 70 films are screened, including the current year's Academy Award nominees in nonfiction categories. Special guest scholars, filmmakers & celebrities participate in forums & lectures. Cats: documentary, works-in-progress. Formats: 35mm, 16mm, VHS, 3/4". Preview on VHS. Entry fees: $25; $45 (late) Contact: HSDFF, Melanie Masino, HSDFI, Box 6450, Hot Springs, AR 79102; (501) 321-4747; fax: 321-0211; hsdff@docufilminst.org; www.docufilminst.org

LONG ISLAND FILM FESTIVAL, May 3-6, June & Aug., NY. Deadline: April 15 (films); June 1 (screenplays). 18th annual competitive fest, screened over 50 features & shorts last year, selected from entries submitted from around the world. Cats: arts & entertainment, doc & education, and student. Awards: 1st prizes presented in all cats (film & video), w/ cash awards TBA. Formats: 35mm, 16mm, 3/4", 1/2", DVD. Preview on VHS. Entry fees: $25 (screenplays & films up to 15 min.); $40 (15 to 30 min.); $60 (30-60 min.); $75 (over 60 min.). Contact: LIFF, Chris Cooke, Box 13243, Hauppauge, NY 11788; (800) 762-4796; fax: (631) 853-4888; suffolk film@yahoo.com; www.lifilm.org

MAINE INTERNATIONAL FILM FESTIVAL, July 6-15, ME. Deadlines: March 15 (early); April 30 (final). Fest primarily seeks features shot in 35mm and short films & videos "shot in Maine or with a significant Maint focus." Formats: 35mm, 3/4", VHS, Beta SP. Preview on VHS. Entry fees: $30 (early); $40 (final). Entry form avail. on web site. Contact: MIFF, 10 Railroad Sq., Waterville, ME 04901; (207) 861-8138; fax: 872-5502; info@miff.org; www.miff.org

MARIN COUNTY NATIONAL FESTIVAL OF SHORT FILMS, July 2-6, CA. Deadlines: March 16 (early); April 13 (final). 31st annual fest runs as part of the Marin Co. Fair w/ films screening daily. Maximum running time is 30 min. Film submitted must have been completed after Jan. 1, 1999. Cats: animation, student, independent, documentary, experimental, family. Awards: Up to $2,400 in awards for independent, student, and animated films & up to three honorable mention ribbons awarded. Formats: 16mm. Preview on VHS. Entry fees: early, $20 (short), $35 (foreign); final, $25 (short), $40 (foreign). Contact: MCNFSF, Marin Co. Fair, 10 Ave. of the Flags, San Rafael, CA 94903; (415) 499-6400; fax: 499-3700; cbarboni@marin.org

METHOD FEST INDEPENDENT FILM FESTIVAL, June 16-23, CA. Deadline: April 28. Named for the 'Stanislavski Method,' fest highlights the great performances of independent film. Seeking story driven films with outstanding acting performances. Cats: feature, short. Awards: Sculpted statuettes in various categories, film services & 5000 feet of Fuji Motion Picture Film to winning film. Awards to Best Actor, Actress, Screenplay. Formats: 16mm, 35mm, Beta SP, DV. Preview on VHS. Entry fees: $35 (short); $50 (feature). Contact: MFIFF, Elaine Wood or Don Franken, Franken Enterprises, 880 Apollo St. Ste. 337, El Segundo, CA 90245; (310) 535-9230; fax: 535-9128; Don@methodfest.com; www.methodfest.com

NANTUCKET FILM FESTIVAL, June 20-24, MA. Deadlines: April 14 (film); March 16 (screenplay competition). Fest focuses on screenwriters & their craft, presents feature films, short films, docs, staged readings, Q&A w/ filmmakers, panel discussions & the Morning Coffee With... series. Writers are encouraged to present their films & works-in-progress & get feedback from other screenwriters & filmmakers. Cats: Any style or genre. Film submissions: entry must not have had commercial distribution or U.S. broadcast. Screenplay competition: entry must be screenwriter's original, unproduced work. Awards:Tony Cox Award for Screenwriting Competition, Best Writer/Director Award, Audience Awards for Best Feature and Short Film. Formats: 35mm, 16mm. Preview on VHS. Entry fees: $40 (features); $25 (shorts, 35 min. or less). Contact: NFF, Jill Goode, Artistic Director, Box 688, Prince St. Station, New York, NY 10012; (508) 325-6274; ackfest@aol.com; www.nantucketfilmfestival.org



Nomadic Existence

Around the time Nirvana put Seattle back on the alternative map in 1992, Nomad started up as a bimonthly screening room for experimental media. For the next two years the fest set up its big screen video monitor and sound system, every other month, at a different Seattle venue; night clubs, restaurants, art galleries, warehouses. Then in 1995 it was reborn as the **Nomad VideoFilm Festival**, an annual Pacific Coast touring venue. The tour visits small towns and big cities alike (Port Townsend and Seattle, WA; Portland, OR; and San Francisco and Mendocino, CA), offering a wide range of audience feedback by asking the crowds in each town to write down their reactions to the work, which is sent straight to the mediamakers. See Listing.

NEW JERSEY INTERNATIONAL FILM FESTIVAL, June & July, NJ. Deadline: April 6. 6th annual fest showcases the best in independent film & video, featuring premiere screenings of award-winning works, seminars, panels discussions & guest appearances. Max film age is 24 months, no repeat entries. Cats: animation, doc, short, experimental, feature. Formats: 16mm, 35mm, 3/4", Beta SP, Hi-8, digital. Preview on VHS. Entry fees: $35 (up to 20 min.); $45 (between 20-50 min.); $60 (over 50 min.). Contact: NJIFF, Rutgers Film Co-op/NJMAC, Rutgers Univ. Program in Cinema Studies, 131 George St. (108 Ruth Adams Bldg./Douglass), New Brunswick, NJ 08901; (732) 932-8482; fax: 932-1935; njmac@aol.com; www.rci.rutgers.edu/~nigrin

NOMAD VIDEOFILM FESTIVAL, June tour, WA, OR, CA. Deadline: April 1. Berkeley-based fest has been a Pacific Coast touring venue for alternative media since 1992, w/ stops in Port Townsend WA, Seattle, Portland, San Fran., Santa Monica & others. Fest seeks short video/films (15 min. max, any category) expressing audacity & strong visions. No theme this year; short docs & animation encouraged. Awards: No cash prizes, selected entries receive written audience responses. Works can originate in any video, film &/or media format. Formats: DV. Preview on VHS. Entry fee: $15 (no fee for int'l entries). Contact: NVF, Box 7518, Berkeley, CA 94707; (510) 464-4640; vpool@sirius.com; www.verticalpool.com/vstuff.html

OUTFEST: THE LOS ANGELES GAY AND LESBIAN FILM FESTIVAL, July 12-23, CA. Deadline: March 31 (films); April 28 (screenplays). Held at the Directors Guild of America & nearby venues, fest seeks films & videos about and/or of interest to gay men, lesbians, bisexuals & transgenders. Seeking narrative features, doc features & shorts. Rough cuts & works-in-progress are eligible for submission if an exhibition print or tape will be avail. June 15, 2001. Cats: feature, doc, short, gay/lesbian, animation, experimental. Awards: Twelve awards ranging from $500 to $2,000. Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. Entry fees: $25 (features, over 60 min.); $10 (shorts, under 60 min.). Contact: Outfest, 1125 McCadden Pl., Ste. 235, Los Angeles, CA 90038; (323) 960-9200; fax: 960 2397; outfest@outfest.org; www.outfest.org

SAN FRANCISCO JEWISH FILM FESTIVAL, July 19-Aug. 5, CA. Deadline: March 15. Estab. in 1980, noncompetitive fest showcases new independent American Jewish-subject cinema & diverse selection of foreign films. Fest presents dramatic, doc, experimental & animated shorts and features about Jewish history, culture & identity. Filmmakers need not be Jewish; films selected by subject. 35-40 films showcased each yr. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Contact: SFJFF, Janis Plotkin, Dir., or Sam Ball, Assoc. Dir., 346 9th St., San Francisco, CA 94103; (415) 621-0556; fax: (510) 548-0536; jewishfilm@aol.com; www.sfjff.org

SAN FRANCISCO BLACK FILM FESTIVAL, June 14-17, CA. Deadline: March 31. Fest celebrates the cinema of African America & the African cultural Diaspora and highlights films made by & about the Black Experience. Filmmakers need not be of African descent & films can be of any genre: comedy, horror, romance, etc. Cats: feature, short, narrative, doc. Awards: Melvin Van Peebles Maverick Award to overall winner; Best Feature, Best Short, Best Doc, Jury Award for Best Screenplay. Formats: VHS, Beta, 35mm. Preview on VHS. Entry fees: $25 (films); $35 (screenplay). Contact: SFBFF, Box 15490, San Francisco, CA; (877) 467-1735; fax: 775-1332; sfbff@hotmail.com; www.sfbff.org

U.S. INTERNATIONAL FILM AND VIDEO FESTIVAL, June 7-8, IL. Deadline: March 21. Founded in 1968, this is the world's leading competition devoted exclusively to business, TV, doc, industrial, informational productions. Entries are grouped w/in 71 categories or 11 production techniques where they are judged in a two-tiered system. Productions must have been completed during the 18 months preceding the deadline. Awards: the int'ly known Gold Camera Award & Silver Screen Award plaques for top productions, certificates & special industry-sponsored awards. Preview on VHS. Entry fees: $150-$215. Contact: UIFVF, 841 N. Addison Ave., Elmhurst, IL 60126; (630) 834-7773; 834-5565; filmfestinfo@filmfestawards.com; www.filmfestawards.com

VIDEOGRAPHER AWARDS, TX. Deadline: March 17. Event is an awards program to honor talented individuals & companies in the video production industry. Awards given for video production & special events video. Cats incl. educational, student, special events & legal. Formats: VHS, S-VHS, Betacam, Betacam SP, CD-ROM (PC), DVD. Entry fee: $37.50. Entry forms avail. on web site. Contact: VA, 2214 Michigan, Ste. E, Arlington, TX 76013; (817) 459-0448; fax: 795-4949; info@videoawards.com; www.videoawards.com

FOREIGN

ACAPULCO BLACK FILM FESTIVAL, June 4-9, Mexico. Deadlines: March 2 (features); April 2 (shorts). Fest is a celebration of the cinematic work of Black filmmakers & artists, showcasing independent Black cinema from around the world. Fest's retreat-like atmosphere provides an intellectually charged environment to support independent filmmaking & to facilitate networking among Black film professionals. Fest offers an Actor's bootcamp, panels, live entertainment & more. Cats: feature, short, works-in-progress. Formats: 35mm, Beta. Preview on VHS (two copies req. of each submission). Contact: ABFF, 100 Ave. of the Americas, 17th fl., New York, NY 10013; (212) 219-7267; 925-3426; abff@uniworldgroup.com; www.abff.com

ALGARVE INTERNATIONAL FILM FESTIVAL, May 21-26, Portugal. Deadline: April 15. Competitive, shorts-only fest seeks works under 30 min. Cats: doc, animation, fiction. Awards: prizes totaling $20,000. Formats: 35mm only. Preview on VHS. No entry fee. Contact: AIFF, Carlos Manuel, General Dir., Box 8091, Lisbon Codex, Portugal; 011 351 21 851 36 15; fax: 351 21 852 11 50; algarvefilmfest@mail.telpac.pt; wwwalgarvefilmfest.com

FUKOUKA ASIAN FILM FESTIVAL, July, Japan. Deadline: March 31. Competitive fest accepts feature films made

CALL FOR ENTRIES

6TH ANNUAL STONY BROOK FILM FESTIVAL

July 18 - 28, 2001
Staller Center for the Arts
State University at Stony Brook, Long Island, NY

Competitions in 16mm and 35mm films including features, shorts, documentary and animation. Largest venue (1,000+ seats) and film screen in the region (40 ft. wide)! Over 12,000 attendees at the 2000 Festival!

For more information, call **631-632-7233**
or email **festival@stallercenter.com**
Entry forms are available online at stallercenter.com/festival
or write to:
Stony Brook Film Festival
Staller Center for the Arts
rm 2032, SUNY Stony Brook
Stony Brook, NY 11794-5425

Entry Deadline: April 1, 2001



2000 Stony Brook Film Festival Filmaker Reception - July 22, 2000. Left to right: Village Voice Critic, Michael Atkinson; Newsday Chief Film Critic, John Anderson; *"Steal This Movie"* director, Robert Greenwald; Festival Director, Alan Inkles.



2000 Stony Brook Film Festival Opening Night



Actress Bai Ling

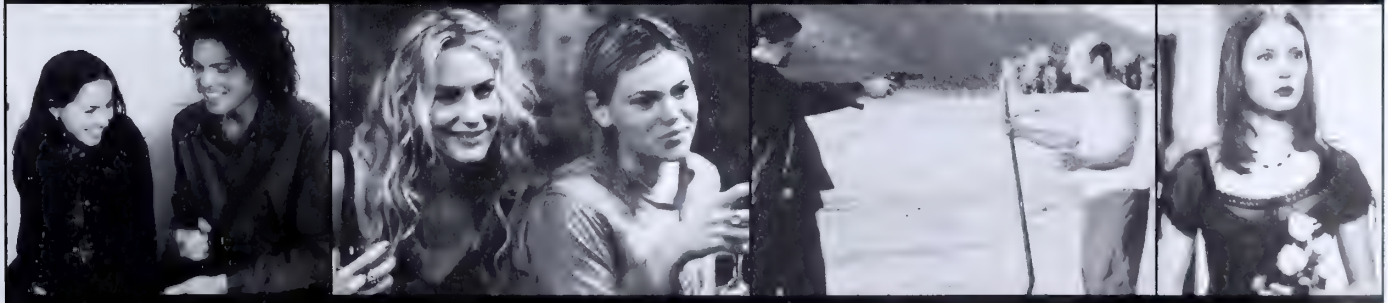


2000 Festival Winners



2001 Stony Brook Film Festival July 18-28

2000 premieres, below from left to right: *"Steal This Movie," "Wildflowers," "Last Request," "Playing Mona Lisa,"*



"...In the movie-crazed town of Stony Brook on the campus of the State University of New York, they're taking a revolutionary tack: something for everybody. Studio Blockbusters. Independents. Short films. It's visionary. It's groundbreaking. It's cutting-edge. It's nostalgic.

- John Anderson, *Newsday*



Long Island International Film Expo 2001



Seeks Submissions for July 13-19 Film Festival

Short and Feature Length Films, all genres considered.
If accepted, ability to screen in 16mm, 35mm and VHS Video.
Cut off date May 14.

★ GALA AWARDS CEREMONY August 22 ★

For application, please email debfilm@aol.com,
call 516-571-3168
or visit our websites: www.LongIslandFilm.com and
www.Co.Nassau.NY.US/film/form2001.html

The Long Island International Film Expo is under the auspices of
the Long Island Film & TV Foundation and
the Nassau County Film Commission

by Asian or Asian American directors &/or featuring Asian subject matter. Cats: feature, short, doc, animation. Awards: non-cash prizes. Formats: 16mm, 35mm. Preview on VHS. No entry fee. Contact: FAFF, Shu Maeda, Hirako bldg., 4th fl., 2-4-31, Diamyo, Fukukoa, Japan 810-0041; 011 81 92 733-0949; fax: 81 92 733-0948; faff@gol.com; www2.gol.com/users/faff/english.html

SPLICE THIS!, June 23-25, Canada. Deadline: March 31. Non-competitive fest dedicated to the exhibition of small gauge films, showcasing a wide range of work by first-time filmmakers and seasoned super-eighters. All entries must be shot predominantly on super 8. Formats: super 8, silent super 8, super 8 w/ live accompaniment, super 8 w/ sound, super8 w/ audiocassette. Preview on VHS. Entry fee: $5. Contact: ST!, 423 Shaw St., Toronto, Ontario M6J2X4; (416) 537-2256; coldsore@interlog.com; www.interlog.com/~coldsore/

ST. PETERSBURG "MESSAGE TO MAN" FESTIVAL, June 15-22, Russia. Deadline: April 15. Fest is a unique opportunity for communication between filmmakers from different countries who develop themes of justice, goodwill, "message to people," realizing them by the means of cinema. Fest accepts feature doc (up to 120 min.), short doc (up to 40 min.), short fiction (up to 60 min.), animated films (up to 60 min.). Program incl. best debut (1st professional as well as student films), int'l competition & special programs. Entries must have been completed after Jan., 2000. Awards: Cash awards. Formats: 35mm, 16mm. Preview on VHS. Entry fee: $35. Contact in U.S: Anne Borin, c/o Donnell Media Center, 10 W 53rd St., NY, NY 10019; (212) 586-6367; fax: 586-6391; in Russia: Mikhail Litviakov, 12 Karavannaya 191011, St. Petersburg, Russia ; 011 7 812 235 2660, or 230 22 00; fax: 011 7 812 235 3995; centaur@spb.cityline.ru

VILA DO CONDE INTERNATIONAL SHORT FILM FESTIVAL, July 6-11, Portugal. Deadline: April 20. 9th annual fest accepting films under 40 min. produced in 2000 or 2001. Open to films less than 60 min. If film has dialogue in languages other than English, French, Spanish or Portugese & it is not subtitled in any of these languages, include translated script. Extracts of accepted films may be broadcast on TV channels for festival publicity. Entry form avail. on web site. Cats: short, doc, animation. Awards: Grand Prize in each category of a trophy, diploma & PTE 500,000 ($2,300); Prize of the Audience, trophy & PTE 300,000 ($1,500). Formats: 16mm, 35mm. Preview on VHS. Contact: VDCISFF, Auditorio Municipal, Praca da Republica, 4480-715 Vila do Conde, Portugal; 011 351 2 52248469 or 011 351 2 52248416; fax: 011 351 2 52248416; isffviladoconde@mail.telepac.pt; www.curtasmetragens.pt/festival/

YAMAGATA INTERNATIONAL DOCUMENTARY FILM FESTIVAL, Oct. 3-9. Japan Deadline: March 31. 7th biennial fest looking for documentary films produced w/in two years of festival date. 15 titles in Int'l Competition, plus five or six sidebar events emphasizing Asian docs & Asian concerns. Awards: prize money totals $45,000. Films must be at least 60 min. in length. Formats: film & video. Preview on VHS. No entry fee. Contact: YIDFF, 2-3-25 Hatago-machi, Yamagata-Shi 990-8540, Japan; 011 81 23 624 8368; fax: 81 23 624 9618; kokusai@city.yamagata.yamagata.jp; www.city.yamagata.yamagata.jp/yidff/


take a closer look
ifp/west
los angeles film festival
april 20 - 28 / 2001
www.laiff.com ▪ info@laiff.com ▪ submission line 323.951.7090
Get tickets to the
2001 IFP/West Los Angeles Film Festival
early this year — reserve a Festival Pass! Call 323/937-9155
Individual tickets will be available beginning March 22nd.
Visit the web site: www.lafilmfest.com
ifp/west
The IFP/West Los Angeles Independent Film Festival, now entering its seventh year, showcases North American feature-length and short films in the center of L.A's filmmaking community.

NOTICES OF RELEVANCE TO AIVF MEMBERS ARE LISTED FREE OF CHARGE AS SPACE PERMITS. THE INDEPENDENT RESERVES THE RIGHT TO EDIT FOR LENGTH AND MAKES NO GUARANTEES ABOUT REPETITIONS OF A GIVEN NOTICE. LIMIT SUBMISSIONS TO 60 WORDS & INDICATE HOW LONG INFO WILL BE CURRENT. DEADLINE: 1ST OF THE MONTH, TWO MONTHS PRIOR TO COVER DATE (E.G., APRIL 1 FOR JUNE ISSUE). COMPLETE CONTACT INFO (NAME, ADDRESS & PHONE) MUST ACCOMPANY ALL NOTICES. SEND TO: INDEPENDENT NOTICES, FIVF, 304 HUDSON ST., 6TH FL., NY, NY 10013. WE TRY TO BE AS CURRENT AS POSSIBLE, BUT DOUBLE-CHECK BEFORE SUBMITTING TAPES OR APPLICATIONS.

Competitions

ARIZONA FILM COMMISSION'S FILM IN ARIZONA SCREENWRITING COMPETITION: To promote screenplays set in Arizona to Hollywood creative community. Nat'l competition for original feature-length screenplays (90 min., 130 max. pgs). 85% of screenplay's locations must be authentic Arizona. Industry standard format req'd. Entered screenplays may not have been previously optioned, sold or produced. Other rules apply. Rules & applications available early March via web site, email or phone. Awards: $1,000 Cox Communications Award, industry meetings, professional script notes & other donated prizes. Entry fee: $15. Deadline: May 15. Wendy Carroll, Special Projects Coordinator, "Film In Arizona" Screenwriting Competition, 3800 N. Central Ave., Bldg. D, Phoenix, AZ 85012; (602) 280-1380; fax: 280-1384; film@azcommerce.com; www.azcommerce.com

AUSTIN FILM FESTIVAL PRIME TIME COMPETITION: Call for entries. Two cats: sitcom & drama (based on a pre-existing show). Awards: $1,500 for each category winner. Airfare compensation up to $500, hotel compensation up to $500, VIP pass to Heart of Film Screenwriters Conference (October 11-18) & the AFF bronze typewriter award for each category winner. Entry fee: $25. Deadline: March 15. Contact: (512) 478-4795.

CALL FOR ENTRIES: Flickapalooza has announced a call for entries for the Flickapalooza Film Festival, held in Los Angeles from June 10-14. Feature and short films from all genres, shot on 35mm, 16mm, digital and video, accepted for submission until April 2. Festival designed to showcase emerging talent by presenting films that have not screened elsewhere. To date: Sponsored by Creative Planet, iFilm, LA411, Filmport, Laemmle's Theatres, International Film Festival Magazine, International Documentary Association, IAM.com and Reelmind.com. Contact: www.flickapalooza.com

DOCTOBER qualifies feature & short length films for Academy Award consideration. All films entered into IDA Awards competition considered for invitation to DOCtober, as long as they meet following minimum requirements: screening format must exist on film (16mm or 35mm); no broadcast, or other television airing anytime prior to, nor within 6 months following first day of festival; only individual doc films eligible. Early bird deadline w/ discount: April 13. Final deadline: May 18. Festival programmers will invite selected films that meet these requirements by August 15. A co-op fee may apply for festival screening. For further info regarding DOCtober, contact: Melissa Simon Disharoon, Programs & Festival Administrator at (213) 534-3600 or download DOCtober/IDA Awards entry form www.documentary.org

FLICKS ON 66 "WILD WEST DIGITAL SHOOTOUT:" Ten-Minute Scripts. Accepting 12-page scripts for production in the Flicks on 66 festival. Ten finalists come to Albuquerque, during week of July 13-21 to shoot, edit & screen their movie while competing for Palm de Grease. Award: digital video camera & editing equip. Deadline: postmarked April 1. Entry fee: $35. Appl. info: Flicks on 66, Box 7038, Albuquerque, NM 87194; fax: (888) 837-9289; info@flickson66.com; www.FLICKSon66.com

HOLLYWOOD "FINAL CUT" SCRENPLAY COMPETITION is looking for quality scripts from around the world. Character-driven, feature-length, standard format scripts accepted. First place: $1,000 & a scene shot w/ professional actors & crew. Deadline: Aug. 1. Entry fee: $45. For rules & submission info. contact: GLAdams Enterprises, 1626 N. Wilcox Ave, #382, Hollywood, CA 90028; www.finalcutcontest.com

HOLLYWOOD'S SYNOPSIS WRITING CONTEST: To give experience, feedback & direction as to whether your current synopsis writing would make an agent, producer, or development company sit up & take notice. May enter 1-page synopsis of screenplay you've already written, or screenplay you intend to write. Judges evaluate synopses on originality, marketability & cleverness. Each contestant receives personalized commentary on merits of each synopsis entered. Winner receives free copy of Final Draft, plus free Script Detail of screenplay of your choice. Deadline: last day of every month. Only on-line entries accepted; info@thesource.com.au; www.thesource.com.au/hollywood/entry-form.html

LAUGHING HORSE PRODUCTIONS announces 3rd Annual Screenplay Contest. Seeking compelling scripts of every genre—scripts yet to receive attention they deserve. Scripts must be in standard screenplay format & have copyright or be registered w/ the WGA. Entry & release form must be sent w/ each screenplay. Entry fee: $45. Deadline: April 30. Prizes: 1st, Bert Remsen Memorial Scholarship of $1000 & performed readings in Los Angeles & Seattle; 2nd: Bert Remsen Memorial Scholarship of $500. For more info, release form, or application, visit: www.geocities.com/lhprods

MAUI WRITERS CONFERENCE SCREENWRITING COMPETITION: To highlight quality screenplays that may not otherwise get discovered. All judges are Hollywood professionals. Top tier judging is done by representatives of some of the top studios, production companies, agencies, networks & management companies. Contest is open to any feature film screenplay that hasn't yet been optioned, sold or produced, is properly bound, and correctly formatted. Awards: 1st, $2500; 2nd, $1000; 3rd, $500. Plus, each prize also comes with a fully paid admission to the 2001 Maui Writers Conference. Entry fee: $50. Deadline: June 1. Please visit our website for further details. mauiscript@aol.com; www.mauiwriters.com

NATIONAL SCREENWRITING COMPETITION: To find the best scripts & to reward screenwriters for outstanding writing. All scripts entered in competition will be evaluated based upon concept, structure, character, cinematic quality & superior writing. In the initial round of competition, each script will be read & rated by one reader. Scripts that qualify based upon the above criteria will be read by the entire panel. All winning entries will be considered for their possible production or development as feature films. Entry fee: $45. Awards: 1st, $2,500; 2nd, $500; 3rd, $250. Deadline: May 31. Seamus O'Fionnghusa, Director, National Screenwriting Competition, 755 Highway 34, Matawan, NJ 07747; (732) 583-2138, fax: 566-7336; director@skyweb.net; www.nationalscreenwriting.com

NEW ENGLAND SCREENWRITERS CONFERENCE seeks feature-length, English language, original, un-optioned screenplays for its third annual competition. Finalists invited to NESC, receive industry introduction & $5,000 in cash prizes. Deadline: July 8. Send s.a.s.e. to: Tom Dooley, Screenwriting Competition Director, Providence Film Foundation, Box 6705, Providence, RI 02940; (401) 751-9300; www.NEScreenwriters.com

OHIO INDEPENDENT SCREENPLAY AWARDS: Call for entries for Best Screenplay Award & Best Northcoast Screenplay Awards. All genres accepted. Prizes incl. $1,000, screenplay reading at Ohio Independent Film Festival in Nov., submission to LA literary agent, screenwriting software & industry script analysis. Early entry fee (postmarked by May 15): $40 per screenplay; late entry fee (postmarked by June 1): $60 per screenplay. Contact: OIFF, 1121 Clark Ave., Cleveland, OH 44109; (216) 781-1755; OhioIndieFilmFest@juno.com; www.ohiofilms.com

REELSHORTS VIDEO WORKSHOP: Call for entries. If you're an emerging independent filmmaker/videographer living in British Columbia, send us samples of your work. Our jury will choose up to 30 emerging artists from throughout B.C. to work with professional mentors in five-day ReelShorts program at B.C. Festival of the Arts in Nelson, May 26 to June 3. Eligibility: B.C. emerging independent filmmakers/videographers 17 years of age or older, who have prior experience in film or video production & who have completed at least one short. Fee: $10. payable to: B.C. Festival of the Arts. Submission guidelines: Please send us: Sample of your work (a short film/video up to 20 min. max.) on VHS tape: a cover sheet specifying name, address, phone number, fax number, email address & age; indicate your preference for drama or documentary; an artist's statement (approx. 250 words) describing your artistic vision & goals in film/video; a resume, including film/video experience & previous training; s.a.s.e. for notification. Please note: videotapes will not be returned. Deadline: April 7. Registration fee: $125 (upon acceptance)—includes lunches, dinners, workshops, screenings, panels & admission to most fest events. Send entries to: ReelShorts, BC Festival of the Arts, 200-764 Yates St., Victoria, B.C. V8W 1L4; (250) 920-4118; fax: 356-0092; info@bcfestivalofthearts.bc.ca; www.bcfestivalofthearts.bc.ca

RHODE ISLAND INTERNATIONAL FILM FESTIVAL: Screenplay competition 2001. Created to recognize creativity, innovation & art of storytelling. Scripts must not have been sold or optioned prior to entry. Entry fee: $30. Awards: Grand, $2,000 in cash & prizes plus staged reading of work. Deadline: April 1. Contact: Eleyne Austen Sharp, Screenplay Director, Rhode Island International Film Festival, Box 162, Newport, RI 02840; (401) 861-4445; fax: 847-7590; flicksart@aol.com; www.film-festival.org

SCRIPTAPALOOZA 3RD ANNUAL SCREENWRITING COMPETITION. Grand prize $25,000. Deadlines & entry fees: postmarked Jan. 5, $40 (early); Mar. 5, $45 (first deadline; April 16, $50 (late entry). Contact: 7775 Sunset Blvd. PMB #200, Hollywood, CA 90046; (323) 654-5809; info@scriptapalooza.com

SLAMDANCE SCREENPLAY COMPETITION 2001. Screenplays must not have been previously optioned, purchased, or produced (see entry form for other rules). 12 recognized. Prizes include cash, software, plus submission to a major literary agency & major studio. Entry fee: $40-$50. Deadline: July 23. Contact: Larry Hansen, Slamdance Screenplay Competition Director, (323) 466-1786; fax: 466-1784; lhansen@slamdance.com; www.slamdance.com

TEXAS FILM INSTITUTE SCREENPLAY COMPETITION: To promote, develop & seek production of new talented screenwriters within the studio & independent film market. Our sponsors expect to read solid dramatic scripts from winners that reflect high standards of writing for which we are known in the industry. Awards: Cash, producers one-on-one, relevant screenwriting tools. Entry fee: $75 (with notes); $50 (without notes). Deadline: March 15. Contact: Jeff Pettigrew, Creative Assistant, TFI 2000, The Ranch of Dos Cerros, 409 Mountain Spring, Boerne, TX 78006; (830) 537-5906; 537-5906; 99TFI@texasfilminstitute.com; www.texasfilminstitute.com

THE ANNUAL IDA AWARDS COMPETITION: Sponsored by Eastman Kodak, IDA Awards recognize & honor distinguished achievement in nonfiction film & video. Winners honored at 16th Annual Awards Gala on Oct. 27. IDA screens winning films at DocuFest on Oct. 28. Early bird deadline w/ discount: April 13. Final deadline: May 18. Entry forms: International Documentary Association, 1551 S. Robertson, Ste. 201, Los Angeles, CA 90035; (310) 284-8422 x. 68; idaawards@documentary.org; www.documentary.org

UNIQUE TV COMPETITION: To discover fresh writing talent for TV & cable. Email or mail s.a.s.e. for complete rules & entry form. Spec scripts in any genre for 30 min., 60 min. or 2-hour pilots. Awards: Winners in two divisions each receive $500. Entry fee: $45. Deadline: June 1. Contact: Unique Television Competition, P.O. Box 22367, Eagan, MN 55122-0367; info@uniquetelevision.com; www.uniquetelevision.com

Films • Tapes Wanted

FILM STUDENTS—CALL FOR ENTRIES: Angelus Awards Student Film Festival accepting submissions through July 1. Cash prizes, gifts, Directors Guild screenings. Contact: (800) 874-9999; www.angelus.org

INDUSTRIAL TV: cutting-edge cable access show looking for experimental, narrative, humorous, dramatic, erotic, subversive, animation & underground works for inclusion in fall season. Controversial, uncensored & subversive material encouraged. Guaranteed exposure in NYC area. Contact: Edmund Varuolo, c/o 2droogies productions, Box 020206, Staten Island, NY 10302; www.2droogies.com

INTERNATIONAL EXPOSURE FOR SHORT FILMS. The Film Channel at Indieplanet.com is seeking short films to be aired on web site. will be showing new shorts each week, giving filmmakers opportunity to get work shown. Contact: Matt (212) 691-0995; matthew@indieplanet.com

LOUISIANA VIDEO SHORTS FESTIVAL: Aug. 31. Deadlines: April 9 (early); April 23 (final). Fest open to all Lousiana residents. Entries can be just about anything your heart desires—experimental, animation, music video, drama, documentary, public service announcement, whatever. Entries must be 9 min. or less, produced in film, video, or computer animation format but must be submitted on BetaSP, 3/4", S-VHS, VHS or Hi8/8mm videotape. There is also a youth category for high school age entrants between the ages of 13 and 18. NOVAC, 4840 Banks Street, New Orleans, LA 70119; (504) 486-9192; fax: 486-9229; novac@neosoft.com; NOVACVideo@aol.com; www.gnofn.org/~novac

MICROCINEMA, INC./BLACKCHAIR PRODUCTIONS accepting short video, film & digital media submissions of 30 min. or less on ongoing basis for monthly screening program *Independent Exposure*. Artists will be paid an honorarium & will qualify for non-exclusive distribution deal, including additional license fees for int'l offline & online sales. Looking for short experimental, narrative, alternative, avant-garde, humorous, dramatic, erotic, subversive, animation & underground works. Works selected will, in most cases, continue on to nat'l and int'l venues for additional screenings & may qualify for our DVD/VHS home video compilations as well as netcasting via microcinema.com. Submit VHS or S-VHS (NTSC preferred) clearly labeled with name, title, length, phone number & any support materials incl. photos to: Microcinema, Inc., 2318 Second Ave., PMB 313-A, Seattle, WA 98121. Info/details: (206) 568-6051; info@microcinema.com; www.microcinema.com

MY NAME IS CONSTANT; I am a video artist, musician, poet. Since 1997 I have been producing a weekly conceptual video art program on Time Warner (public access TV) in Manhattan & Brooklyn, entitled Snacontt Arts. I am looking for work from different artists to show on the program. Contact: Box 050050, Brooklyn, NY 11205; snacontt@aol.com

QUEER PUBLIC ACCESS TV PRODUCERS seek public access show tapes by/for/about gay, lesbian, bi, drag, trans subjects, for inclusion in academic press book on queer community programming. All program genres welcome. Incl. info about your program's history & distribution. Send VHS tapes to: Eric Freedman, Asst. Professor, Comm. Dept., Florida Atlantic Univ., 777 Glades Rd., Boca Raton, FL 33431; (561) 297-2534; efreedma@fau.edu

REEL ALTERNATIVE FILM SALON, Brooklyn's original microcinema featuring indie filmmakers of color, seeks film & script submissions for second season. All genres & formats welcome. Special interest in female action flicks for March & animation for April. Film (submitted on VHS) & script submissions must incl. synopsis, bio & $10 (check/m.o.). Films screened monthly & scripts staged quarterly. Contact: (718) 670-3616; www.ighmultimedia.com

SOUTHWEST ALTERNATIVE MEDIA PROJECT (SWAMP) looking for possible inclusion in 25th season of *The Territory*, the longest-running PBS showcase of independent film/video in country. Recent works under 30 min. in all genres that are avail. for non-exclusive, statewide (Texas) broadcast btwn. Oct. 2000-Sept. 2001. Send VHS (NTSC) copy of work, brief synopsis & filmmaker bio to: SWAMP, 1519 W. Main, Houston, TX 77006; (713) 522-8592; swamp@swamp.org; www.swamp.org

THIRD WORLD NEWSREEL, one of the oldest alternative media organizations in U.S., seeking film & video submissions of short & feature length docs, narratives, experimental & other works attentive to intersections of race, class & gender. Projects that address other issues of political & social interest also welcome. Formats: 1/2" VHS tapes. Send submissions, synopsis of the film & director's bio to: Third World Newsreel, Attn: Noel Shaw, 545 Eighth Ave., New York, NY 10018; (212) 947-9277; fax: 594-6417; twn@twn.org; www.twn.org

WIGGED.NET, a bimonthly webzine, is seeking innovative & experimental new media works as well as animation & videos made for web. Deadline: ongoing. For details visit 'submit media' page at www.wigged.net. Contact: Seth Thompson, (330) 375-0927; seththompson@wigged.net

WYBE-TV PHILADELPHIA STORIES: Looking for entries that tell a story as unique as city itself. Series will acquire programs already produced, providing finishing funds to projects & actually funding a few key original programs. Call for entries avail. Feb. 25. Deadline: May 15. Download call-for-entries at: www.wybe.org

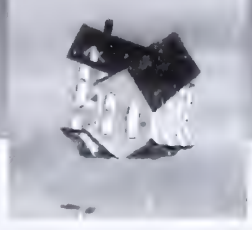
ZDTV 2ND ANNUAL CAM FILM FESTIVAL: This unique film festival allows people to submit their own short homemade digital movies using personal equipment such as video cameras or small digital web cameras known as netcams. Anyone can participate & may submit their work at www.zdtv.com/camfest. Cats: humor.

NOTICES

MEDIA GRANTS IN NEW YORK STATE

The Experimental Television Center provides support to artists working in electronic media and film in New York State. Since 1989 the center has awarded nearly $600,000 to various media organizations and artists. It offers three funds: Finishing Funds provides up to $15,000 to individual artists with work currently in progress; Presentation Funds are presented to nonprofit organizations in New York state; and The Media Arts Technical Assistance Fund is intended to help nonprofit media arts programs in New York state stabilize, strengthen or restructure their media arts organizational capacity, services and activities. The program aims to encourage events that create an increasing understanding and appreciation of independent media work in all areas of the state. See Listing.

ETC supported Amy Jenkins' *Shelter for Daydreaming*, a two-channel video installation.



special effects, fiction, doc, ZDTV network promotions & a college cinema cat. Deadline: March 31.

Publications

FELIX, A journal of media arts & communication. Get the new issue "Voyeurism," edited by Kathy High & Maria Venuto w/ guest editors Nayan Shah, Lisa Steele & Kim Tomczak, explores complex nature of topics of voyeurism, & the pleasures & risks of watching. Cover price only $15. *Felix* is published by The Standby Program, Inc. Order by phone: (212) 219-0951. For more info & back issues: www.standby.org

INDEPENDENT PRESS ASSOCIATION: Find an independent audience! The IPA's new directory to independent magazine world can give you the name & number of the editor you need. For just $24.95 (plus $3.05 S&H) *Annotations: A Guide to the Independent Press* can open up a world of diverse & exciting contacts. For order send check to: IPA, 2390 Mission St., #201, San Francisco, CA 94110; (415) 634-4401; www.indypress.org

INTERNATIONAL FILM FINANCING CONFERENCE (IFFCON 2000) transcripts of 7th conf. avail. IFFCON is North America's premier financing event for independent film. Topics discussed by int'l financiers, commissioning editors & producers incl. "Pitch Perfect: How to Sell Your Idea" & "Financing w/ Int'l TV." Send $46 to: IFFCON, 360 Ritch St., San Francisco, CA 94107; (415) 281-9777; www.iffcon.com

THE JOURNAL OF FILM & VIDEO seeks written reviews of University Film & Video Association member films for possible inclusion in journal. Send approx. 5 double-spaced pages to: Temple University, Dept. of Film & Media Arts, 14E Annenberg Hall, Philadelphia, PA 19122; (215) 204-8472; lerickson3@aol.com

Resources • Funds

8x10GLOSSY.COM: On-line artists' co-op offers free listing for all actors, technicians & organizations in directory & searchable database, free email address (can even be forwarded by fax or letter), free use of bulletin board. s.a.s.e. to Jim Lawter, 37 Greenwich Ave, #1-6, Stamford, CT 06902; www.8x10glossy.com

911 MEDIA ARTS CENTER offers two Artist in Residence grants of cash, production services, and supplies to emerging or established artists working with new media as an art form. The residency allows artists 3 months equipment & facility access at 911, followed by a public exhibition of their work in a gallery or screening venue. No housing assistance, i.e. artists should live near Seattle. AIR program is project-based & supports new media installation artists, digital/web artists, and innovative documentary & narrative filmmakers working in digital formats. On-site facilities incl. Final Cut Pro editing suite; Avid Media Composer 8000 (on-line); Pro Tools suite; digital video camera & light kit; digital video projectors & hands-on animation studio. See www.911media.org/projects/residence or for printed guidelines send s.a.s.e. to: 911 Media Arts, Artist in Residence, 117 Yale Ave N, Seattle, WA 98109. Deadline: March 30.

ALLIANCE OF CANADIAN CINEMA TELEVISION AND RADIO ARTISTS (ACTRA) announces new, innovative program that supports low-budget filmmaking. Aims to increase volume of Canadian-made films. ACTRA represents over 16,000 film, TV and commercial performers across Canada and wishes to bring these performers to independent film. Contact: Alex Gill, Communications Director, (416) 928-2278 x. 208; or John Wright, Angus Reid Group, (416) 324-2900.

BAVC announces Artist Equipment Access Awards call for entries, in postproduction grants for innovative video or new media projects. Every year, BAVC awards multiple grants of $1,500 worth of access to BAVC's postproduction facility. BAVC takes special interest in video artists working on projects in association with community groups or about community issues. Deadline: May. 1. Contact: Natasha Perlis, (415) 558-2119; www.bavc.org

BAVC JOB RESOURCE CENTER: Funded by San Francisco Mayor's Office of Community Development, the Bay Area Video Coalition Job Resource Center provides S.F. residents w/ free access to info & resources pertaining to video & new media industries. Internet access avail. for on-line job searches, as well as industry publications, career development books & job/internship listings. Open Mon.-Fri. 12-5 p.m. Contact: BAVC, 2727 Mariposa St., 2nd fl., San Francisco, CA 94110; (415) 861-3282; bavc@bavc.org; www.bavc.org

CA CCH MEDIA PROGRAM PLANNING GRANTS provides up to $750 to support development of major grant proposal & to pay for background research, consultations w/ humanities scholars & community reps, travel & similar activities necessary to develop proposal. Before applying, consult w/ CA Council for Humanities staff. Deadline: Aug. 1. Contact: CCH, 312 Sutter St., Ste. 601, San Francisco, CA 94108; www.calhum.org

CITIZEN CINEMA, INC.: 501(c)3, nonprofit arts education organization dedicated to promoting art of filmmaking, is planning to establish filmmaking workshops in high schools & looking for donations of used 16mm cameras, sound, lighting & editing equipment, computer notebooks & screenwriting software in good working order. Donations of equipment are gratefully accepted & tax deductible. Contact: Dan Blanchfield, Exec. Director, (201) 444-9875.

COMPOSER CONTACT ON-LINE CATALOGUE: Harvestworks Digital Media Center presents interactive database to learn more about composers who can be commissioned to write & record compositions for various projects. MP3 samples & biographical info can be accessed. Contact: harvestw@dti.net; www.harvestworks.org

EASTMAN SCHOLARS PROGRAM: Colleges & Univs. in U.S. & Canada which offer a BA/BS/BFA, MA/MFA in film or film production may nominate two students for $5,000 scholarships. Deadline: June 15. For nomination form, write to: Int'l Doc. Association, 1551 S. Robertson Blvd., Ste. 201, Los Angeles, CA 90035.

FREE SOUNDTRACK SONGS if you credit song in your film credits. Professionally produced & mastered CD with 22 punk, rock, alternative, dance, love songs. Call John at Road Rash Music (ASCAP publisher), (703) 481-9113.

FUND FOR JEWISH DOCUMENTARY FILMMAKING offers grants up to $50,000 for production/completion of original films & videos that interpret Jewish history, culture & identity to diverse public audiences. Applicants must be U.S. citizens or permanent residents. Priority given to works-in-progress that address critical issues, combine artistry & intellectual clarity, can be completed within 1 year of award & have broadcast potential. Deadline: April 5. Contact: Nat'l Foundation for Jewish Culture, 330 7th Ave., 12th fl., NY, NY 10001; (212) 629-0500 x. 205; www.jewishculture.org

GRANTS-IN-AID avail. to qualified candidate to attend 47th Robert Flaherty Film Seminar in upstate New York from June 15-22. Awards range from $200-$400 towards registration fee of $700 (transportation not incl.). Deadline: April 17. For more info & appl. contact L. Somi Roy, Exec. Dir. Int'l Film Seminars, Inc., 198 Broadway, Rm. 1206, NY, NY 10038; (212) 608-3224; fax: 608-3242; ifs@flahertyseminar.org; www.flahertyseminar.org

LInCS 2001 (Local Independents Collaborating w/ Stations), a funding initiative of The Independent Television Service (ITVS), provides incentive or matching moneys ($10,000-$75,000) for partnerships between public television stations, & independent producers. Single shows & interstitial pkgs will be considered, as will projects in any genre or stage of development. Programs should stimulate civic discourse & break traditional molds of exploring complex cultural, political, social or economic issues. Indie film & videomakers are encouraged to seek partnerships w/ their local public television stations. Deadline: April 30. Download appl. & guidelines at www.itvs.org; Heidi_Schuster@itvs.org; (415) 356-8383 x. 230.

MEDIA GRANTS AVAILABLE TO INDIVIDUALS & ORGANIZATIONS IN NEW YORK STATE: The Experimental Television Center provides support to electronic media & film artists & organizations in New York state. We provide finishing funds of up to $1,500. All cats. Applicants must be residents of New York state. Deadline: March 15. We provide presentation funds to nonprofit organizations in New York. Deadline: ongoing. The Media Arts Technical Assistance Fund is designed to help non profit media arts programs in New York State. Up to $2,000 per project. Organizations must be receiving support from New York State Council of the Arts Electronic Media & Film Program. Deadlines: April 1, July 1 & Oct. 1. For all funds contact: Sherry Miller Hocking, Experimental Television Center, 109 Lower Fairfield Rd., Newark Valley, NY 13811; (607) 687-4341; etc@experimentaltvcenter.org; www.experimentaltvcenter.org

NATIONAL ENDOWMENT FOR THE HUMANTIES: Summer seminars & institutes for college & university teachers. Seminars incl. 15 participants working in collaboration w/ 1 or 2 leading scholars. Institutes provide intensive collaborative study of texts, historical periods & ideas to undergrad teaching in the humanities. Detailed info & appl. materials are avail. from project directors. Contact: (202) 606-8463; sem-inst@neh.gov; www.neh.gov

NEW DAY FILMS: premier distribution cooperative for

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

About AIVF and FIVF

Offering support for individuals and advocacy for the media arts field, The Association of Independent Video and Filmmakers (AIVF) is a national membership organization of over 5,000 diverse, committed, opinionated, and fiercely independent film- and videomakers. AIVF partners with the Foundation for Independent Video and Film (FIVF), a 501(c)(3) nonprofit offering a broad slate of education and information programs.

To succeed as an independent you need a wealth of resources, strong connections, and the best information available. Whether through the pages of our magazine, The Independent Film & Video Monthly, our expanded website, or through the organization raising its collective voice to advocate for important issues, AIVF preserves your independence while reminding you you're not alone.

Here's what AIVF membership offers:

The Independent FILM & VIDEO MONTHLY

"We Love This Magazine!!"
-UTNE Reader-

Membership provides you with a year's subscription to The Independent. Thought-provoking features, profiles, news, and regular columns on business, technical, and legal matters. Plus the field's best source of festival listings, funding deadlines, exhibition venues, and announcements of member activities and services. Special issues highlight subjects including experimental media, new technologies, regional activity, and non-fiction work. Business and non-profit members receive discounts on advertising as well as special mention in each issue.

INFORMATION

FIVF publishes a series of practical resource books on international festivals, distribution, and exhibition venues, offered at discount prices to members (see the other part of this insert for a list).

Our New York City Filmmaker Resource Library houses up-to-date information on everything from job listings to sample contracts, tailored to the needs of the independent producer. We also provide referrals, answering hundreds of calls and e-mails each week!

WWW.AIVF.ORG

Stay connected through www.aivf.org, featuring the lowdown on AIVF services, resource listings and links, web-original articles, advocacy information, and discussion areas. Special on-line services for members include distributor and funder profiles and archives of The Independent - much more to come!

INSURANCE

Members are eligible to purchase group insurance plans through AIVF suppliers, including health insurance and production plans tailored to the needs of low-budget mediamakers.

TRADE DISCOUNTS

Businesses across the country offer AIVF members discounts on equipment and auto rentals, stock and expendibles, film processing, transfers, editing, shipping, and other production necessities. Members also receive discounts on purchases of the AIVF mailing list and classified ads in The Independent.

WORKSHOPS & EVENTS

Special events covering the whole spectrum of current issues and concerns affecting the field, ranging from business and aesthetic to technical and political topics.

COMMUNITY

AIVF Regional Salons are based in cities across the country. These member-organized, member-run get-togethers provide a unique opportunity to network, exhibit, and advocate for independent media in local communities. To find the salon nearest you, check The Independent or visit the Regional Salon section of the AIVF website.

ADVOCACY

Since AIVF members first gathered over 25 years ago, AIVF has been consistently outspoken in its efforts to preserve the resources and rights of independent mediamakers, as well as to keep the public abreast of the latest issues concerning our field. Members receive periodic advocacy alerts, information on current issues and public policy, and the opportunity to add their voice to collective actions.

MEMBERSHIP CATEGORIES

INDIVIDUAL/STUDENT MEMBERSHIP

Includes: one year's subscription to The Independent • access to group insurance plans • discounts on goods and services from national Trade Partners • online and over-the-phone information services • discounted admission to seminars, screenings, and events • book discounts • classifieds discounts • advocacy action alerts • eligibility to vote and run for board of directors • members-only web services.

DUAL MEMBERSHIP

All of the above benefits extended to two members of the same household, except for the year's subscription to The Independent which is shared by both.

BUSINESS & INDUSTRY/SCHOOL/NON-PROFIT MEMBERSHIP

All the above benefits (except access to insurance plans) • option to request up to 3 one-year subscriptions to The Independent • representative may vote and run for board of directors • discounts on display advertising • special mention in each issue of The Independent.

LIBRARY SUBSCRIPTION

Year's subscription to The Independent for multiple readers.
Contact your subscription service to order or call AIVF at (212) 807-1400 x501.

JOIN AIVF TODAY!

MEMBERSHIP RATES

Individual	☐ $55/1 yr.	☐ $100/2 yrs.
Dual	☐ $95/1 yr.	☐ $180/2 yrs.
Student	☐ $35/1 yr. (enclose copy of current student ID)	
Business & Industry	☐ $150/1 yr.	
School & Non-profit	☐ $100/1 yr.	

MAILING RATES

Magazines are mailed second-class in the U.S.

- ☐ First-class U.S. mailing - add $30
- ☐ Canada - add $18
- ☐ Mexico - add $20
- ☐ All other countries - add $45

FOR LIBRARY SUBSCRIPTIONS

Please contact your current subscription service, or call AIVF at (212) 807-1400 x501.

* Your additional, tax-deductible contribution will help support the educational programs of the Foundation for Independent Video and Film, a public 501(c)(3) organization.

Name _____

For Dual: 2nd name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

$ _____ Membership cost

$ _____ Mailing costs (if applicable)

$ _____ Additional tax-deductible contribution to FIV

$ _____ Total amount enclosed (check or money order)

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmX

Acct # _____

Exp. date: / /

Signature _____

Mail to AIVF, 304 Hudson St., 6th fl, New York, NY 10013; or charge by phone (212) 807-1400 x 503, by fax (212) 463-8519, or via our website www.aivf.org. Your first issue of The Independent will arrive in 4-6 weeks.

social issue media, seeks energetic independent film & videomakers w/ challenging social issue docs for distribution to non-theatrical markets. Now accepting appl. for new membership. Contact: New Day Films, 22D Hollywood Ave., Ho-Ho-Kus, NJ 07423; (415) 332-7172; www.newday.com

NEWENGLANDFILM.COM is a unique online resource that provides local film & video professionals w/ searchable industry directory, listings of local events, screenings, jobs, calls for entries & upcoming productions, in addition to filmmaker interviews & industry news. Reaching over 11,000 visitors each month. All articles & listings on sites free to read: www.nefilm.com

NEWPROJECT.NET provides a new vehicle for producers in search of partnerships, financing & distribution for projects. Online database of presentations of projects in development, in production, or recently completed, NewProject.net is a place where professionals can "publish" & announce their copyrighted new projects & present them to programming execs, distribution companies, potential underwriters, investors & other partners.

NEXT WAVE FILMS, funded by the Independent Film Channel, was established to provide finishing funds & other vital support to emerging filmmakers with low-budget, English-language features from US & abroad. Selected films receive assistance with postproduction, implementing a festival strategy & securing distribution. Through Agenda 2000—Next Wave Films' production arm—exceptionally talented filmmakers with an established body of work can receive production financing and assistance for features shot on digital video & intended for theatrical release. Both fiction & non-fiction films considered for finishing funds & Agenda 2000. Contact: Next Wave Films, 2510 7th St., Ste. E, Santa Monica, CA 90405. (310) 392-1720; fax: 399-3455; launch@nextwavefilms.com; www.nextwavefilms.com.

OPPENHEIMER CAMERA: new filmmaker grant equip. program offers access to professional 16mm camera system for first serious new productions in dramatic, doc, experimental, or narrative form. Purely commercial projects not considered. Provides camera on year-round basis. No appl. deadline, but allow 10 week minimum for processing. Contact: Film Grant, Oppenheimer Camera, 666 S. Plummer St., Seattle, WA 98134; (206) 467-8666; fax: 467-9165; filmgrant@oppenheimercamera.com

PACIFIC ISLANDERS IN COMMUNICATIONS (PIC) announces Media Fund 2000 call for proposals for programs intended for nat'l public television. Doc, performance, narrative, animation, children's or cultural affairs programming proposals eligible. PIC is particularly interested in projects that examine & illuminate the realities of Pacific Islander issues such as diversity, identity, & spirituality. Must be over 60 min. unless part of a series. Awards of up to $50,000 are available for works-in-progress including production, postproduction, marketing & distribution. Research & development & scripting phases may receive up to $15,000. Deadline: Aug. 3. Contact Annie Moriyasu, Media Fund, to PIC, 1221 Kapi'olani Boulevard, Ste. 6A-4, Honolulu, HI 96814, (808) 591-0059; fax: 591-1114; moriyasu@aloha.net; www.piccom.org

PAUL ROBESON FUND FOR INDEPENDENT MEDIA solicits projects addressing critical social & political issues w/ goal of creating social change. Funding for radio projects in all stages of prod.; film & video projects in preproduction or distribution stages only. Grants range from $3,000-$8,000. Deadline: May 15. Contact: Trinh Duong, Program Officer, The Funding Exchange, 666 Broadway, #500, NY, NY 10012; (212) 529-5300.

PEN WRITER'S FUND & PEN FUND for writers & editors w/ AIDS. Emergency funds, in form of small grants given each year to over 200 professional literary writers, incl. screenwriters, facing financial crisis. PEN's emergency funds are not intended to subsidize writing projects or professional development. Contact: PEN American Center, 568 Broadway, New York, NY 10012-3225; (212) 334-1660.

PORTLAND, OREGON FILMMAKING GRANTS; Digital Media Education Center of Portland, Oregon announcing open call for submissions for their prestigious Avid Film Camp 2000 program. The 5-year-old program affords a boost to independent feature directors looking for means to complete films, while offering Avid-authorized training to career editors. Film Camp films have gone on to such venues as Sundance, South by Southwest, & the IFP Market. Submissions for consideration must be feature-length projects w/ shooting completed. Projects are accepted on rolling basis. Contact: Kate Wolf at Digital Media Education Center, 5201 SW Westgate Dr., Ste. 114, Portland, OR 97221; (503) 297-2324; www.filmcamp.com

TECHNOLOGY-RELATED FUNDING & TECHNICAL ASSISTANCE: New York State Council on the Arts & New York Foundation for the Arts announces funding for wide range of planning initiatives that develop new venues for digital art; touring projects; establish artist residencies in partnerships with facilities that have computer labs; expand training & access opportunities for artists; programs to help arts organizations advance the use of technology in administration & outreach. Deadline: May 3. Contact: NYSCA, 915 Broadway, New York, NY 10010-7199; (212) 387-7000; fax: 387-7164.

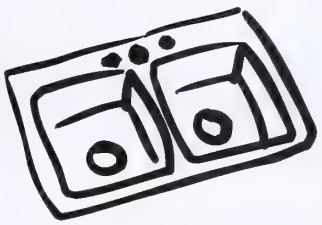
U.S.-MEXICO FUND FOR CULTURE, sponsored/funded by Mexico's Nat'l Fund for Culture & the Arts (FONCA), Bancomer Cultural Foundation & the Rockefeller Foundation announces bi-national artist proposals. Deadline: April 16. Contact: Beatriz Nava, U.S.-Mexico Fund For Culture, Londres 16, 3rd Fl., Col. Juarez, 06600, Mexico D.F; (525) 592-5386; fax: 566-8071; usmexcult@fidemexusa.org.mx; www.fideicomisomexusa.org.mx

VISUAL STUDIES WORKSHOP MEDIA CENTER in Rochester, NY, accepts proposals on ongoing basis for its Upstate Media Regrant Program. Artists, ind. producers & nonprofits awarded access at reduced rates, prod. & postprod. equipment for work on noncommercial projects. For appl., tour, or more info, call (716) 442-8676. Deadline: May 22.

WORKSHOPS

VOLUNTEER LAWYERS FOR THE ARTS offer seminars on "Copyright Basics," "Nonprofit Incorporation & Tax Exemption" & more. Reservations must be made. Contact: (212) 319-2910.

Final Cut Pro
Nonlinear Editing
Beta SP, DV, DVCAM,
Hi8, 3/4", S-VHS
EARTH VIDEO
1123 Broadway, Suite 814
New York, New York 10010
www.earthvideo.net
212-228-4254


Everything included.
Avid Media Composer Off-line at rates the artist can afford.
Manhattan suite.
kitchen SYNC
Tel: (516) 810-7238 • Fax (516) 421-6923

DEADLINE: 1ST OF EACH MONTH, 2 MONTHS PRIOR TO COVER DATE (E.G. APRIL 1 FOR JUNE ISSUE). CONTACT: FAX: (212) 463-8519; scott@aivf.org. PER ISSUE COST:

0-240 characters (incl. spaces & punctuation)
$45 FOR NONMEMBERS/$30 FOR AIVF MEMBERS
241-360 CHARACTERS:
$65 FOR NONMEMBERS/$45 FOR AIVF MEMBERS
361-480 CHARACTERS:
$80 FOR NONMEMBERS/$60 FOR AIVF MEMBERS
481-600 CHARACTERS:
$95 FOR NONMEMBERS/$75 FOR AIVF MEMBERS
OVER 600 CHARACTERS:
CALL FOR QUOTE: 212-807-1400 x. 229

Frequency discount:
$5 OFF PER ISSUE FOR ADS RUNNING 5+ TIMES.

ADS OVER SPECIFIED LENGTH WILL BE EDITED. COPY SHOULD BE TYPED & ACCOMPANIED BY CHECK OR MONEY ORDER PAYABLE TO: FIVF, 304 HUDSON ST., 6TH FL, NEW YORK, NY 10013. INCLUDE BILLING ADDRESS; DAYTIME PHONE; # OF ISSUES; AND VALID MEMBER ID# FOR MEMBER DISCOUNT. TO PAY BY VISA /MC/AMEX INCL. CARD #; NAME ON CARD; EXP. DATE.

Buy • Rent • Sell

AVID OFF-LINE FOR RENT: MC 7.1, Powermac 9600, 33 gigs memory, two 20" Mitsubishi monitors, 14" Trinitron monitor, 16 Ch Mackie mixer. Avid tech support. Free set up in NYC area. Call Howard (914) 271-4161.

DP W/ CANON XL-1; BETA-SP DECK RENTAL avail. I shoot all formats: film/video. Non-linear editing w/ all video formats. 13 yrs exp w/ Academy Award nomination. Affordable rates. DMP Productions (212) 307-9097; http://members.tripod.com/~dmpfilm

VIDEO DECKS/EDIT SYSTEMS/CAMERAS FOR RENT: I deliver! Beta-SP deck (Sony UVW-1800) $150/day, $450/wk. Also—1:1 Avid Suite, Final Cut, Media 100, DV Cams, mics, lights, etc. Production Central (212) 631-0435.

Distribution

19 YEARS AS AN INDUSTRY LEADER! Representing outstanding video on healthcare, mental health, disabilities & related issues. Our films win Oscars, Emmys, Duponts, Freddies & more. Join us! Fanlight Productions: (800) 937-4113; www.fanlight.com

AN OUTSTANDING DISTRIBUTOR seeks outstanding producers to join us. Seeking educational documentaries and training videos on disabilities, mental health, aging, stress, health issues. As a medium-sized distributor we give your video the attention it deserves. Call or email us! Our films win Emmys, Freddies, CINE's, Oscars, and more! Aquarius Health Care Videos: 888-441-2963; leslie@aquariusproductions.com; www.aquariusproductions.com

BUDGETS/INVESTOR PACKAGE: Experienced line producer will prepare script breakdowns, shooting schedules & detailed budgets. Movie Magic equipped. MC, Visa, Amex. Indie rates negotiable. Mark (212) 340-1243.

BUYINDIES.COM The founders of NewEnglandFilm.com have created another site: BuyIndies.com, a community to buy & sell independent films. If you have copies of your movie available on VHS or DVD, then you can join as a seller and list any or all of your titles. BuyIndies.com handles the ecommerce, customer service and promotion; you handle the shipping. Filmmakers keep all rights to the film. Already over 45,000 titles have been gathered. You can find out more info at: www.buyindies.com/sell/; or email: info@buyindies.com

EDUCATIONAL DISTRIBUTOR SEEKS GUIDANCE VIDEOS on issues such as violence, drug prevention, mentoring, children's health & parenting for exclusive distribution. Our marketing gives unequaled results! Call Sally Germain at The Bureau for At-Risk Youth: (800) 99-YOUTH x. 210.

LOOKING FOR AN EDUCATIONAL DISTRIBUTOR? Consider the University of California. We can put 80 years of successful marketing expertise to work for you. Kate Spohr: (510) 643-2788; www-cmil.unex.berkeley.edu/media/

THE CINEMA GUILD, leading film/video/multimedia distributor, seeks new doc, fiction, educational & animation programs for distribution. Send videocassettes or discs for evaluation to: The Cinema Guild, 130 Madison Ave., 2nd fl., New York, NY 10016; (212) 685-6242; TheCinemaG@aol.com; Ask for our Distribution Services brochure.

Freelance

35MM/16MM PROD. PKG w/ DP: Complete package w/ DP's own Arri 35BL, 16SR, HMIs, dolly, jib crane, lighting, DAT, grip, 5-ton truck. .. more. Ideal 1-source for the low-budget producer! Call for reel: Tom Agnello (201) 741-4367.

ACCLAIMED AND UNUSUAL instrumental band can provide music for your next project. Contact "Magonia" for demo: (781) 932-4677; boygirl@mediaone.net; www.magonia.com

ANDREW DUNN, Director of Photography/camera operator Arri35 BL3, Aaton XTRprod S16, Sony DVCAM. Experience in features, docs, TV & industrials. Credits: *Dog Run*, *Strays*, *Working Space/Working Light*. (212) 477-0172; AndrewD158@aol.com

AWARD-WINNING EDITOR, w/ Avid and Beta SP facility. Features, shorts, docs, music videos, educational, industrials, demos. Trilingual: Spanish, English, Catalan. Nuria Olive-Belles (212) 627-9256.

BRENDAN C. FLYNT: Director of Photography w/ many feature & short film credits. Owns 35 Arri BL3, Super 16/16 Aaton, HMIs, Tungsten & dolly w/ tracks. Awards at Sundance & Raindance. Call for quotes & reel at (212) 226-8417; www.dp-brendanflynt.com

CINEMATOGRAPHER w/ Arri SR Super 16 package & 35IIC, w/ over 15 years in the industry. Credits incl. 2nd unit, FX & experimental. Looking for interesting projects. Will travel. Theo (212) 774-4157; pager: (213) 707-6195.

CINEMATOGRAPHER w/ reg/S-16mm Aaton, video-tap, lighting gear & more. Digital video too. Collaborations in features, shorts, docs, music videos & other compelling visions. Kevin Skvorak, reel & rates (718) 782-9179; kevskvk@inx.net

CINEMATOGRAPHER w/ Super 16 package with video tap, digital, lighting; 20 yrs experience on features, shorts, documentaries, music videos. Italian, English, some Spanish; will travel. Renato Tonelli (718) 728-7567; rtonelli@tiscalinet.it

COMPOSER: Experienced, award-winning Yale conservatory grad writes affordable music in any style that will enhance your project. Save money without compromising creativity. Full service digital recording studio. Free demo CD/initial consultation/rough sketch. Call Joseph Rubenstein; (212) 242-2691; joe56@earthlink.net

COMPOSER Miriam Cutler loves to collaborate with filmmakers—features, docs. Sundance: *Licensed to Kill*, *Death: A Love Story* / Peabody: *The Castro* / POV: *Double Life of Ernesto Gomez Gomez* & more (323) 664-1807; mircut2@earthlink.net

COMPOSER: Original music for your film or video project. Will work with any budget. Complete digital studio. NYC area. Demo CD upon request. Call Ian O'Brien: (201) 222-2638; iobrien@bellatlantic.net

COMPOSER: Perfect music for your project. Orchestral to techno—you name it! Credits incl. NFL, PBS, Sundance, Absolut. Bach. of Music, Eastman School. Quentin Chiappetta (718) 752-9194; (917) 721-0058; qchiap@el.net

CREATIVE DIRECTOR OF PHOTOGRAPHY w/ lighting director background. Specialty films my specialty. Can give your film that unique "look." 16mm & 35mm packages avail. Call Charles for reel: (212) 295-7878.

DIGITAL VIDEO—Sony VX100 digital camera & cameraman, Sennheiser ME 66 shotgun mic, pro accessories. Experienced in dance, theater, performance art documentation & features. Final Cut Pro digital editing with editor $125/day. John Newell (212) 677-6652; johnewell@earthlink.net

DIGITAL VIDEO Videographer/DP, with Canon XL-1 videocam; prefer documentaries, shorts and less traditional projects; documentation for dance, music and performance. Alan Roth (718) 218-8065; (917) 548-4512; alanroth@mail.com

DIGITAL VIDEOGRAPHER with Sony VX-1000 and Lectrosonic radio mic. available and happy to shoot documentaries and shorts. Contact Melissa (212) 352-4141; meliss@rcn.com

DIRECTOR OF PHOTOGRAPHY: Award-winning, exp, looking for interesting projects. Credits incl. features, docs & commercials in the U.S., Europe & Israel. Own complete Aaton Super 16 pkg & lights. Call Adam for reel. (212) 932-8255 or (917) 504-7244; nyvardy@worldnet.att.net

DIRECTOR OF PHOTOGRAPHY; Looking for creative projects to lens; features, commercials, shorts, music videos & documentaries. 35 and 16mm packages avail. New York/Boston based, will travel. Call for reel: (781) 545-2609; bkarol@mediaone.net

DIRECTOR OF PHOTOGRAPHY looking for interesting features, shorts, ind. projects, etc. Credits incl. features, commercials, industrials, short films, music videos. Aaton 16/S-16 pkg avail. Abe (718) 263-0010.

DIRECTOR OF PHOTOGRAPHY w/ Arri 16 & 35BL2 camera pkgs. Credits incl. many indie features & shorts.

Create "big film" look on low budget. Flexible rates & I work quickly. Willing to travel. Matthew: (617) 244-6730; (845) 439-5459; mwdp@rcn.com

DIRECTOR OF PHOTOGRAPHY with Arri BL 3, Aaton XTR Prod S16/16mm, and Canon XL1 camera package is ready to shoot your project. Call Jay Silver at (718) 383-1325 for a copy of reel. email: hihosliver@earthlink.com

DOCUMENTARY VIDEOGRAPHER with extensive international experience (Latin America, Africa, Europe & Canada). 22 years of experience as director/producer, videographer and editor of independent documentaries broadcast on CNN International, PBS, Cinemax & CBC. Last doc premiered at Sundance Festival. Specializes in cinema verité, social issue & multicultural projects. Robbie Leppzer, Turning Tide Productions; (800) 557-6414; leppzer@turningtide.com; www.turningtide.com

DP WITH CAMERA: SR/S. 16 & High Speed S. 16. Over 20 yrs exp. in indie, feature, commercial, doc work. Extensive camera pkg. For background, client list, to view clips/stills or order reel visit: www.kozma.com; (813) 835-6162; zfilm@gte.net

DV CONSULTANT: Need help w/ Final Cut Pro? Exp. consultant avail. for training in FCP, AfterEffects, Media Cleaner Pro, or just Mac basics. Former Apple tech rep. & working filmmaker in NYC. Discount for AIVF members. Greg (347) 731-3466.

EDITOR WITH AVID, Beta SP, DVCam, miniDV, DAT, 3/4", AfterEffects, Commotion, etc. Experienced with features, documentaries, broadcast, industrials & short form material; commercial to avant garde. Convenient East Village location with windows! $350/day, $50/hr. (212) 228-1914; www.detournyc.com

EDITOR WITH AVID: Conscientious advocate of the Invisible Cut. Comfy West Village space. AVR77, 216 gigs, Beta, VHS, DV. MC/Visa. Bill G. (212) 243-1343; gcomvid@usa.net

ENTERTAINMENT ATTORNEY: frequent contributor to "Legal Brief" columns in *The Independent* & other magazines, offers legal services to film & video community on projects from development thru distribution. Contact Robert L. Seigel, Esq., (212) 333-7000.

EXPERIENCED CINEMATOGRAPHER with crew & equipment; 16mm & 35mm. Short films & features. Vincent (212) 779-1441.

GRANTWRITING/FUNDRAISING: Research, writing & strategy (for production, distrib., exhibition, & educational projects of media). Successful proposals to NYSCA, NEA, NEH, ITVS, Soros, Rockefeller Foundation, Lila Acheson Wallace Foundation. Fast writers, reasonable rates. Wanda Bershen, (212) 598-0224; www.reddiaper.com; or Geri Thomas (212) 625-2011; www.artstaffing.com

INDEPENDENT PRODUCTION COMPANY: Providing services for independent filmmakers, incl. all the crew & equip. needed. We also help you w/ locations, craft services, wardrobe, transportation, etc. . . Basically everything that goes on behind the camera. We specialize in independent filmmaking—features, shorts, music videos. Will consider any budget. Contact Vadim Epstein (917) 921-4646.

JOHN BASKO: Documentary cameraman w/ extensive international Network experience. Civil wars in Kosovo, Beirut, El Salvador, Nicaragua, Tiananmen Square student uprising. Equipment maintained by Sony. (718) 278-7869; fax: 278-6830; Johnbasko@icnt.net

LOCATION SOUND: Over 20 yrs sound exp. w/ timecode Nagra & DAT, quality mics. Reduced rates for low-budget projects. Harvey & Fred Edwards, (518) 677-5720; edfilms@worldnet.att.net

LUDGER K. BALAN-DIRECTOR OF PHOTOGRAPHY: various features, shorts, docs, music videos, indus. Own Arri SRII S16/16mm pkg. Award-winning, visual story teller. Highly skilled tech. Reel- SAF/TLE- Ph/Fx: (718) 802-9874.

PRODUCTION TEAM: Providing services ranging from budget preparation to postproduction supervision. Help for your feature, short, video or commercial. Reduced rates for low-budget projects. A.L. Films: (718) 322-3202; info@legitfilms.com

Opportunites • Gigs

HARLEM-BASED PRODUCTION COMPANY seeks interns and production assistants for upcoming projects. We produce science fiction and horror digital videos from the African Diaspora. Please fax/email resume to: (718) 783-4357 or mizanmedia@mail.com

MANHATTAN-BASED PRODUCTION COMPANY seeks experienced producers, associate producers & researchers for history, travel & health documentaries. Please fax resume to (212) 647-0940; attention: office coordinator.

SHOOTINGDV.COM, a new resource for indie film and DV makers, is currently presenting *SPY* "the first independent digital feature produced on the Internet." Please contact: info@ShootingDV.com to intern or volunteer in administration, development, marketing, streaming video, or web work on this exciting new media project.

WELL-ESTABLISHED freelance camera group in NYC seeking professional cameramen and soundmen w/ solid Betacam video experience to work w/ our wide array of clients. If qualified contact COA at (212) 505-1911. Must have video samples/reel.

Preproduction

PRODUCTION OFFICE: West 85th in NYC, fully wired all office equip, Beta, 3/4" dubbing, animation. Avid room as needed. Short or long-term. Dana (212) 501-7878 x. 222.

SU-CITY PICTURES: The Screenplay Doctor, The Movie Mechanic: We provide screenplay/treatment/synopsis/films-in-progress insight/analysis. Studio credentials include: Miramax & Warner Bros. Competitive rates. Brochure: (212) 219-9224; www.su-city-pictures.com

Postprouction

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound-transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable rates. (212) 925-1500.

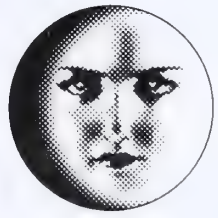
16MM SOUND MIX only $100/hr. Interlocked 16mm picture & tracks mixed to 16 or 35mm fullcoat. 16mm/35mm post services: picture & sound editorial, ADR, interlock screening, 16mm mag xfers (.06/ft), 16mm edgecoding (.015/ft). Call Tom (201) 741-4367.

AVIDS TO GO





free delivery and set-up in your home or office
long term // short term rentals
the most cost-effective way to cut your indie film



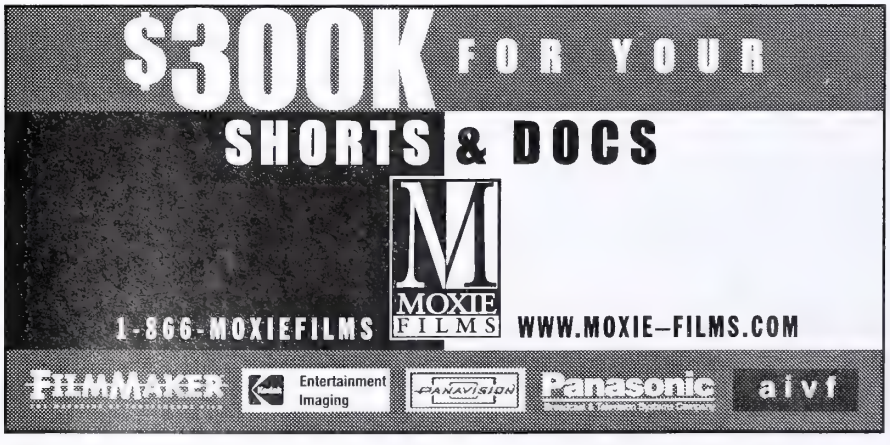
LUNA
PICTURES

212 255 2564

LUNA DELIVERS







AVID EDITOR; A dozen feature credits. New Media Composer w/ AVR 77 & offline rez. Beta SP, DAT, extra drives, Pro-tools editing & mixing, and your Avid or mine. Fast and easy to get along with. Credit cards accepted. Drina (212) 561-0829.

BRODSKY & TREADWAY Film-to-tape masters. Reversal only. Regular 8mm, super 8, or archival 16mm. We love early B&W & Kodachrome. Scene-by-scene only. Correct frame rates. For appt. call (978) 948-7985.

DVD AUTHORING: Full DVD project management. Spruce system, compression, encoding, menu creation, authoring and replication for your film. We are nice people and we have very reasonable pricing. (212) 563-4589; 245 W. 29 St., NY, NY 10001

EDIT/SHOOT IN SAN DIEGO: Discreet Edit 5.0 non-linear system. 90 gigs memory, component Beta, DV, S-VHS. Betacam & DV field pkg. Sony D-30/PVV3 &VX2000. Full audio, graphics, etc. Low rates. Call (800) 497-1109; www.peteroliver.com

FINAL CUT PRO: Rent a private edit suite in financial district w/ 24 hr access. 12 hrs b'cast quality storage, Photoshop, AfterEffects. Also, rent b'cast quality DV hidden camera pkg: $250/day. Jonathan, Mint Leaf Prods: (212) 952-0121 X. 229.

MEDIA 100 EDITING Broadcast quality, newest software. Huge storage & RAM. Betacam, 3/4", all DV formats, S-VHS, Hi-8. . . Great location, friendly environment & low rates, tech support, talented editors & fx artists available: (212) 868-0028.

PRODUCER WITH PRODUCTION OFFICE looking for low budget features to produce in New York. Will provide budgeting/scheduling, production personnel. Video, shorts and feature experience. Call Val at (212) 295-7878 or zelda212@netscape.net

PRODUCTION TRANSCRIPTS; Verbatim transcripts for documentaries, journalists, etc. Low prices & flat rates based on tape length. A standard 1 hr., 1-on-1 interview is only $70: www.productiontranscripts.com for details or call:(888) 349-3022.

PROFESSIONAL VIDEO COMPRESSION for presenting work over the Internet. Years of experience & clients incl. film festivals & independent filmmakers. Discount for AIVF members. Contact: compression@randomroom.com; www.randomroom.com/compression

SOUND ART FILMS/TIMELINE EDITORIAL: A convenient one stop film/video production/postproduction boutique. Founded by a team of award-winning indie filmmakers. Award-winning cinematographer w/Arri SRII S16mm/16mm. Avid Media Comp. Suite—offline, online. Light & DAT sound, audio/visual rentals. Web design & graphics. Still photography. Underwater photo/video. For DP reel & other info. Ph/Fx (718) 802-9874; http://home.att.net/~soundart; Loc.15 min. from mid Manh. in Bklyn.

TWO CHEAP AVIDS! Great rental prices. Media Composer XL1000, Chelsea location: (212) 242-3005. Avid 400 5.5, Beta Deck, 36GB, Upper West Side: (212) 579-4294.

UNCOMPRESSED AVID MEDIA COMPOSER: Fastest Avid on the block! A comfortable large room with all the amenities. Blue Ice board, After Effects, Photoshop, Illustrator, digital audio board, video projector, too. Production Central (212) 631-0435.

@AIVF

www.aivf.org

EVENTS

from the director

SO YOU HAVE A GREAT IDEA, YOU KNOW what you are doing, you have access... you go out on a limb to make your doc, because you know that the things that fired you up in the first place will resonate with an audience. Maybe you dream of a national playdate on PBS, where a single prime-time screening is likely to draw upwards of six million viewers.

But PTV opportunities for independents are slim, and it can be hard to get your foot in the door. It's therefore little surprise that AIVF's Pitch to PBS sessions, next occurring in May, have been among our most popular programs. Preparing presentations to PBS acquisition executives has helped hundreds of members better articulate their project and goals, dozens to refine their approach and pitch, and two producers to get their shows on the air!

We at AIVF are proud of our program, and excited about new PBS head Pat Mitchell's establishment of a new bureau of Program Development & Independent Film. We hope that it is the harbinger of a renewed interest by PBS in the glorious possibility of *truly* independent work.

— *Elizabeth Peters*

reach AIVF

FILMMAKERS' RESOURCE LIBRARY
HOURS: TUES.-FRI. 11-6; WED. 11-9

The AIVF office is located at 304 Hudson St. (between Spring & Vandam) 6th fl., in New York City. Subways: 1 or 9 to Houston, C or E to Spring. Our Filmmakers' Resource Library houses hundreds of print and electronic resources—from essential directories & trade magazines to sample proposals & budgets.

BY PHONE: (212) 807-1400
Recorded information available 24/7; operator on duty Tues.-Fri. 2-5p.m. EST

BY INTERNET: www.aivf.org; info@aivf.org

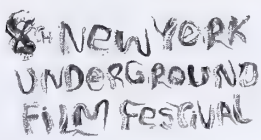
aivf events

UNLESS OTHERWISE NOTED, EVENTS TAKE PLACE AT THE AIVF OFFICE (ADDRESS IN BOX BELOW). RSVP REQUIRED: (212) 807-1400 x.301.

HEALTH INSURANCE LOWDOWN
TUES., MARCH 6, 6:30-8:30

Meet reps from insurance agencies that help AIVF members obtain discounted rates on health insurance everyday. RBA Insurance Strategies, Teigit (CIGNA Health Plans), and Bader Associates will attend to present various options offered to individuals and answer your questions about how to find the plan that's right for you. Free to members and general public.

AIVF AT THE NYUFF
MARCH 7-13, ANTHOLOGY FILM ARCHIVES, NYC



We've affectionately dubbed the NYUFF "somewhere between Warhol's Factory and the Manson Family." And here it is, parading its 8th Year in full regalia. Don't miss the collection that defies convention! AIVF is proud to co-present two panel discussions:

Saturday, March 10, 12-2 p.m.
Spare Some Change?
Navigating Grants and Funding Options

Sunday, March 11, 12-2 p.m.
Selling Your Ass to TV:
The Skinny on Television Sales

Events take place at Anthology Film Archives (32 2nd Ave) and are free to all. No RSVP necessary. FFI: www.aivf.org or www.nyuff.com. For tickets and festival info: (212) 252-3845.

AIVF CO-SPONSORS:
THE 2001 SOUTH BY SOUTHWEST FILM CONFERENCE & FESTIVAL
MARCH 10-20TH, AUSTIN, TEXAS

The SXSW Film Festival annually showcases the best new discoveries in independent film. Don't miss their nine days of competition screenings along with a retrospective series, an off-beat midnight series, and special premieres.

SXSW

SXSW's Film Conference offers the working independent filmmaker advice, information and insight into how to get a film made and seen. Veteran producers, up-and-coming directors, film critics and industry insiders map out the complex terrain of the independent film world in four days of discussion, discovery and inspiration. Look for AIVF staff on panels at the Conference. FFI: www.sxsw.com; 512/467-7979.

MEET & GREET: CINEBLAST!
THURSDAY MARCH 15, 6:30-8:30

cinéBLAST! was established in 1996 to distribute video compilations of short films. This then-new venue for displaying the work of short filmmakers (all three volumes) became so successful that cinéBLAST! rapidly emerged as one of the

call for proposals

PBS

3RD ANNUAL PITCH TO PBS SESSIONS
IN-OFFICE DEADLINE: TUESDAY, MARCH 27

Emerging as one of AIVF's most significant opportunities, PBS offers one-on-one meetings with producers. In early May, a number of pre-selected AIVF members will meet (at AIVF's NYC office) with members of the National PBS senior programming staff to pitch their projects and discuss possible broadcast on PBS.

Projects must be at a rough cut or finished stage to be eligible. For complete submission details, log on to www.aivf.org or contact (212) 807-1400 x 301 to have an application packet send to you by mail.

Next Pitch opportunity: September, 2001.

industry's Top 15 Production Companies in New York. cinéBLAST!'s core strength is the identification and nurturing of new talent, often producing first films as well contributing to the ongoing development of careers.

cineBLAST!'s diverse range of material includes: Desert Blue, Dear Jesse, Bobby G Can't Swim, Kill By Inches, and Spring Forward, along with the Greg The Bunny show on IFC. Check them out at: www.cineblast.com. Cost: free AIVF members; $10 general public.

IN BRIEF: ADVICE FROM THE PROS
DISSECTING THE PBS CONTRACT
THURSDAY MARCH 22, 6:30-8:30

Co-Sponsored by Women Make Movies

Join the discussion on PBS contracts with Robert I. Freedman, a partner at Cowan DeBaets Abrahams and Sheppard, and former general counsel of WNET-TV, New York City's public television station. Since 1978 he has represented independent producers, whose work often airs on public television. He will present business/legal issues in negotiating contracts with and for public television including agreements for production, coproduction and acquisition. Issues include copyright, distribution rights, income and profit shares, clearances and union agreements. Cost: $20 members of AIVF & WMM; $30 general public.

AIVF CO-SPONSORS:
OPEN ZONE 4
MONDAY, MARCH 27TH, 7:00 P.M.

Quarterly Open Screening Forum for NYC film- and videomakers at Galapagos Ar Space in Brooklyn. To attend/submit: www.ocularis .net; 718/388-8713.

AIVF CO-SPONSORS:
SELECT SCREENINGS PRESENTED BY
THE FILM SOCIETY OF LINCOLN CENTER

AIVF members may attend specific films for just $5 per ticket with card!

FFI: (212) 875-5600 or www.filmlinc.com

The Urban Generation: Chinese Cinema in Transformation: Feb. 23-March 8

Rendezvous with French Cinema: March 9-18

Ermanno Olmi Retrospective: March 21-April 12

The Foundation for Independent Video and Film (FIVF), the educational affiliate of the Association for Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent media community, including publication of *The Independent* and a series of resource publications, seminars and workshops, and information services.

None of this work would be possible without the generous support of the AIVF membership and the following organizations:

The Mary Duke Biddle Foundation
The Chase Manhattan Foundation
Forest Creatures Entertainment, Inc.
The William and Flora Hewlett Foundation
LEF Foundation
Albert A. List Foundation, Inc.
The John D. and Catherine T. MacArthur Foundation
The National Endowment for the Arts
New York City Department of Cultural Affairs: Cultural Challenge Program
New York Foundation for the Arts: TechTAP
New York State Council on the Arts

We also wish to thank the following individuals and organizational members:

Business/Industry Members: **CA**: Action/Cut Directed By Seminars; Dr. Rawstock; Eastman Kodak Co.; Film Society of Ventura County; Focal Point Systems, Inc.; Forest Creatures Entertainment Co.; Idea Live; Marshall/Stewart Productions, Inc.; ProMax Systems Inc.; Somford Entertainment; **CO**: The Crew Connection; **CT**: Bagel Fish Prods.; **DC**: Consciousness Squared Communications; **FL**: Tiger Productions, Inc.; **GA**: Indie 7; **IL**: Optimus; **MA**: Coolidge Corner Theatre Fdtn.; CS Associates, Glidecam Industries; Harvard Medical School; **MD**: The Learning Channel; **MI**: Grace & Wild Studios, Inc.; Zooropa Design; **NJ**: Black Maria Film Festival; Diva Communications, Inc.; **NY**: All In One Promotions, Inc.; American Montage; Analog Digital Intl.; Archive Films, Inc.; Asset Pictures; The Bureau for At-Risk Youth; C-Hundred Film Corporation; Cineblast! Prods.; Corra Films; Deconstruction Co.; Dekart Video; Dependable Delivery, Inc.; DV8 Video Inc.; Earth Video; Human Relations Media; Hypnotic; Inkling Prods.; Kitchen Sync Group, Inc.; KL Lighting; Mad Mad Judy; Media Services; Mercer Media; Mercer St. Sound; Mixed Greens; Nuclear Warrier Prods.; NTV Studio Productions; On Track Video, Inc.; One Kilohertz; Partisan Pictures; Paul Dinatale Post, Inc.; Prime Technologies; Son Vida Pictures, LLC; Sound Mechanix; Stuart Math Films, Inc.; The Tape Company; The Outpost; Tribune Pictures; Winstar Productions; Wolfen Prods.; OR: Angel Station Corp; **PA**: Smithtown Creek Prods.; **TX**: Rose Noble Entertainment; **UT**: KBYU-TV; Rapid Video, LLC; **VA**: Bono Film & Video; Dorst MediaWorks; Roland House, Inc.; **WA**: Amazon.com; Global Griot Prod.; **France**: Kendal Prods.

Nonprofit Members: **AL**: Sidewalk Moving Picture Fest. **AR**: Hot springs Doc. Film Inst. **AZ**: U of Arizona; Scottsdale Community College; **CA**: The Berkeley Documentary Center; Filmmakers Alliance; Intl. Buddhist Film Festival; ITVS; LEF Foundation; Los Angeles Film Commission; Media Fund; NAATA; Ojai Film Society; San Francisco Jewish Festival; U of Cal. Extension, CMIL; USC School of Cinema TV; Victory Outreach Church; Whispered Media; **CO**: Denver Center for the Performing Arts; **DC**: Corporation for Public Broadcasting; Media Access Project; **GA**: Image Film & Video Center; **HI**: Aha Punana Leo; **ID**: Center for School Improvement; **IL**: Chicago Underground Film Fest.; Columbia College; Community Television Network; Facets; Little City Foundation; Rock Valley College; **KY**: Appalshop; **LA**: New Orleans Film Fest.; **MA**: CCTV; Coolidge Corner Theatre Foundation; Harvard Medical School; Long Bow Group Inc; Lowell Telecommunications Corp.; LTC Communications; **MD**: Laurel Cable Network; Native Vision Media; **MI**: Ann Arbor Film Fest.; **MN**: Bush Artist Fellowships; IFP/North; Intermedia Arts; Walker Arts Center; **MO**: Webster University Film Series; **MS**: Magnolia Indie Festival; **NC**: Doubletake Documentary Film Fest; **NE**: Nebraska Independent Film Project, Inc.; **NY**: Center for New American Media; Cinema Arts Center; City University of New York - TV Tech Program; Communications Society; Cornell Cinema; Creative Capital Foundation; Crowing Rooster Arts; DCTV; Downtown Community TV; Educational Video Center; Film Forum; Film Society of Lincoln Center; Globalvision, Inc.; Guggenheim Museum SoHo; Hamptons Film Festival; John Jay High School; Konscious, Inc.; Manhattan Neighborhood Network; National Foundation for Jewish Culture; National Video Resources; New York Film Academy; New York Women In Film and Television; Open Society Institute/Soros Documentary Fund; Paper Tiger TV; Spiral Pictures; The Standby Program; Stony Brook Film Fest.; Third World Newsreel; Thirteen/WNET; Upstate Films, Ltd.; Women Make Movies; **OH**: Cleveland Filmmakers; Media Bridges Cincinnati; Ohio Independent Film Festival; Ohio University-Film; Wexner Center; **OR**: Communication Arts, MHCC; Northwest Film Center; **PA**: PA/Council On The Arts; Prince Music Theater; Scribe Video Center; Temple University; Univ. of the Arts; **RI**: Flickers Arts Collaborative; **SC**: South Carolina Arts Comm.; **TN**: Nashville Independent Film Fest; **TX**: Austin Cinemaker Co-Op; Austin Film Society; Southwest Alternate Media Project; U. of Texas Dept. Radio-TV-Film; Worldfest Houston; **UT**: Sundance Institute; **VT**: Kingdom County Productions; **WI**: UWM Department of Film; U of Wisconsin Dept of Communcation Arts; Wisconsin Film Office; **Argentina**: Lagart Producciones; **Canada**: Toronto Documentary Forum/Hot Docs; **Germany**: International Shorts Film Festival; **India**: Foundation for Universal Responsibility

The AIVF Regional Salons provide an opportunity for members to discuss work, meet other independents, share war stories, and connect with the AIVF community across the country. Visit the salons section at www.aivf.org for more info. *Be sure to contact your local Salon Leader to confirm date, time, and location of the next meeting!*

Albany, NY:
When: First Wed. of each month, 6:30 pm
Where: Borders Books & Music, Wolf Rd.
Contact: Mike Camoin (518) 489-2083; mike@videosforchange.com

Austin, TX:
Contact: Anne del Castillo, (512) 502-8104; labc@att.net

Atlanta, GA:
When: Second Tuesday of the month, 7 pm
Where: Redlight Café, 553 Amsterdam Avenue
Contact: Mark Wynns, IMAGE, (404) 352-4225 x. 12; mark@imagefv.org

Birmingham, AL:
Contact: John Richardson, johnwr@mindspring.com

Boulder, CO:
Monthly activist screenings:
When: Second Thursday of the month, 7 pm
Where: Rocky Mountain Peace and Justice Center, 1520 Euclid Ave.
Contact: Jon Stout, (303) 442-8445; programming@fstv.org

Boston, MA:
Contact: Fred Simon, (508) 528-7279; FSimon@aol.com

Charleston, SC:
When: Last Thursday of each month 6:30-8:45 pm
Where: Charleston County Library Auditorium, 68 Calhoun St.
Contact: Peter Paolini, (843) 805-6841; filmsalon@aol.com

Cleveland, OH:
Contact: Annetta Marion and Bernadette Gillota at the Ohio Independent Film Festival (216) 781-1755; OhioIndieFilmFest@juno.com

Dallas, TX:
Contact: Bart Weiss, (214) 999-8999; bart@videofest.org

Lincoln, NE:
When: Second Wednesday of the month, 5:30 pm
Where: Telepro, 1844 N. Street
Contact: Dorothy Booraem, (402) 476-5422; dot@inetnebr.com; www.lincolnne.com/nonprofit/nifp/

Los Angeles, CA:
When: Third monday of every month, (starting March 19) at 8:00 pm
Where: EZTV- Santa Monica
Contact: Michael Masucci, (310) 829-3389; mmasucci@aol.com

Milwaukee, WI:
When: First Wednesday of the month
Contact: Brooke Maroldi, (414) 276-8563; www.mifs.org/salon

New Brunswick, NJ:
Contact: Allen Chou, (732) 321-0711; allen@passionriver.com; www.passionriver.com

Palm Beach, FL:
Contact: Dominic Giannetti, (877) 378-2029; dgproductions@hotmail.com

Portland, OR:
Contact: Beth Harrington, (360) 256-6254; betuccia@aol.com

Rochester, NY:
Contact: Kate Kressman-Kehoe, (716) 244-8629; ksk@netacc.net

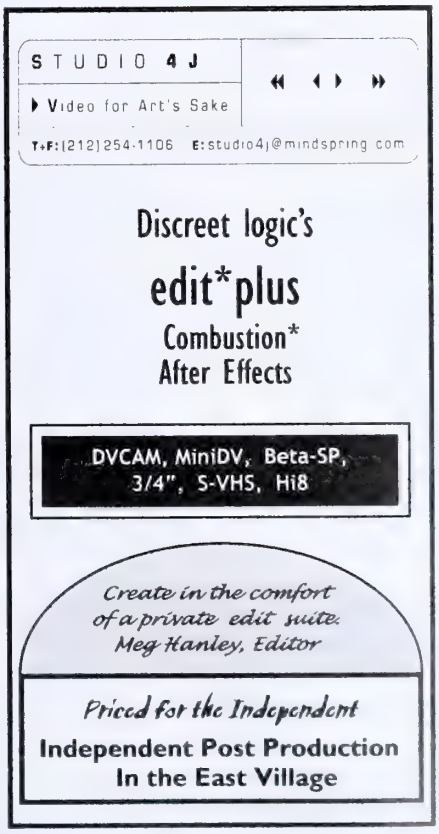
San Diego, CA:
Contact: Paul Espinosa, (619) 284-9811; espinosa@electriciti.com

Tucson, AZ:
Contact: Heidi Noel Brozek, bridge@theriver.com; Rosarie Salerno, destiny@azstarnet.com; http://access.tucson.org/aivf/

Washington, DC:
Contact: DC Salon hotline (202) 554-3263 x. 4; jatvelez@hotmail.com

AIVF has resources to assist enthusiastic and committed members who wish to start a salon in their own community. Please call (212) 807-1400 x. 236, or e-mail members@aivf.org for information.





By Jim Colvill

On New Year's Eve 2000, as many prepared to celebrate the new year, New Mexico based filmmaker Daniel Kaven entered the second phase of production on his unusual documentary ***The Glass Pool Incident***. The first phase of production occurred exactly a year before at the turn of the millennium and involved several different subjects being filmed in several different locations, such as New York, Los Angeles, Berlin, Tokyo, and Sydney. This widely disparate group which included a gay sailor, a German video artist, a rapper, and a small-time coke dealer, all gathered at the turn of 2001 at the Glass Pool Inn in Las Vegas for a New Year's Eve party and screening of some of the footage from a year. Kaven is now tackling the daunting task of editing 100 hours of footage down to 100 minutes and is seeking distribution. Daniel Kaven, (505) 262-9660; entropix@yahoo.com

Director Dónal Ó'Céilleachair's 6-part documentary, ***Cuzco: Chronicle of a City at the End of the Century***, also examines a particular time and place at the turn of the millennium. The location is the ancient city of Cuzco, capital of the Incas in the Andes highlands of Peru. The film chronicles how thousands descended on Cuzco to commemorate the millennium (New Year's Eve 1999), amongst them mystics and new agers destined for one of the world's meditational power points, Machu Picchu. The extensive shoot produced 76 hours of source material, which includes over 130 interviews with both native Cuzquenians and foreign visitors. The film provides a mosaic of the city and its inhabitants through these portraits of different characters of all ages, beliefs, backgrounds, professions and nationalities Dónal Ó'Céilleachair, c/o Fair Isle Films, 32 Union Square East, Ste. #816 North, New York, NY 10003; (212) 228-5838; cuzco1999@hotmail.com

Writer/Director Lance Peverley's new film ***Tilt*** is an adaptation of Cervantes' *Don Quixote* with a difference. The film is told from the perspective of a Sancho Panza-like character, Sam Penzer, who is a recently unemployed salesman attempting to get home to suburbia. He is, however, stranded downtown having lost his wallet during a transit strike. While looking for a phone, he encounters a mentally ill man who believes he is a knight, and the pair embark on a night journey through the city's mean streets. The film was shot and is set in Vancouver, and numerous members of the crew, as well as the cast, are *X-Files* alumni. *Tilt* is currently in postproduction and Starstruck Productions is raising funds so the movie can tour the festival circuit. Contact: Holly Carinci (604) 737-4776 or Tiffany Chester (604) 737-2556; tilt@hollywoodspublicity.com

Filmmaker Bill Buchanan, whose first taste of working in film was an internship with Sidney Lumet, describes his documentary ***Geeks, Sneaks and Chicken Cheeks*** as "the definitive guide to the truly weirdest jobs on the planet." Through the course of the film Buchanan interviews a "chick sexer," an animal psychic, some repo men, and some phone sex operators among others, examining exactly what their jobs entail, as well as their personal feelings about these occupations. The director was keen to avoid demeaning his subjects: "In fact, that these people enjoy their work and seem satisfied at the end of the day is remarkable and made filming this project an instructive, inspirational experience," he says. Buchanan is already in production on a sequel to *Geeks*, which will uncover more strange and unpleasant jobs that you probably never knew existed. Buchanan Film Company, 6939 Lyre Lane, Dallas, TX 75214; (214) 828-9696.



Willy Running Crane (l) and Earl Old Person, two Blackfeet stick players, are interviewed in the documentary *Hand Game*.

Seven years in the making, ***Hand Game***, a documentary from award-winning Portland-based director and historian Lawrence Johnson, looks at a team-based gambling game popular throughout Native American cultures. The film, which opened the 25th annual American Indian Film Festival last November, chronicles how every year thousands of Native Americans hit the "hand game trail" competing in games on reservations throughout the west. Even though churches and courts have continually attempted to suppress the game, it has remained a widespread phenomenon for many years. Native historian George Price says of *Hand Game* that "it is one of the rare documentaries that uses native voices exclusively without filtering the information through non-Indian academic interpreters. This gives the viewers an experience much like going directly to the source—the indigenous cultural practitioners—and seeing the culture for themselves." Contact: Larry Johnson at (503) 294-1019; ljp@teleport.com

AIVF Members: Send info on works in progress or recently completed works to: In & Out, *The Independent*, 304 Hudson St., 6th fl., New York, NY 10013; intern@aivf.org

FILM MAKING

WRITE • DIRECT • SHOOT • EDIT










YOUR OWN SHORT FILMS IN OUR **HANDS-ON** INTENSIVE 1 YEAR, 4, 6, OR 8 WEEK TOTAL IMMERSION WORKSHOPS FOR INDIVIDUALS WITH LITTLE OR NO PRIOR FILM MAKING EXPERIENCE. WORK WITH 16MM ARRIFLEX CAMERAS IN SMALL CLASSES DESIGNED AND TAUGHT BY AWARD-WINNING INSTRUCTORS. WORKSHOPS START THE FIRST MONDAY OF EACH MONTH TUITION STARTS AT $4,000. *"CARPE DIEM"*

www.nyfa.com

Workshops start the first Monday of each month•

NEW YORK FILM ACADEMY - NEW YORK CITY•

UNIVERSAL STUDIOS - LOS ANGELES, CALIFORNIA•

DISNEY-MGM STUDIOS - FLORIDA•

PRINCETON UNIVERSITY - PRINCETON, NJ*

HARVARD FACULTY CLUB - CAMBRIDGE, MASS.*

PARIS, FRANCE - FRENCH NATIONAL FILM SCHOOL*

CAMBRIDGE UNIVERSITY - CAMBRIDGE, ENGLAND*

KING'S COLLEGE - LONDON, ENGLAND*

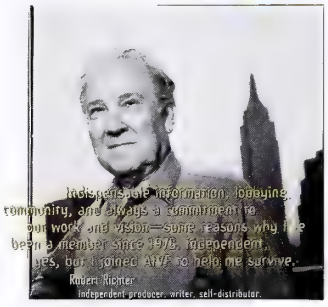
*SUMMER ONLY

All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal Studios or Disney-MGM studios

NEW YORK FILM ACADEMY

100 East 17th Street, NYC 10003 • tel: 212-674-4300 • fax: 212-477-1414 • web: www.nyfa.com • email: film@nyfa.com

ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS



"When we founded AIVF in 1974, independent filmmakers were struggling for survival in a difficult economy ... and were practically invisible. Today, a few indies make headlines, but most are still struggling. A support system is needed now more than ever. AIVF is it."

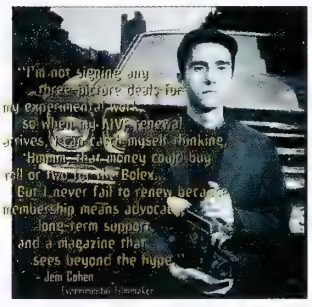
Martha Coolidge
Feature Director

"Documentaries are the vital choice of reality in our society. Their current popularity reflects the public's hunger for filmmaking that is free of rhetoric and tells human stories. HBO is extremely proud to be a supporter of AIVF."

Sheila Nevins
Senior VP, Family and Documentary Programming, HBO

"Long before I made my first feature film, *The Independent* wrote about me and my experimental work. Recognition like this is crucial to filmmakers of different voices and disciplines to inspire and move them to create. I'm proud and happy to be part of the AIVF community of film and videomakers."

Callie Khouri
Director



To experiment, to change, to take risks, to challenge, to try something new—this is experimental film and this is AIVF. Join AIVF: we need each other!

Barbara Hammer
Experimental Filmmaker

"I never had formal training in film, so when I decided to make one, I joined AIVF. They have resources on grant writing, budgeting, directing, and distribution, not to mention a great community of fellow students, for $55 a year, it's a lot cheaper than film school."

Ruth L. Ozeki
Director, *Halving the Bones*

"We have to take the world independents every day. There are battles to fight. The elders pass the torch to the young, next generation's battle against. We need to know what's been accomplished, and where the next front is. That's why AIVF means to me—community, and collective action."

Julie Gilbert
Executive Director

"Film- and videomakers need support—so do the organizations that work with them. Activist work, in particular, is especially empowered through strong alliances and coalitions. AIVF's support and collaboration have been crucial to me and to Third World Newsreel."

Dorothy Fadiman
Executive Director
Third World Newsreel

"While we're out there making films, AIVF is working behind the scenes on our behalf. Their legislative efforts helped bring ITVS into being and ITVS helped me fund *Coming Out Under Fire*. AIVF supports truly independent work and I'll always support them."

Arthur Dong
Documentary Filmmaker
Dressed to Kill

"I never wanted to have to move to be a filmmaker. I started the Austin Film Society to show films and help filmmakers here at home. Today, Austin is a hotbed of regional production, and AIVF continues to provide the infrastructure that allows independents to live anywhere and still be part of a national community."

Richard Linklater
Director
Slacker

"AIVF members qualify for discount health insurance. A week after mine was diagnosed with [illegible] if not for AIVF, my parents would have had to mortgage their house to care for me. Eight years later, I've made a film about the experience, and I'm a lifetime member of AIVF. To me 'independent' means you need AIVF."

Judith Helfand
Director
Blue Vinyl

"Twenty-five years ago I heard about a new organization that would help independents get medical insurance. Today, AIVF does that and so much more. Running one of the nation's leading independent cinemas, I consult *The Independent* for the latest production news and look to AIVF members to fill our seats ... and buy popcorn."

Karen Cooper
Director
Film Forum

"Being a documentary filmmaker isn't so right now, the field sometimes for long periods of time. I come back knowing that AIVF is there for me. I'm part of a real community I can count on for production needs, information, and support. AIVF is a resource I couldn't work without."

Barbara Kopple
Documentary Filmmaker
Wild Man Blues

After graduation is a rough time for most film students. AIVF provides a great place for them to reconnect and continue to learn, which is why I meet all of my former students at AIVF events."

George Stoney
Professor of Film, New York University



"Even though we have in the heart of New York City, we can feel isolated as filmmakers sometimes, especially during those long months in the editing room. When I'm cutting, it really helps to have *The Independent* there every month reminding us that we're part of a community."

D.A. Pennebaker & Chris Hegedus
Documentary Filmmakers

"When I was a graduate film student at NYU, I'd ride my bike to AIVF and sit in their library, checking out books. Fifteen years later, I still consider myself an independent filmmaker, and I think of AIVF as the independent filmmaker's best friend and resource."

Spike Lee
Director
Malcolm X

"Making movies puts you dead center at the place where money and reality conjoin. AIVF is the one organization that miraculously has survived to engage this conjunction in a political and transformative way. Actually, it's no miracle—it's a result of decades of hard work, dedication, and support. Without it, we'd be less capable of creating new worlds on screen, and the real world would be a lesser place."

James Schamus
Good Machine

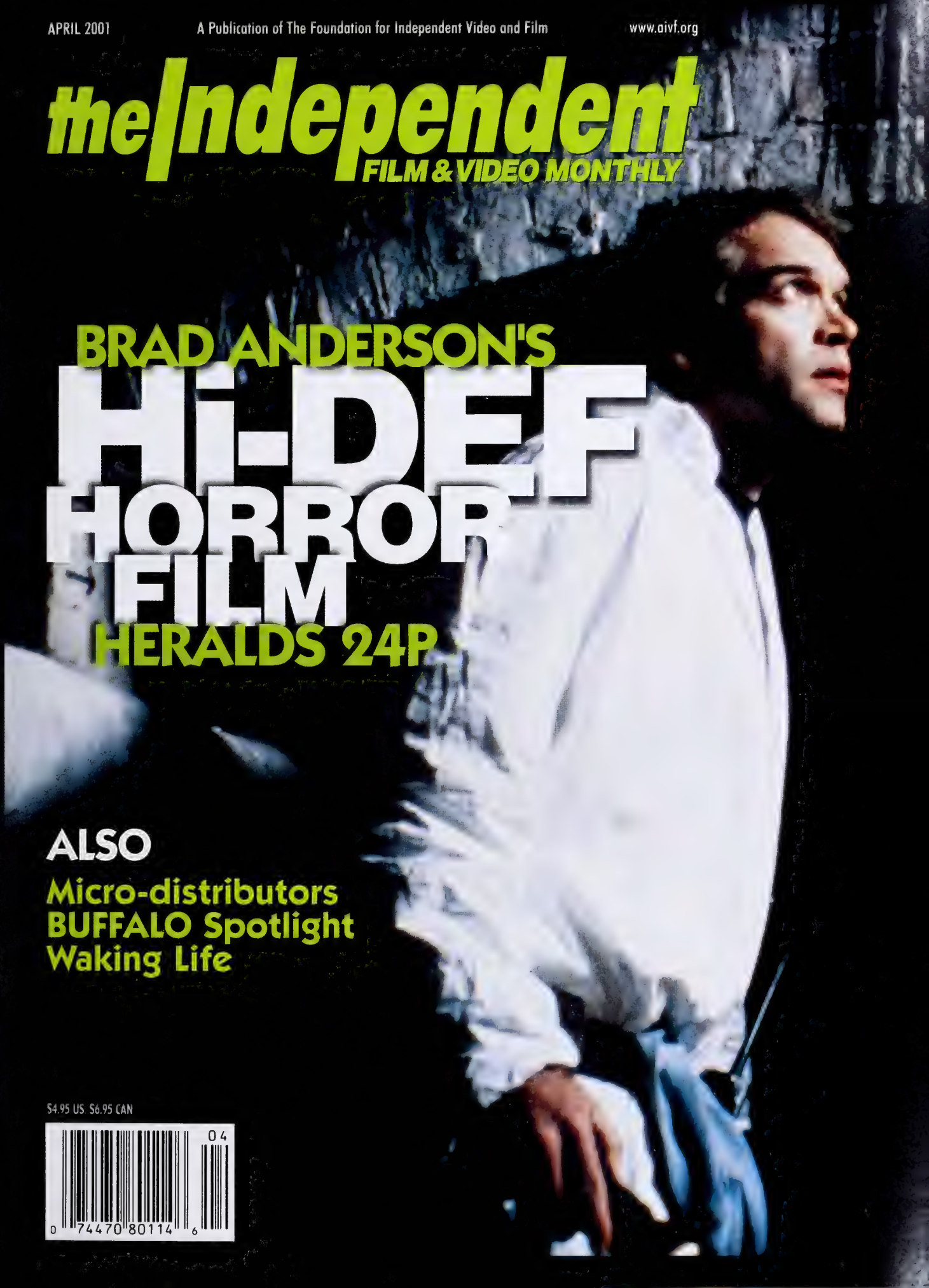
thanks to all those who support aivf's vision !

Campaign Design: Nik Ives Photos: Tom LeGoff

TOTALLY INDEPENDENT

APRIL 2001 A Publication of The Foundation for Independent Video and Film www.aivf.org

the Independent
FILM & VIDEO MONTHLY



BRAD ANDERSON'S HI-DEF HORROR FILM HERALDS 24P

ALSO
Micro-distributors
BUFFALO Spotlight
Waking Life

$4.95 US $6.95 CAN

04
0 74470 80114 6

SNADER TELESCRIPTION LIBRARY • STUDIO 54 LIBRARY • PATHÉ NEWS, INC. • THE BIG PICTURE SOUNDSTAGE • BEAT CLUB/MUSIKLADEN • DISCO MAGIC/DISCO 77 • UNIVERSAL NEWS • METROPOLITAN ENTERTAINMENT
FOX MOVIETONE NEWS OUTTAKES • LAST OF THE WILD • ED SULLIVAN SHOW • STEVE ALLEN SHOW • ALAN LOMAX COLLECTION

IT SPEAKS FOX MOVIETONE NEWS FOR ITSELF





Online Research!
Check out our extensive online database at www.historicfilms.com

A Century of Images
A Century of Sounds

Select from the greatest sources on the planet!
Over 35,000 hours of historic footage and musical performance clips.
Transferred, databased, copyright-cleared and instantly available!







AMERICANA • COMMERCIALS
NEWSREELS • VINTAGE TELEVISION
BEAUTY SHOTS • SLAPSTICK
HOLLYWOOD FEATURES
WILDLIFE • NATURE
COUNTRY & WESTERN
ROCK & ROLL • JAZZ & BLUES

HISTORIC FILMS

STOCK FOOTAGE LIBRARY

Call For Free Demo Reel • 1-800-249-1940 • 631-329-9200 • 631-329-9260 fax
www.historicfilms.com • info@historicfilms.com

CLASSIC COMEDY LIBRARY • THE RHYTHM & BLUES AWARDS SHOW • STORYVILLE JAZZ COLLECTION

Shoot Film...
or Shoot Tape-to-Film

DV/HD to 35mm Film Release, in one location

.. Turandot .. Rose's Dream .. My Generation .. Famous .. Series 7 .. Off The Lip .. Art of Amalia .. Samba .. Babylon 2000 .. American Saint .. Chelsea Walls .. Pinero

ARRI LASER Film Recording from all Standards: HD, 525, 625 - with proprietary software for frame conversion and up-rezzing

Team of dedicated specialists throughout the process; Editors, Colorists and Timers work in close collaboration with the Filmmakers

Non-Linear Off- and On-Line Editing Suites: Avids, Editbox, Symphony - and DaVinci Tape-To-Tape Color Correction

Digital Title Design Services

Full Sound Mixing and Encoding Services, including Pitch Correction Software for PAL projects

DuArt combines this integrated digital system with the full service film laboratory, providing high quality b/w and color, 16mm and 35mm film processing and printing, and all Intermediates and Release Printing

DuArt

FILM AND VIDEO

212 757 4580 or 800 52 duart

www.duart.com



Famous
Director: Griffin Dunne
Cinematographer: William Rexer II
Editor: Nancy Baker



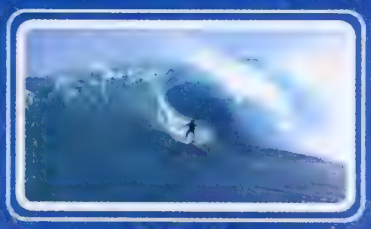
Series 7: The Contenders
Director: Daniel Minahan
Cinematographer: Randy Drummond
Editor: Malcolm Jamieson



Pie In The Sky: The Brigid Berlin Story
Director: Vincent Fremont & Shelly Dunn Fremont
Cinematographer: Victor Losic
Editor: Michael Levine



My Generation
Director: Barbara Kopple
Cinematographer: Tom Hurwitz
Editor: Tom Haneke



Off The Lip
Director: Robert Mickelson
Cinematographer: Joey Forsyte
Editor: Peregrine Beckman

the Independent
FILM & VIDEO MONTHLY

Publisher: Elizabeth Peters

Editor in Chief: Patricia Thomson
[editor@aivf.org]

Managing Editor: Paul Power, Richard Baimbridge
[independent@aivf.org]

Assistant Editor: Scott Castle
[festivals@aivf.org]

Interns: Jim Colvill, Dan Steinhart

Contributing Editors: Richard Baimbridge, Lissa Gibbs, Cara Mertes, Robert L. Seigel, Esq.

Design Director: Daniel Christmas
[startree@speedsite.com]

Advertising Director: Laura D. Davis
(212) 807-1400 x. 225; [displayads@aivf.org]

Advertising Rep: Bob Hebert
[bob@aivf.org]

National Distribution:
Ingram Periodicals (800) 627-6247

Printed in the USA by Cadmus Journal Services

POSTMASTER: Send address changes to:
The Independent Film & Video Monthly, 304 Hudson St., 6 fl., NY, NY 10013.

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly except February and September by the Foundation for Independent Video and Film (FIVF), a tax-exempt educational foundation dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues ($55/yr individual; $35/yr student; $100/yr nonprofit/school; $150/yr business/industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national trade association of individuals involved in independent film and video. Library subscriptions are $75/yr. Contact: AIVF, 304 Hudson St., 6 fl., NY, NY 10013, (212) 807-1400; fax: (212) 463-8519; independent@aivf.org; www.aivf.org Periodical Postage Paid at New York, NY, and at additional mailing offices.

NATIONAL ENDOWMENT FOR THE ARTS

Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.

Publication of any advertisement in *The Independent* does not constitute an endorsement. AIVF/FIVF are not responsible for any claims made in an ad. Letters to *The Independent* should be addressed to the editor. Letters may be edited for length. All contents are copyright of the Foundation for Independent Video and Film, Inc. Reprints require written permission and acknowledgement of the article's previous appearance in *The Independent*. *The Independent* is indexed in the *Alternative Press Index* and is a member of the Independent Press Association.

© Foundation for Independent Video & Film, Inc. 2001

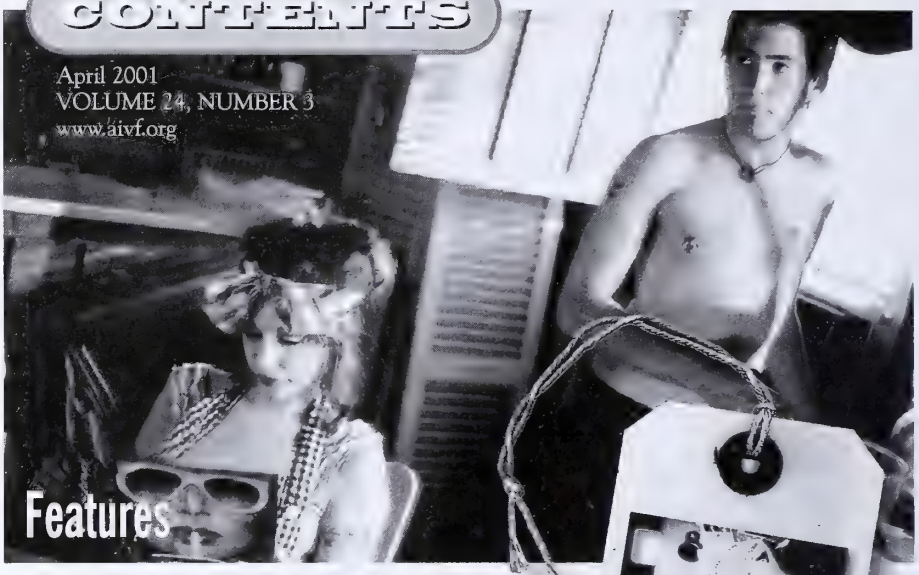
AIVF/FIVF staff: Elizabeth Peters, executive director; Alexander Spencer, administrative director; Michelle Coe, program director; James Israel & Moikgantsi Kgama-Gates, information services assistants; Greg Gilpatrick & Joshua Sanchez, web consultants; Anne Hubbell, development associate; Noriko Yoshinaga, intern; AIVF/FIVF legal counsel Robert I. Freedman, Esq Cowan, DeBaets, Abrahams & Sheppard

Visit *The Independent* online at: www.aivf.org

AIVF/FIVF Board of Directors: Angela Alston, Doug Block, Paul Espinosa (treasurer), Dee Dee Halleck, Vivian Kleiman, Lee Lew-Lee (secretary), Jim McKay (co-chair), Robb Moss (president), Elizabeth Peters (ex officio), James Schamus*, Valerie Soe (vice president), Ellen Spiro, Bart Weiss (co-chair), Debra Zimmerman*.
*FIVF Board of Directors only

CONTENTS

April 2001
VOLUME 24, NUMBER 3
www.aivf.org



Features

31 Micro-distributors up close
Taking a lead from small record labels and DIY filmmakers, a new breed of micro-distributor is on the rise. Here's a look at three.
BY BRIAN FRYE

34 Testing the Limits: HD24p
Brad Anderson's *Session 9* was shot using Sony's revolutionary High Definition 24p camera, the CineAlta. The director and his cinematographer, Uta Briesewitz, assess the experience.
BY PATRICIA THOMSON



Upfront

7 News

Landmark Theatres in Texas finds a place for a local son's shorts; reading the fine print for AFI's Sony DVCam Fest.

BY CYNTHIA HAND NEELY; SCOTT CASTLE

11 Wired Blue Yonder

Proprietary software finds its soulmate in Richard Linklater's animated *Waking Life*; three new media spaces open in New York City.

BY BRIAN POYSER; JOY DIETRICH

14 Festival Circuit

Open arms for digital video at IFFCON; a report from Sundance 2001: the vibe, the films, the online festival, and the Lab films.

BY MICHAEL FOX; RICHARD BAIMBRIDGE, KAREN VOSS & PATRICIA THOMSON

Departments

22 Field Reports: Buffalo, New York

Micro films and public access TV, plus a look at the numbers.

BY GHEN DENNIS, STEPHANIE GRAY, CARL MROZEK

38 Technology

A review of the CineAlta, Sony's High Definition 24p camera.

BY ROBERT M. GOODMAN

40 Books

Movie Wars, by Jonathan Rosenbaum; *The Biz*, by Schuyler M. Moore.

BY ROBERT NELSON; INNES GUMINSKY

FAQ & Info

42 Distributor FAQ

The Brothers Lipsky bring their considerable expertise in new media and traditional distribution to bear on their new venture, Lot 47 Films.

BY LISSA GIBBS

46 Funder FAQ

NewMarket Capital has a history of financing independent films, and this spring started distributing them as well, beginning with *Memento*.

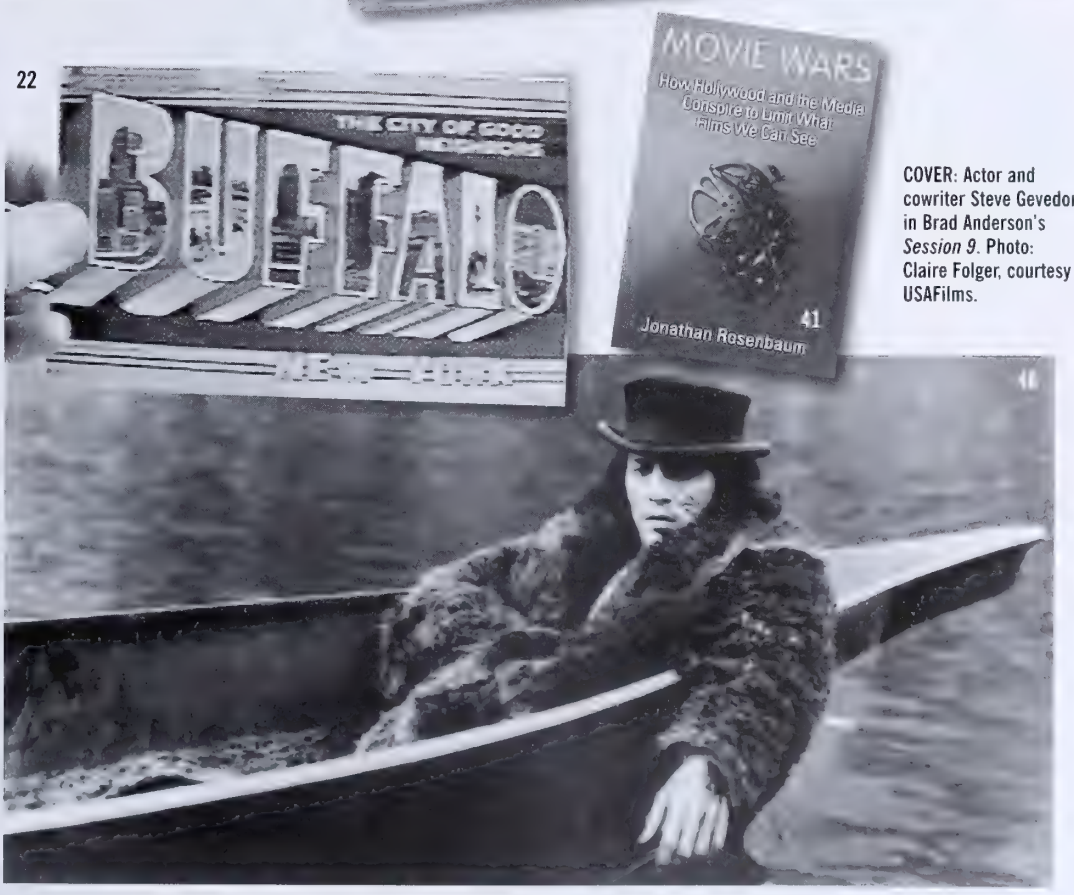
BY MICHELLE COE

48 Festivals
54 Notices
58 Classifieds

@AIVF

60 Events
63 Salons





COVER: Actor and cowriter Steve Gevedon in Brad Anderson's *Session 9*. Photo: Claire Folger, courtesy USAFilms.

JVC shoots. Filmmakers create.

Transcend the boundaries of film with JVC's new Cineline.

Imagine never being held back again. Imagine the power to push the creative possibilities higher. . .and the freedom from economic constraints that have kept your dream projects on the ground. With JVC's new digital CineLine D-9 and MiniDV PAL or NTSC products, these filmmaker fantasies are now reality.

Just ask Simon Capet, director of Vancouver International Film Festival winner "Evirati," who chose D-9.

"JVC's digital solutions give filmmakers tremendous new opportunities, both creatively and practically," says Capet, who cites several advantages to shooting his lush, historical piece exclusively on JVC's D-9. "We wanted to capture the natural lighting of the 18th Century. Some scenes were lit entirely by candles—that would have been very grainy on film." Economically, D-9 allowed Capet to excel as well. "Given my 20:1 shoot ratio, the cost of film stock would have been $40,000-$50,000. We spent $800 on tape. That allowed us to put more of the budget where it counts—into actors, music, wardrobe and other equipment."

For economy and portability, JVC introduces CineDV, the world's most powerful MiniDV camcorder. Featuring 2/3" native 16:9 CCDs—unprecedented in its class—this lightweight, portable camcorder delivers outstanding image quality and creative power. Its 14-bit technology, full-featured performance and FireWire compatibility all combine to let you unleash the true potential of the universal MiniDV format. A complete range of professional accessories—including lenses, matte boxes, tripods and more—enables maximum creativity in both Professional DV and D-9.

With JVC's new CineLine, the quality is there. The creative barriers are gone. And the lower cost just could be the difference that helps your dream project take flight.

JVC

CineLine

The power to take you further.

www.jvc.com/pro 1-800-JVC-5825

aivf the association of independent video and filmmakers

Support the organization that supports you.

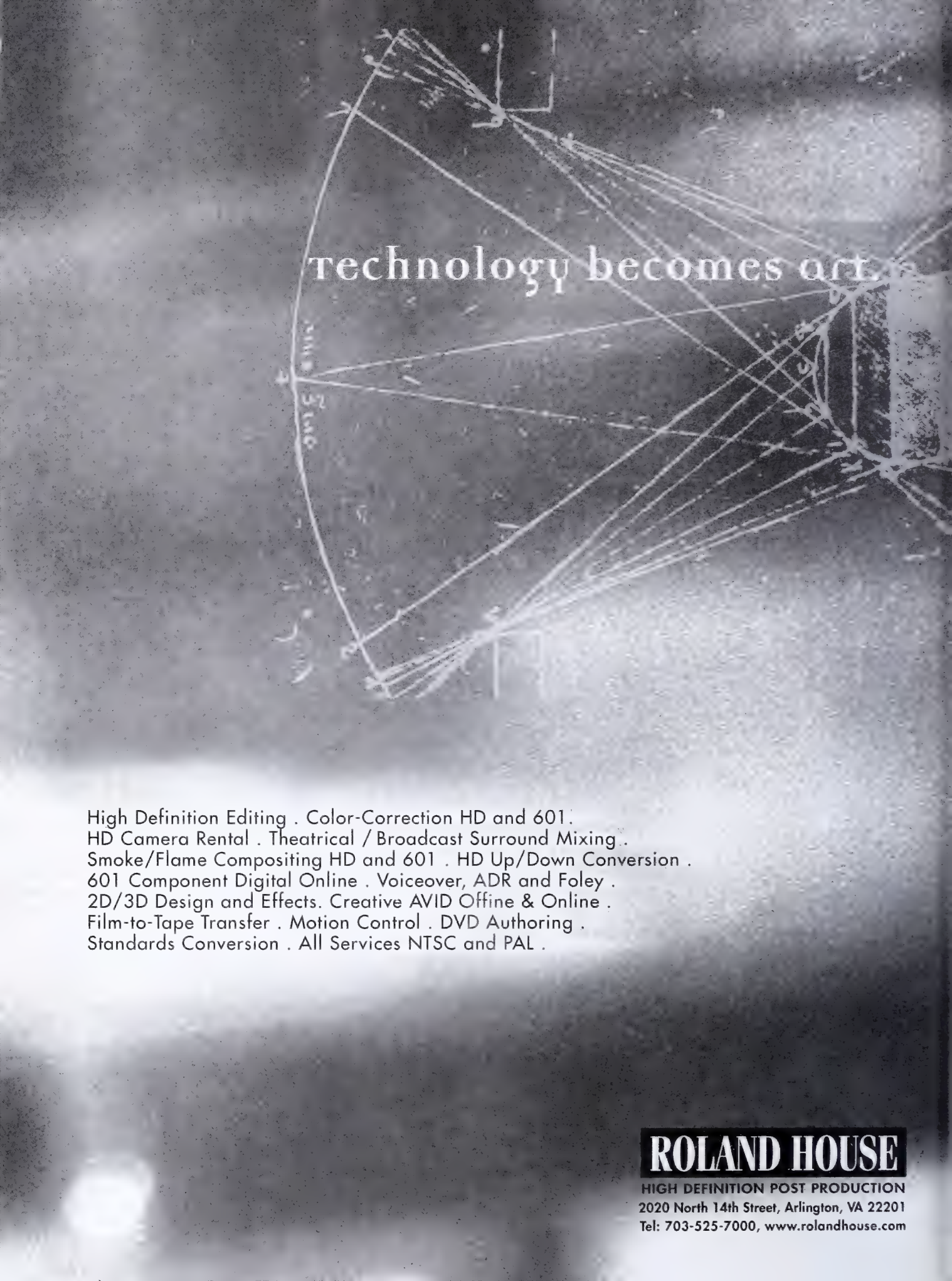
Since 1973, the **Association of Independent Video and Filmmakers** has worked tirelessly to support independent vision—and we're still going at it!

From **leading the movement** to establish the Independent Television Service (ITVS) to working with SAG to draft their limited exhibition agreement for indie producers, AIVF's achievements have preserved opportunities for producers working **outside the mainstream**. AIVF Programs and Regional Salons share valuable resources and create **community**. Our Festival, Exhibitor, and Distribution Guides are considered "bibles" to the field. And each issue of ***The Independent Film and Video Monthly*** magazine is bursting with unique reportage, indispensible information, and essential listings.

In this time of increasing corporatization of media, it's imperative that independents **stand together** to **preserve our autonomy**. For just $55/yr. add your voice to ours, and take advantage of AIVF member benefits including scores of national trade discounts and access to group insurance plans.

visit us at **www.aivf.org**
or call 212 / 807-1400





High Definition Editing . Color-Correction HD and 601.
HD Camera Rental . Theatrical / Broadcast Surround Mixing .
Smoke/Flame Compositing HD and 601 . HD Up/Down Conversion .
601 Component Digital Online . Voiceover, ADR and Foley .
2D/3D Design and Effects. Creative AVID Offine & Online .
Film-to-Tape Transfer . Motion Control . DVD Authoring .
Standards Conversion . All Services NTSC and PAL .

ROLAND HOUSE

HIGH DEFINITION POST PRODUCTION
2020 North 14th Street, Arlington, VA 22201
Tel: 703-525-7000, www.rolandhouse.com

A Landmark Event

Houston Filmmaker's Mini-Docs Play in Texas Landmark Theatres

BY CYNTHIA HAND NEELY

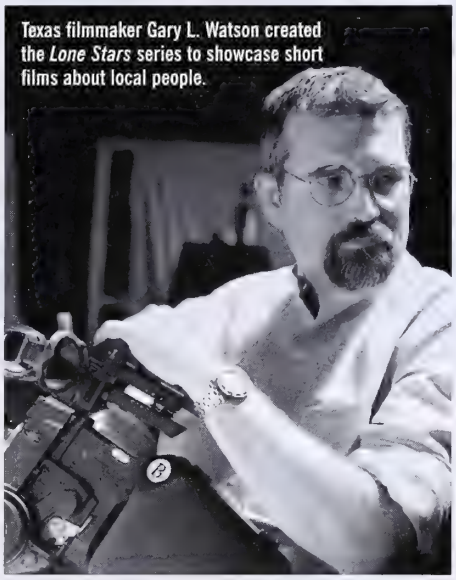
AS ANYBODY IN TEXAS WILL GLADLY TELL you, the Lone Star State is big. Real big. One Houston filmmaker, however, is making his mark by producing small.

Cinematographer Gary L. Watson is using local filmmaking and local storytelling to get past the seemingly insurmountable obstacles that have kept the work of short filmmakers out of commercial theaters for years. In collaboration with Landmark Theatres, an independent/foreign film chain with theaters across the country, Watson is running *Lone Stars*, a series of 1-2 minute films at Houston and Austin Landmark venues.

The idea of showcasing local people in short films and using a movie theater to reach out to the community has been percolating in Watson's head for about 25 years. Watson began his career as a TV news cameraman and has been occupied with producing countless commercials, documentaries, and corporate programs, as well as running his own company, Roadster Productions, Inc., in Houston. A couple of years ago, that idea started to become a reality.

The concept for *Lone Stars* is to make films that "celebrate the diversity and creativity" of real hometown people like "artists, performers, social activists, and people with out-of-the-ordinary vocations." His compact portraits focus on "people who are rarely seen, but enhance our community, lead fascinating and sometimes curious lives, and add flavor and color to the city."

In 1999, not quite ready to pursue his original dream of moving to a small Texas town and renovating an old theater, Watson began a doubtful search for a neighborhood venue willing to support his idea. When he met Sarah Gish, then manager of Landmark's Houston theaters, he found a kindred spirit and a sympathetic ear for his cause. If Watson would shoot some short films about interesting local personalities, Gish, who was already familiar with his work, pledged to support him all the way.



Texas filmmaker Gary L. Watson created the *Lone Stars* series to showcase short films about local people.

COURTESY LONE STARS

Gish eventually sold Landmark on Watson's idea, and *Lone Stars* had its first exhibition venue. According to Gish (who has since left Landmark to open Gish Creative, a marketing company in Houston), it was a matter of perfect timing. "We knew we wanted to interact with the [local film] community, but didn't know exactly where to start," she recalls. "Landmark is very supportive of filmmakers, but unfortunately it doesn't have expendable income. Still, there are other things we can offer." Like screen time. Landmark Houston has two theaters, with six screens; Austin's Dobie Theatre has four screens.

For his pilot project, Watson spotlighted Rebecca Bass, a high school art teacher who, for nine years, has taught a class on building art cars. She handpicks students who "need a boost, who may not be involved [in sports or other school activities] and would benefit from inclusion in a group project." In last year's Houston Art Car Competition, their entry won first prize and is now destined for a British Art Car Museum. The cars are indeed a sight to behold, and remarkably, in less than two minutes, Watson captured the story and the emotion the students experience through the program.

Art Cars ran the entire month of July in Houston. Austin's first showing was in January 2001. Audience response cards were overwhelmingly positive. Over 93% liked the idea of having short films added to the film program and 94.3% wanted specifically to see more *Lone Stars*. Two more in the series have been shown recently in Houston and will also be shown in Austin.

Watson self-funded his pilot (each film is budgeted at about $13,000), but a $5,000 grant from the Texas Filmmakers Production Fund was an enormous boost. Southwest Alternate Media Project (SWAMP), a media arts organization in Houston led by Mary Lampe, provided a nonprofit umbrella for *Lone Stars* through its Sponsored Projects/Administered Grants program.

Watson feels other venues for the *Lone Stars* series are possible—perhaps as a local PBS broadcast, or as part of an online movie site. The subject of each film can make it viable in different venues. The *Art Cars* film, for example, aired on the Houston Independent School District cable channel.

Watson's initial goal is to make this a successful series in Texas, "But once I've proven it here, I think it will have value in other markets," he says, "and I hope to be able to work with filmmakers in other cities." The theory behind the *Lone Stars* concept is not to have one documentary shown all over the country, but to have documentaries tailor-made for their own specific communities. "Some advice that was given to me a few years ago, when looking for opportunities to get films made, was to look in my own backyard, and that's what I did. I looked in my own backyard for subject matter, funding, and exhibition."

For now, raising money to produce more micro-docs is Watson's number one priority, but he's confident he'll be successful. "I've proven that this is a viable, popular project," he says. "And I'm excited about being able to do it and to have Landmark's participation."

Cynthia Hand Neely [CynNeely@aol.com] is a Houston-based freelance writer/producer and screenwriter. She is president of Women in Film and Television Houston.



We love a parade.

The best spot to view parades? VideoSource, of course. In fact, now that we represent the footage library of Associated Press Television News, there's even more to cheer about. From international coverage to stateside news, we have it all lined up. Just give us your marching orders.



abcNEWS VideoSource



Look no further.

125 West End Avenue at 66th Street New York, NY 10023
800.789.1250 • 212.456.5421 • fax: 212.456.5428
www.abcnewsvsource.com

The field's best resources for Self Distribution:



Published to order, ensuring the most current information available!

The AIVF Film and Video Self-Distribution Toolkit
Ioannis Mookas, ed.; $30 / $20 members

The AIVF Film and Video Exhibitors Guide
Kathryn Bowser, ed.; $35 / $25 members

...or order **both Toolkit titles** for $55 / $40 members

Other essential resources for independents:



The AIVF Guide to International Film & Video Festivals
Kathryn Bowser, ed.; © 1996 + update supplement; $17

The AIVF Guide to Film & Video Distributors
Kathryn Bowser, ed.; © 1996; $12

The Next Step: Distributing Independent Films and Videos
Morrie Warshawski, ed.; © 1995; $24.95

...or order **all three paperback titles** for $40 / $30 members

QUAN. TITLE COST

_____

_____

_____

_____

SUBTOTAL $_____

Postage/handling: U.S. (surface mail): $6 ea Toolkit / $6 first book / $1 ea addl. $_____
Foreign: provide FedEx account # or contact us for rate

TOTAL $_____

Name _____

Organization _____

Address _____
(**NOTE:** STREET ADDRESS REQUIRED; BOOKS CANNOT BE DELIVERED TO POST OFFICE BOXES)

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ Email _____

☐ Check enclosed Please bill my ☐ Visa ☐ Mastercard ☐ American Express

Acct # _____ Exp. date: / /

Charge by phone: (212) 807-1400 x 303; fax: (212) 463-8519, or via www.aivf.org, or make checks payable to FIVF, 304 Hudson Street, 6th floor, New York, NY 10013

Include shipping address and contact information. Please allow 2–4 weeks for delivery. If you live in Manhattan, you may prefer to come by our Filmmaker Resource Library within our office (open 11-6 T, TH, F; 11-9 W) for instant gratification!

Ask your local newsstand, library or school to carry *The Independent!*
Retailers: contact national distributor Ingram Periodicals (800) 627-6247
Institutions: use your EBSCO, Faxon, Blackwells, or other subscription services

The Independent Film and Video Monthly **ISSN: 0731-0589** © Foundation for Independent Video and Film



The mission of the Association of Independent Video and Filmmakers (AIVF) is to increase the creative and professional opportunities for independent video- and filmmakers and to ensure and enhance the growth of independent media by providing services, advocacy, and information. In these ways, AIVF promotes diversity and democracy in the communication and expression of ideas and images.

AIVF Founding Principles:

1 The Association is an organization of and for independent video- and filmmakers.

2 The Association encourages excellence, commitment and independence; it stands for the principle that video an filmmaking is more than just a job, that it goes beyond economics to involve the expression of broad human values.

3 The Association works, through the combined efforts of the membership, to provide practical, informational, and moral support for independent video- and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video- and filmmaking.

4 The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5 The Association champions independent video and film as valuable, vital expressions of our culture, and is determined to open, by mutual action, pathways toward exhibition of this work to the community at large.

THE NOT SO FINE PRINT

Entering the AFI Sony DVCam Fest

BY SCOTT CASTLE



"The undersigned agrees that if the tape hereby submitted is selcted for television exhibition, regardless of whether or not said tape is selected to win a prize award, Sony and AFI retains nonexclusive rights in perpetuity for all markets (including but not limited to internet rights)"

—Excerpt from AFI DVCAM Fest entry form

AS OBVIOUS ADVICE goes, "Read something carefully before you sign it" is up there with "Look both ways before crossing the street." While one can attest to the inherent wisdom in such statements, they're often ignored. But like an SUV reversing down a one-way street, a seemingly innocuous line in a lengthy contract can hit you with unexpected consequences.

Recently the American Film Institute in conjunction with Sony launched the AFI Sony DVCam Fest, a contest in which the grand prize winner receives $50,000 in Sony professional equipment and has their film shown at the AFI festival and at NAB, along with four other category winners. But a closer look at the "Rights and Clearances" section of the entry form reveals that you might be giving up more than you bargained for. The form states that "regardless of whether or not said tape is selected to win a prize award, Sony and AFI retain nonexclusive rights in perpetuity for all markets."

This could be potentially devastating for any film- or videomaker who had plans to sell their work at a later date. After he saw the entry form, filmmaker Steve Katz expressed concern over unintentionally giving up the rights to one's film. "I imagine that any distributor that might be interested in [our] film would be very nervous that a rival entertainment company like Sony can exploit this anyplace," explains Katz. "Whether or not their intention is something more benign and to your benefit—like just using it to market the piece—they didn't say that. It doesn't say marketing." When contacted by *The Independent*, both Sony and AFI declined to comment.

"I'm sure [marketing] is what they mean," offers Michael Tuckman, Director of Acquisitions at the New York-based distributor The Cinema Guild, "but unless it's spelled out, you don't want to take the chance." He explains that a better-worded agreement would contain stipulations limiting the time frame and the usage of the film to clips. An option to renew the contract at a later date could also be included.

"They are taking a potentially very important right away from you," explains Jon Gerrans of Strand Distributing. "If you are lucky enough to find a distributor for your film, they are probably going to demand exclusivity, a requirement that can no longer be met." When acquiring a film, Gerrans asks filmmakers to sign an agreement saying the rights are exclusive. This is to protect Strand from potential lawsuits from licensees (e.g., a broadcaster) if it's discovered that the film was already exhibited. If such a suit occurs, "I would then turn around and sue the producer or director or whomever I got the rights from," Gerrans says.

In order to avoid unwittingly squandering the rights to a project, make certain you read *everything* before you sign it. This particular contest exemplifies a contract that takes more than one might expect. Legal terms can often confuse the uninitiated—for instance, those who may not realize that perpetuity means forever. Reading your contract carefully, or enlisting the aid of a lawyer if you don't understand something, is essential.

"Once you sign that contract, that's it," reminds Katz. "They have a legal right to use that film forever and ever. There's no term limits. A contract is a contract."

Scott Castle is assistant editor of The Independent.

We are a facility specializing in picture and audio post for projects finished on film. We offer full audio services; sound design, foley, ADR and mixing. Film editing at 24 or 30 fps on high end digital non linear systems and full technical support at every stage of your project. Please contact us for more information.

ONE KILOHERTZ TM

One Kilohertz Inc. 580 Broadway, no. 712 New York, NY 10012 Tel (212) 625 0853 Fax (212) 625 0854

FILM MAKING

WRITE • DIRECT • SHOOT • EDIT










YOUR OWN SHORT FILMS IN OUR **HANDS-ON** INTENSIVE 1 YEAR, 4, 6, OR 8 WEEK TOTAL IMMERSION WORKSHOPS FOR INDIVIDUALS WITH LITTLE OR NO PRIOR FILM MAKING EXPERIENCE. WORK WITH 16MM ARRIFLEX CAMERAS IN SMALL CLASSES DESIGNED AND TAUGHT BY AWARD-WINNING INSTRUCTORS. WORKSHOPS START THE FIRST MONDAY OF EACH MONTH TUITION STARTS AT $4,000. *"CARPE DIEM"*

www.nyfa.com

Workshops start the first Monday of each month•

NEW YORK FILM ACADEMY - NEW YORK CITY•

UNIVERSAL STUDIOS - LOS ANGELES, CALIFORNIA•

DISNEY-MGM STUDIOS - FLORIDA•

PRINCETON UNIVERSITY - PRINCETON, NJ*

HARVARD FACULTY CLUB - CAMBRIDGE, MASS.*

PARIS, FRANCE - FRENCH NATIONAL FILM SCHOOL*

CAMBRIDGE UNIVERSITY - CAMBRIDGE, ENGLAND*

KING'S COLLEGE - LONDON, ENGLAND*

*SUMMER ONLY

All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal Studios or Disney-MGM studios

NEW YORK FILM ACADEMY

100 East 17th Street, NYC 10003 • tel: 212-674-4300 • fax: 212-477-1414 • web: www.nyfa.com • email: film@nyfa.com

The Revolution Will Be Animated

Is *Waking Life* a Wake-Up Call for Indie Animators?

BY BRYAN POYSER

AFTER ITS WELL-RECEIVED PREMIERE AT Sundance, the question on a lot of people's minds these days is: Have Austinites Richard Linklater, Tommy Pallotta, and Bob Sabiston touched off a revolution in independent animation with their new film *Waking Life*?





Stills from the Rotoshopped *Waking Life*, Richard Linklater's independent animated feature, which debuted at Sundance.

The answer is yes and no. Yes, because it's the first independently produced, fully computer-animated feature film in America, and there will inevitably be a second, a third, and so on. And no, because this is the kind of film that can only be made once. All attempts to imitate it will likely fail, either by shying away from its collaborative aesthetic or its idea-driven narrative. That said, while we wait for the imitation, we can look at the potential *Waking Life* has for inspiration.

Linklater is once again, as he was ten years ago, ahead of the curve of independent filmmaking. *Slacker* touched off a wave of idiosyncratic regional filmmaking, sending hundreds of young people into the streets to make films about themselves and the places they lived. *Waking Life* may have the same effect, only sending those kids to their desktops instead of the streets, inspiring them to pour their thoughts into animation rather than live action. If anyone needed more proof that the tools of the digital age allow individual artists to compete with commercial Hollywood, this film is it. *Waking Life*'s extremely low-budget beginnings (shot on DV with a minimal crew and mostly nonactors) have been covered over with layers of sophisticated artistry. The film looks handmade, not cheap, taking 2-D animation places that 3-D is too clunky to go.

Sabiston's homemade software program, nicknamed "Rotoshop" because it's based on the old concept of rotoscoping, works by loading DV footage onto computers (Macintosh G4s in this case), then tracing over the footage using Wacom pads and pressure-sensitive pens. An interpolation function allows the computer to carry the animation over several frames, following the natural motion of the footage and freeing the animator from having to draw each frame separately. There is also a layering function that gives the animation more of a 3D look at times.

Sabiston's software was utilitarian from the get-go. He originally designed it to complete a project for an MTV contest. "I really was just planning on buying a piece of software that would let you scan footage onto the computer and let you trace on top of it . . . The deadline [for the contest] was coming up fast, and I couldn't find the software to do what I wanted, and so I decided [designing] it would be a fun computer project to do," says Sabiston, a graduate of the M.I.T. Media Lab. Once work began on the far more sophisticated *Waking Life*, Sabiston still kept the user interface as simple as possible, intending the program to be easily used by people who are first and foremost artists, not computer animators.

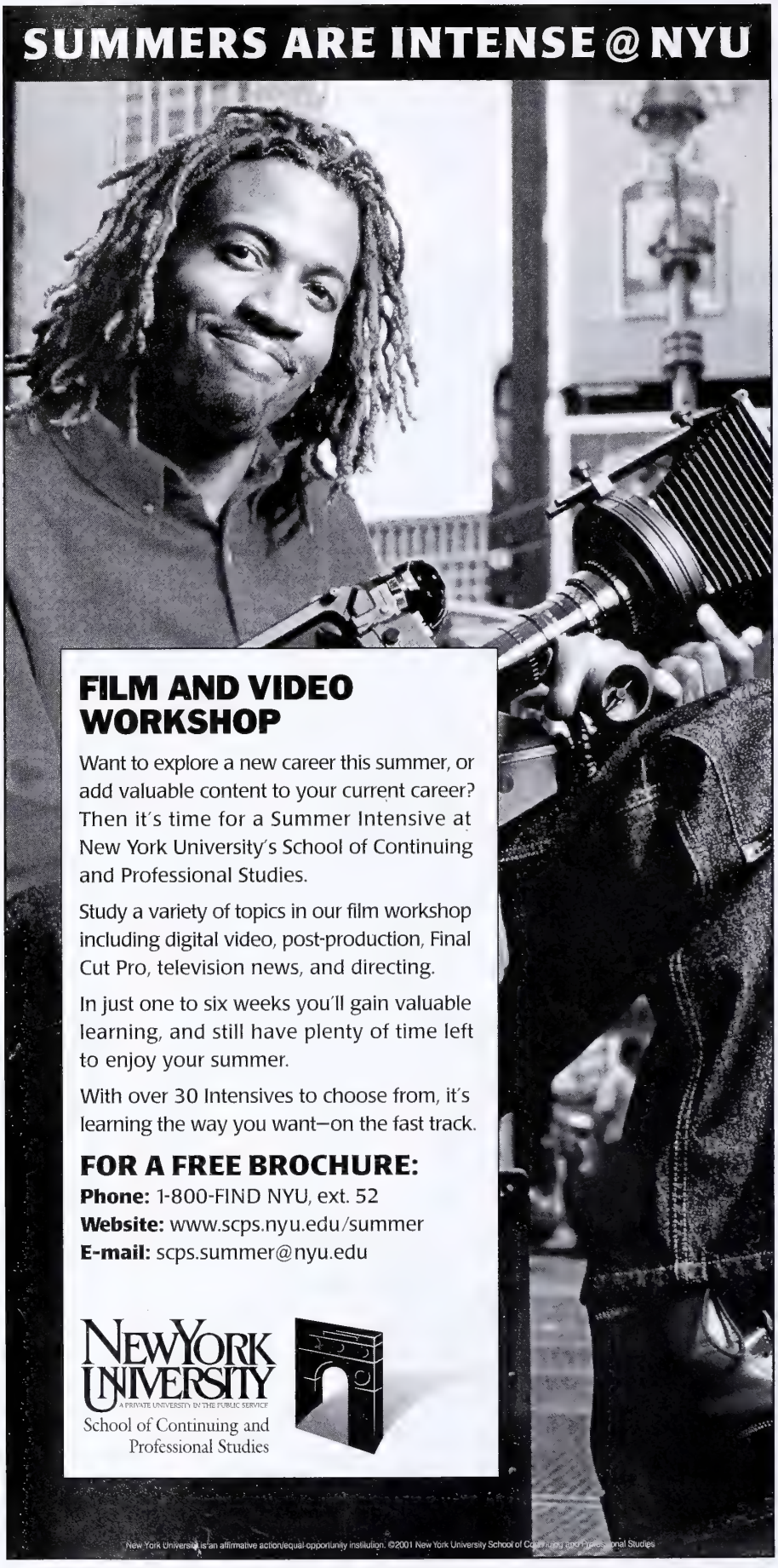
Linklater, Sabiston, and Pallotta were interested in finding people who could apply principles of painting and illustration to a time-based medium like film, rather than recruiting computer whizzes. "There's almost a competition among companies like Pixar and Dreamworks to create the most photo-realistic computer animation possible," says Pallotta. "They're obsessed with making hair, or blades of grass look perfectly real, but in the end it ends up being more artificial because the real world is not about perfect pixelation—it's about flaws. We're very much on the opposite extreme. We're looking for individuality and expressionism. If a bus goes by while we're filming, that's great. We want background noise in our animation."

Keep in mind, however, that this wasn't a low-budget film that came out of nowhere. Linklater is an established indie icon and Sabiston and Pallotta, an Austin-based live-action filmmaker, have had their fair share of success on the festival circuit with shorts like *Snack and Drink* and *Roadhead*. *Waking Life* features cameos by Julie Delpy, Ethan Hawke, Steven Soderbergh, and Linklater himself, while companies like IFC Productions and Thousand Words were behind it from the beginning, so it wasn't exactly a built-in-the-basement affair.

But take a look at the tools: prosumer-level cameras and computers that are easily within the reach of an independent filmmaker; thousands of hours rather than millions of dollars created the film's production value. The 31 animators who worked for nearly a year on the project were paid very little but kept coming back because of their love of the project and the freedom they were given to shape the film. With advances in animation software sure to come, making it cheaper and more accessible to the masses, there is sure to be somewhat of a democratizing effect—perhaps not unlike the DV camera and desktop editing revolution.

"I hope we see more independent computer animation films coming out in the next few years," says Linklater. "But at this stage, it isn't an easy or cheap thing to do. Even though *Waking Life* cost significantly less than something like *Toy Story*, it would still be hard for an individual to make. Bob was years ahead of everyone else because he's been working on this

COURTESY FILMMAKERS



[project] for so long and improving the technology as he goes."

So what is it specifically about Sabiston's software that shows so much potential? Since the film was already shot and edited before any animation began, the software could be considered just another postproduction tool, like timing or opticals or AfterEffects. But it's a tool that completely re-defined the film, taking it out of its humble DV beginnings and bringing it into a world of imagination. Computer-aided rotoscoping is even showing up briefly in other independent films, like Fisher Stevens' new romantic comedy *Just a Kiss* and Esther Bell's underground festival favorite *Godass*. It's not a hard effect to create, and the concept of drawing over previously photographed images is almost as old as filmmaking itself.

Sabiston is considering plans to release the software commercially, possibly posting it on a website to be downloaded for a fee. Meanwhile, everyone from film students to advertising agencies and production companies are excited by *Waking Life*. Which brings us back to that problem of imitation. The most egregious example to date is the Earthlink TV ads that many mistakenly attributed to Sabiston & Co. The producer of those commercials had initially offered the Earthlink job to Sabiston and Pallotta, who declined, since they were concentrating on finishing the film, but a series of ads was produced anyway. Sabiston considered suing the production company, but lawyers told him he had a weak case since it was a style that was copied, and not the actual software that had been stolen.

Waking Life's standing-ovation premiere at Sundance put everyone in a better mood, however. And one could say that the animation revolution the film promises is already happening, as a few of the animators have already started working on their own animated shorts, inspired by the success of *Waking Life*. They'll have to find another place to work on their projects, though, since the G4s were sold to raise enough money to bring all the animators to Sundance.

Bryan Poyser co-founded the Cinematexas Short Film Festival and works as conference coordinator for SXSW. His newest short, Pleasureland, *screened at the New York Underground and Ann*

Eye Spy a New Museum

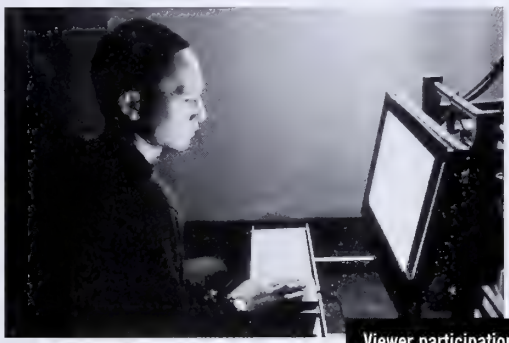
New Media Sees a Housing Boom in New York City

BY JOY DIETRICH

NEW MEDIA ART RECEIVED A BOOST OF recognition when the Whitney Museum included it for the first time in its Biennial last year. Yet, most American museums have still been slow in committing curatorial resources to electronic and digital arts (the notable exception being Ohio's Beecher Center, which opened in January 2000) compared to their counterparts in Europe and Japan. But if New York City is any indication, American new media may finally be on the road to gaining both the respect and financing it already commands overseas. In the past, new media has managed to get exposure primarily through video/film festivals and "alternative" spaces like New York's Thundergulch, but as of this year, New York will boast the creation of three new media arts museums, where there was essentially nothing of the kind before.

By far the most ambitious project is a 90,000 square foot museum from **Eyebeam Atelier** [www.eyebeam.org], a SoHo-based new media arts organization. The future museum will be located on West 21st Street in the Chelsea area of Manhattan—the hotbed of New York's gallery scene—and is scheduled to open in 2004/2005. Meanwhile, a temporary exhibition space of 8,000 square feet, carved out of former truck bays, opened as a preview space in February. In addition to the traditional repertoire of exhibition spaces, gift shop, restaurant, and archives, the future museum will house a sizeable theater, conceived with the help of composer Philip Glass, as well as production studios, according to Angela Molenaar, Eyebeam's director of special projects.

Independent filmmakers should take special note, because the production studios will consist of a moving images division, sound studios, and other departments relevant to the production of new media. Filmmakers seeking low-cost means to add special effects or animation, for example, can submit a proposal to Eyebeam, and, if approved, Eyebeam would then take on the project at a cost far below that of standard commercial postproduction facilities. Coming up with the financing for the $40 million museum will be no small challenge, however, at a time when the economy, and particularly the tech industry, are showing signs of slowing down. Undaunted, Molenaar says, "There will be no real fund-raising events or capital raising held, as we will probably float a bond with the city of New York."



Viewer participation at the Media Z Lounge at the New Museum of Contemporary Art.

COURTESY NEW MUSEUM

As for government funding, Eyebeam can be sure there will be very little. The general lack of public funding in the U.S. for the arts has been a sore point for many, but it is especially so in the field of new media. "It's definitely easier to get government funding for new media projects in Europe [than in America]," says Anne Ellegood, assistant curator of the New Museum of Contemporary Art's **Media Z Lounge** [www.newmuseum.org/medialounge]. Germany's ZKM, Canada's Banff Centre for the Arts, and Japan's InterCommunication Center are well-supported, and have been around for years, whereas "in the U.S. we're forced to rely on private donors or corporate sponsorships," Ellegood says.

Media Z Lounge did just that. The first of the three new media centers to open its doors last November in SoHo, small but promising Media Z has corporate muscle behind it, coming from Zenith Electronics Company (hence the "Z" in Media Z). Though the basement space is sleekly designed by the celebrated architectural firm Lot/ek, known for its innovative use of industrial objects, at times the space feels somewhat like a promotion for Zenith products. At least the products are being put to good use, however, by showcasing the latest digital art, experimental video and sound works, and importantly, the center is free to the public. Large, bright-orange buoys are used as seats to view experimental video on Zenith's high-definition and flat-screen TV monitors. Steel-colored egg-carton foam lines the ceiling to absorb noise from sound works, such as Candice Breitz's *Babel Series*, the center's debut exhibition. Web-based projects curated by the center in conjunction with new media organizations such as Rhizome.org, Harvestworks and the Moving Image Gallery can also be viewed from five computer stations.

The New York Center for Media Arts [www.nycmediaarts.org] is the third newcomer, making its debut this May. The center is in an old printing factory, nicknamed the Phun (as in "Fun") Factory, near the P.S. 1 Museum in Queens. Backed by Korean private investors and curated by Yong Woo Lee, NYCMA hopes to attract a more international crowd. Besides housing the archives of Nam June Paik, the father of video art, the museum will also offer global education programs in new media, coordinating with universities from Seoul to Shanghai.

NYCMA's inaugural exhibition will be centered on the theme "Electronic Maple"(a title that juxtaposes the inanimate with the animate). Invited artists, including Nam June Paik, Japan's Masaki Fujihata, and Diana Thater from the U.S., will explore a discourse of nature in the language of the digital. And you can be sure that it will double as a house-warming party for an art form that has been out in the cold far too long.

Joy Dietrich is a New York-based journalist and filmmaker. Her first short film, Surplus, *was shown at Raindance Film Festival in London and Los Angeles Short Film Festival, among others.*

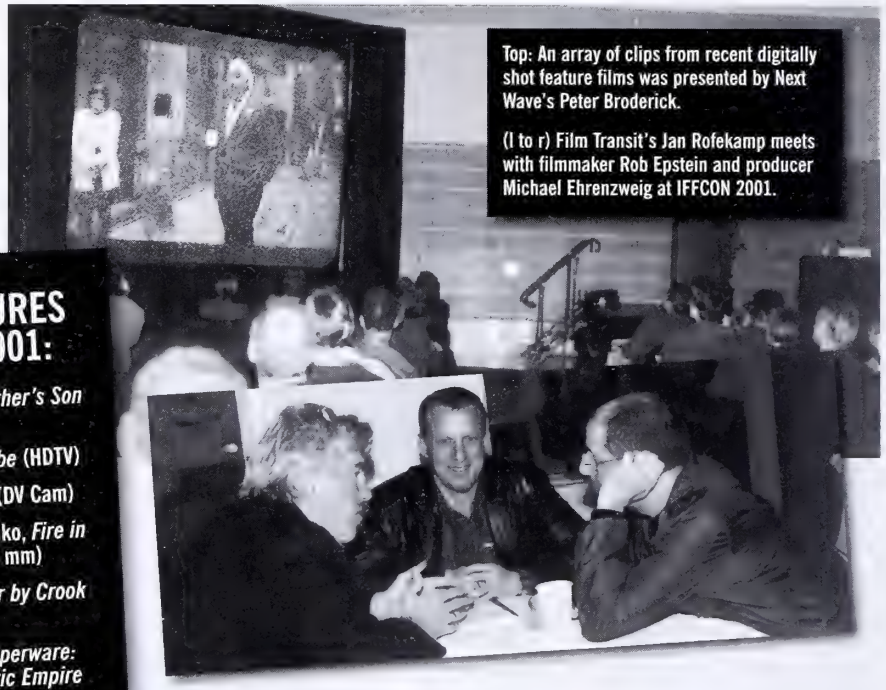
Embraceable You

Digital Video Finds Open Arms at IFFCON

BY MICHAEL FOX

IF THE SUNDANCE FILM FESTIVAL IS A barometer of the current state of independent filmmaking, the annual International Film Financing Conference (IFFCON), held the previous weekend in San Francisco, offers a glimpse into the future. A mecca for projects at every stage from concept to postproduction, IFFCON matches 60 independent U.S. producers with representatives from theatrical distributors, cable networks, and European television broadcasters. Many of these films will be completed in the next 12 to 24 months, amidst a period of extraordinary technological flux. Naturally, the rapid rise of digital video was a favorite discussion topic this year, and one theme emerged from the conjecture and uncertainty: Funders and programmers are now embracing the technology that filmmakers have been pushing the last few years.

"In the independent world, we're going to be mostly digital within a few years," declared Studionext president and CEO Ira Deutchman (Wayne Wang's *Center of the World*) in the keynote discussion. "Ten years from now, everything will be digital." Agreeing in part, producer Mary Jane Skalski (Frank Whaley's *The Jimmy Show*) responded, "There's no reason for documentaries to shoot on film anymore."



Top: An array of clips from recent digitally shot feature films was presented by Next Wave's Peter Broderick.

(l to r) Film Transit's Jan Rofekamp meets with filmmaker Rob Epstein and producer Michael Ehrenzweig at IFFCON 2001.

DIGITAL FEATURES AT IFFCON 2001:

- Kelly Anderson, *Every Mother's Son* (DVC Pro)
- Katie Cadigan, *Looney Tube* (HDTV)
- Liz Garbus, *Waxter Girls* (DV Cam)
- Jeannette Paulson Hereniko, *Fire in the Womb* (mini DV to 35 mm)
- Silas Howard, *By Hook or by Crook* (mini DV)
- Laurie Kahn-Leavitt, *Tupperware: Earl and Brownies Plastic Empire* (Beta SP or DigiBeta)
- Nancy Kelly, *Art to the Rescue?* (mini DV)
- Grace Lee, *The Grace Lee Project* (mini DV)
- Jennifer Maytorena Taylor, *My Comrade Yankee* (mini DV)
- Jack Mcdonald, *The Glidermen of Neptune* (Beta SP)
- K. Louise Middleton, *Glass* (16:9 DV Widescreen)
- Jesse Moss, *Speedo* (mini DV)
- Julia Reichert, *A Lion in the House* (mini DV)
- Barbara Rick, *In Good Conscience: Sister Jeannine Gramick's Journey of Faith* (mini DV)
- Yvonne Russo, *True Whispers* (Beta SP)
- Dan Satorius, *Le Jeu De Marseilles . . . the Tarot Card of Varian Fry* (mini DV)
- Scott Saunders, *The Technical Writer* (DV format TBD)
- Yue-Qing Yang, *Footbinding: The Three Inch Golden Lotus* (mini DV)
- Sabrina Zanella-Foresi, *Eve of the Future* (16 mm & mini DV)

In interviews throughout the weekend, other industry representatives tended to concur with Skalski. Lisa Heller, HBO's director of documentary and family programming, reported, "I haven't been in a situation where a small format would prevent us from doing what we normally do. And I can think of so many cases where small-format has allowed a filmmaker to capture a story with a level of intimacy and access that would've been otherwise impossible. But in the end, it's about story, drama, pathos, and strong characters."

Mark Fichlander, Court TV's senior director of development and international co-production, described how things have changed since his years at National Geographic, "If it wasn't on film, we weren't interested. Now anything goes. Especially with the crime and justice genre, there's a multitude of sources," he said, noting broadcasters' willingness to air even low-resolution footage shot by surveillance and traffic-light cameras. "People make allowances for a wide range of visual quality. But there's an annoyance factor to bad audio," he cautioned.

"In the U.K., we're slightly behind in this area," conceded Gayle Gilman, Channel 4's director of co-productions and programming. "Most of our docs are shot on DigiBeta." Citing the rapid adoption of nonlinear editing, Gilman sees a similar path for digital production—and just in time. "Ad dollars are spread among more networks, so there's less money, so budgets are being driven down," she said.

While documentary makers have always been the first to adopt innovations such as lightweight cameras and videotape, feature filmmakers have wasted no time in joining the recent stampede to cost-effective digital video. But aesthetic considerations, not budget, should be the

PHOTOS: SUSAN LOUIE, COURTESY IFFCON

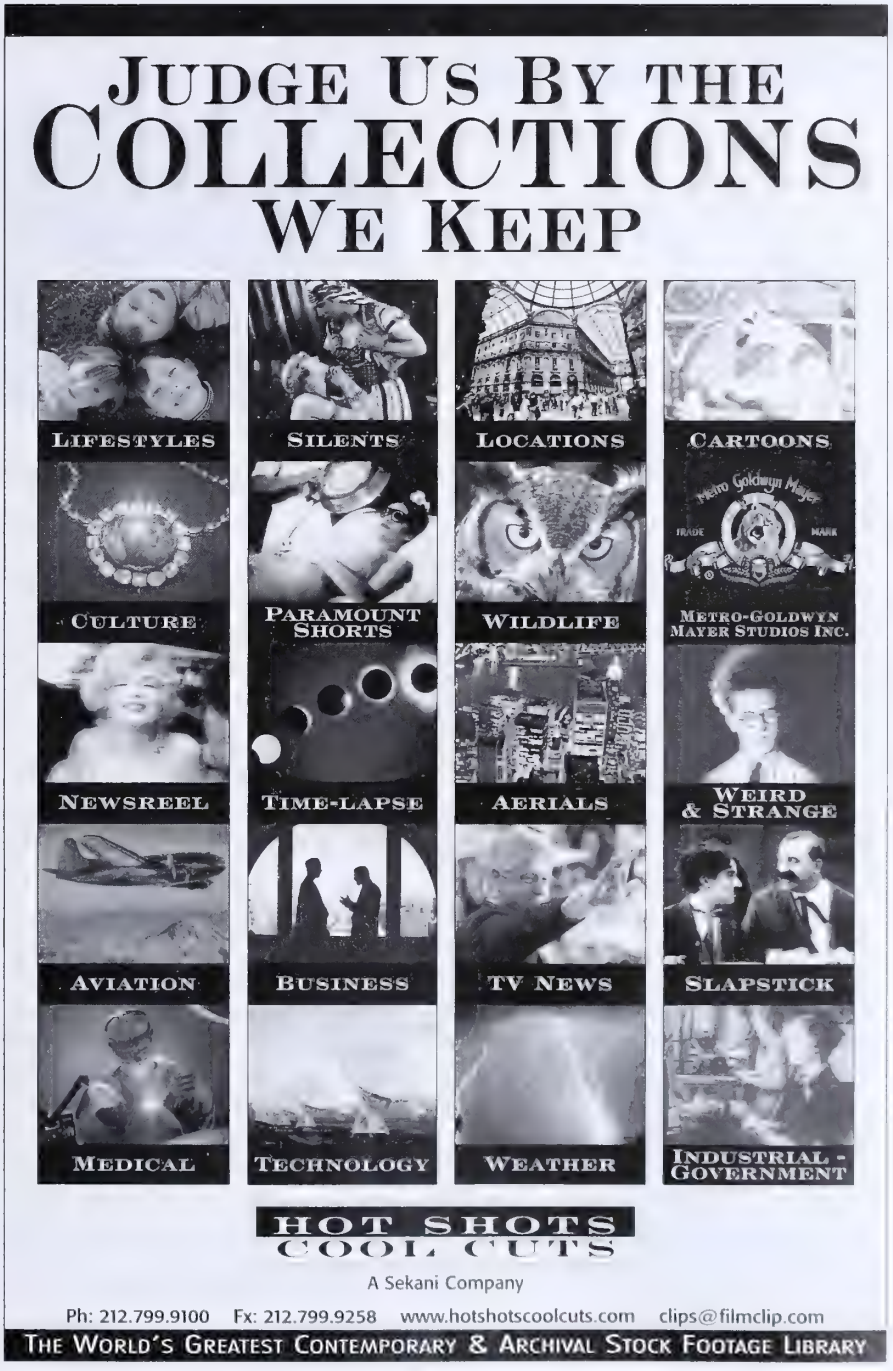
determining factors in ascertaining which shooting format to choose, Deutchman said. "Every project has to be sized up from a creative standpoint." Rebecca Wyndham, senior VP of production of Film Four's American division, was even more strident. "I haven't yet been pitched a project that the filmmaker is insisting on doing in digital video, nor have I imposed DV on someone to conform to a certain budget. I won't support the blanket idea that one can shoot any project [in DV] in order to bring the budget down and get it made, because not all content lends itself to that medium."

Peter Broderick of Next Wave Films simultaneously illustrated the range of artistry the format encourages and its acceptance by distributors with a program of clips from 10 digitally produced features. The fourth Dogme film, *The King Is Alive*, and Mexican master Arturo Ripstein's first digital film, *Such As Life*, could pass for film and will have no problem getting distribution. Pioneering low-budget American indies such as *Boxes* (bought by the Independent Film Channel) and *Big Monday* (an urban tale comprised of one long, extraordinarily mobile take) are not only well-made but utilize the technology in ways that promise a reinvention of cinema as a truly intimate art form.

Guy Stodel, vice president of acquisitions for Lions Gate Films, agrees with HBO's Heller that the story is far more important than the look of the film. "The movie has to play and have a hook. In the indie arena, you're already targeting a sophisticated audience, so they wouldn't pooh-pooh the look of video today." Deutchman concurs. "For certain kinds of movies there's a need for eye candy, and we still don't have the ability to make something as beautiful on DV as on 35mm. But people are willing to accept any kind of image as long as it's consistent from scene to scene. I just don't think audiences pay as much attention as we'd like to believe they do." That's the real bottom line: When paying customers accept digital video without blinking, then distributors, broadcasters, and programmers won't hesitate to bankroll films made with the format.

Michael Fox is a San Francisco journalist and film critic.





Indies: 1, Hollywood: 0

The Sundance Film Festival gets back to basics with a year of outstanding films and little hype…which makes some people very nervous.

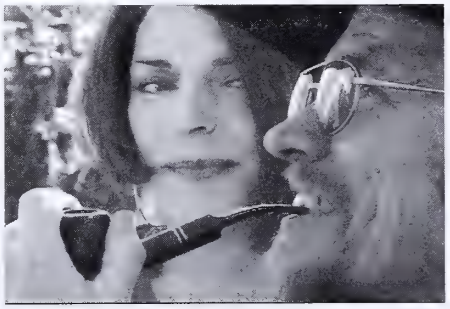
BY RICHARD BAIMBRIDGE



"IT'S DIFFERENT EVERY YEAR, AND YET IT'S the same," remarked one 15-year veteran as we compared notes on Sundance 2001. For me, however, this year's Sundance Film Festival marked a significant shift in thinking, with more focus on true indie films than on being a carnival of media chaos or a Vegas-style jackpot for distributors and filmmakers.

Distributor bids were remarkably low compared to recent years. Todd Field's *In the Bedroom* fetched a tepid $1 million deal from Miramax despite its festival buzz. By the end of the festival, the largest acquisition was David Siegel's *The Deep End* for $4 million from Fox Searchlight. Meanwhile, this was the first year that Sundance featured an online component [see story p. 19], but the absence of dot-com hype was clearly noticable. One could even say that the absence of *any* hype was clearly noticable. Part of that was because Park City instituted a ban on outdoor flyers and movie posters, slapping people with fines if they were caught passing out propaganda, so at times it was hard to tell there was a festival happening at all. Added to that was the fact that Slamdance, which is a traditional fixture on Main Street—the very heart of Sundance—headed high into the hills to a bigger, better venue, leaving a vacuous hole in its former place. The result of all this being that Park City felt like a ghost town at times, causing even the festival organizers to wonder what went wrong.

Yet, according to both Sundance and Slamdance figures, theater attendance has never been higher. And in my three years at the festival, I have never seen such an outstanding crop of films: John Cameron Mitchell's *Hedwig and the Angry Inch*, Michael Cuesta's *L.I.E.*, Richard Linklater's *Waking Life*, and Henry Bean's Dramatic Grand Jury Prize winner *The Believer* are just a few examples. And they are films that get to the very essence of what Sundance is all about, because they challenge the precepts not just of Hollywood, but of society in general.



Lola Cola (left) and Robert Eads in Kate Davis' *Southern Comfort*, our Transsexual Cowboy Love Story Award winner.

Then there were the docs: Kate Davis' *Southern Comfort*, *Trembling Before G-d* by Sandi Simcha DuBowski, Tom Shepard's *Scout's Honor*, and *Dogtown and Z-Boys* by skateboard legend Stacy Peralta. The competition among documentary directors was more than stiff this year, it was downright fierce.

Although it was supposed to be the year of African American films at Sundance, in my opinion that title was usurped by films with gay-oriented themes. Practically everything I saw had some kind of gay angle to it, whether it was the audience award-winner *Hedwig* or *Trembling*. The annual gay and lesbian brunch seemed almost redundant this year, because any brunch you went to was gay. This had to be the first year Sundance ever held a shabbat dinner hosted by a gay rabbi. It's a shame I'm primarily heterosexual, because I was so inspired that I wanted to come out of the closet. The unfortunate thing is that some great African American films, such as Vanessa Middleton's *30 Years to Life* and Cheryl Dunye's *Stranger Inside*, seemed overshadowed by all this gay pride. One notable exception was DeMane Davis and Khari Streeter's *Lift*, which succeeded in getting its due props from the media.

This was not a good year, however, for Hollywood, both in terms of finding films that will make a lot of money at the box office (though my suspicion is that *Hedwig and the Angry Inch* will be a glowing exception) and also for celebrity/studio-backed films. *Donnie Darko* producer Drew Barrymore, *Caveman's Valentine* star Samuel Jackson, and even the mighty Mick Jagger, co-producer of *Enigma*, all stood on the sidelines and watched their team get mauled by a bunch of first-time film directors like *Hedwig*'s John Cameron Mitchell and neophyte actors like *Believer* star Ryan Gosling. In that sense, Sundance 2001 was a proud moment for indie film, which boldly re-asserted its reputation for excellence and controversy.

On that note, in the spirit of *The Independent's* Sundance awards list that has run in past issues, I would like to keep the tradition alive by providing my very own awards list. So here goes:

I'VE COME TO ACCEPT THAT EVERY YEAR there is a film that I think is a total bore, but everyone else thinks is a work of genius. Last year it was Ken Lonergan's *You Can Count on Me*. So this year's **You Can Count on Me Award** goes to Todd Field's *In the Bedroom*. If you liked *You Can Count on Me*, you'll probably love this film. Personally, I was sitting in the audience, thinking to myself, "Any kid who wears jeans like that should be shot." Then he was. Go figure.

Speaking of bad fashion, my award for **Most Misguided Documentary** goes to *Startup.com*, a film filled with horrendous fashion. To me, it shows a generation at its worst (and I don't just mean clothing-wise). I nearly lost it when Kaleil Tuzman, one of the film's main subjects, said with a straight face that he had to go and *meditate* on whether to call the company "HailCaesar.com" or "GovWorks.com." I

COURTESY FILMMAKERS

mean, *hello?* Can you say *no-brainer?* Chris Hegedus, who co-directed *Startup.com* withJehane Noujaim (and previously *The War Room*, a renowned doc about the Clinton campaign, with husband D.A. Pennebaker), seems to be extremely misguided with this film. "I think these young people had a lot of the same idealism that I saw early on in the Clinton campaign," she told me. Christ! I hope not! These are spoiled kids who think they deserve to be overnight billionaires for coming up with a way to pay parking tickets online, then screw their friends and investors when things go bad.

My award for **Un-Indie Spirit** this year goes to Artisan, who copped a serious attitude at me at the screening of the



Sandi Simcha DuBowski's *Trembling before G-d*

above bad film, then threatened legal action against director Marc Levin if he showed his film *Brooklyn Babylon* as the opening night selection at Slamdance. He did it anyway. Nice one! See you in jail, man. And this from the company that released *The Cruise?* I think Speed Levitch would be inclined to use the term "anti-cruise" here.

Speaking of Levitch, who makes a cameo in *Waking Life*, I give him **Best Performance by a Cartoon Character**. I also congratulate Richard Linklater on not only providing the closest thing I've ever had to an acid trip without being on LSD, thanks to his trippy animated film *Waking Life*, but also with **Best Promo Swag**—the *Waking Life* coloring book, which I colored in for days whilst suffering from influenza.

The Marc Singer (*Dark Days*) Award for Dedication is shared by two first-time directors, Edet Belzberg and Sandi Simcha DuBowski. Belzberg delved below the streets of Bucharest for *Children Underground*, a jarring documentary on Romanian street children, working in nightmarish conditions, contracting scabies, and living in squalor along with her

PAL & NTSC
DVD Video Authoring
Final Cut Pro Editing
AVID Editing
Tape to Film Transfer
(PAL DV to 35mm)
Film to Tape Transfer
(8mm, 16mm & 35mm)
High Quality Duplication
International Standard Conversions
Sales & Rentals of New, Used & Demo Professional/B'Cast Video Equipment
DVCam & DVC Pro PAL Products
ANALOG DIGITAL INTL.
20 East 49th St, 2nd Floor
New York, NY 10017
Tel : (212) 688-5110
Fax: (212) 688-5405
CALL TOLL FREE: (800) 922-4PAL
E-mail: info@analogdigitalinc.com
http://www.analogdigitalinc.com
Discounts for AIVF Members

Avid Editing
ProTools Sound Mixing
ISLANDMEDIA
212.343.8020
Edit in beautiful, spacious, windowed suites with our knowledgeable, creative and friendly editors or yours.
AVID AVR77 & OFFLINE
3D-DVE PINNACLE BOARD
101 GIGS HARD DRIVE SPACE
DAILIES SYNCHING
DIGITIZE DIRECTLY FROM DV
AVID CLASSES
SOUND EDIT/MIX/DESIGN
MIX TO PICTURE

We Got You ALL Covered
Motion Pictures
Documentaries
Industrial Films
Personal Projects
recent projects:
Manhanttan Midnight
An Immoral Incident
Young Survivor
A Hungry Woman
The Laughing Club
Shoot
Edit
Motion Graphics
Sound Mixing
Digital Cloning
Duplication
Conversions
Still Photography
Great Rates for Independents
all in one productions
www.allinone-usa.com
212.868.0028
HDCAM 24P
Digital Betacam
Betacam SP
DVCPRO
DVCAM/DV
U-matic SP/U-matic
S-VHS/VHS
Hi-8/Video 8
24P/30i HDTV
PAL/NTSC
Time Code Dub
Uncompressed Video
SDI/Firewire I/O
Media 100
Final Cut Pro
After Effects
Commotion Pro
Protools
Recording Booth
Sound EFX Library
Equipment Rental
DP/Crew

double take
documentary film festival

career award:
Barbara Kopple

tribute:
Abbas Kiarostami

May 3-6, 2001
Durham, North Carolina

www.**ddff**.org 919 **660 3699**



Paul Franklin Dano stars as a disaffected Long Island youth in Michael Cuesta's well-regarded *L.I.E.*

35th New York EXPOsition of Short Film and Video
UNDER 60 MINUTES
Entry Forms: New York EXPO
(212) 505-7742
e-mail: nyexpo@aol.com
www.nyexpo.org
"...remains a great place to get drunk on pithy, vibrant movies." —The Village Voice
Deadline: JULY 1, 2001
Festival: November 2000
CALL FOR ENTRIES
FICTION
ANIMATION
DOCUMENTARY
EXPERIMENTAL
NEW YORK EXPO
SHORT FILM AND VIDEO

subjects. Sandi DuBowski's *Trembling Before G-d* is, likewise, documentary at its best. DuBowski was 24 years old when he began his project. He carried a camera around the world for five years, documenting gay and lesbian orthodox Jews, and investigated what the Torah and rabbis have to say about homosexuality. The result will hopefully change (and perhaps even save) many people's lives.

Best Reason for Making a Film goes to Swedish director Lukas Moodysson, for *Tillsammans* (*Together*). Moodysson, who previously directed *Show Me Love* (aka *Fucking Amal*), said he made *Together* because he wanted to make a movie "where everyone wore beards." Much more than that, however, *Together* is a hilarious and beautifully poetic film about life in a Swedish commune during the early seventies. It also wins my award for **Most Overlooked Film** (as foreign films generally are at Sundance) and shares **Best Soundtrack** with *Hedwig*. I wrote "ABBA" on my hand and left it there for a week so I would remember to pick up a CD with "S.O.S." on it.

Which brings me to *L.I.E.* and a first-rate performance by 15-year-old Paul Franklin Dano as a youngster growing up in a suburb off the Long Island Expressway who adopts a pederast named "Big John" as a father figure. This is the best love story since Verlaine shot his young lover Rimbaud in Belgium in 1873. It's *Kids* meets *My Own Private Idaho*, and it wins the **Chuck and Buck Award for Challenging Cinema**.

Finally, a new category: the **Transsexual Cowboy Love Story Award**, which I present to *Southern Comfort*, in memory of Robert Eads. A truly great film that went straight for the heart, rather than for the obvious or for shock value, *Southern Comfort* also claimed the Documentary Grand Jury Prize at Sundance, and will be screening on HBO in November. The film tells the story of transgendered people living in Georgia and their struggles, but more importantly, of their ability to love and help one another through the hardest of times.

PEOPLE HAVE BEEN SAYING FOR YEARS that Sundance has sold out—that it's no longer "indie" or that indie film itself has gone mainstream. Well, this year proved them dead wrong on all counts, as any of the above films bears witness. Whether or not the festival should remain in Park City is a matter of some debate (the *Village Voice* and others reported that organizers are considering moving to a new location), and the celebs and paparazzi may come and go depending on the vogue. But for now, anyway, Sundance is filling a vital need by providing a venue for some of the best filmmaking in the world, be it independent or otherwise. And for that, my hat is off to them.

Richard Baimbridge is a militant socialist and contributing editor at The Independent. *All hate mail should be addressed to scott@aivf.org.*

COURTESY FILMMAKER

Energizing the Independent Vision

The Sundance Online Film Festival

BY KAREN VOSS

WHERE WILL THE PUREST INDEPENDENT vision prevail? Many say online, with web-specific projects. Optimistically, even romantically, the Sundance Institute inaugurated its new exhibition venue, the Sundance Online Film Festival [www.sundanceonlinefilmfestival.org], as an affirmation of this belief. While "independent film" may be an increasingly commercialized and complicated category, online exhibition gets us back to the single artist, a computer, and the untainted Idea.

It's a compelling scenario, backlit with all kinds of contradictions. The physical Sundance Film Festival, of course, is the Nike of film fests, with branding power that can bulldoze a path of exposure for the meekest of entrants. Extending the power to the digital terrain makes perfect sense.

In fact, two featured works in the online festival, *Rocket Pants* and *Freeware*, made online exhibition deals with Sputnik7.com. Atomfilms and IFILM were actively hovering around others as the physical festival drew to a close. Some pieces in the festival previously played on web sites like PitchTV, Mondo, and Wild Brain. In other words, can the Sundance Online Film Festival become the digital marketplace counterpart to the physical festival, which as we all know can catapult a small film into the big time?

As entertainment dot-coms panic and eat their young, the Sundance platform for online exhibition may prove to be just the sort of safe haven digital artistry needs while the industry settles into a viable norm. Available for viewing only through February 28, the original idea was to extend the physical festival's halo with online exhibition. One "viewers' award" was announced in March.

The festival's scope and goals were ambitious. In Sundance programmer R. J. Millard's words, the online festival sought works that were "web-specific, visionary, with an authentic voice and individualized storytelling . . . the most unique projects in existence." "Web-specific" meant the work had to exploit artistic possibilities uniquely available on the Internet. Otherwise, Millard explained, it would probably be a regular short that belonged in the shorts competition.

The broadness of the criteria was meant to match the broadest possible independent vision. They received over 300 submissions, subsequently winnowed down to 18. These fell into Live Action, Interactive, and Animation categories. The longest project ran for 17 minutes and the shortest for two. The aesthetic range represented in the group got you right to the heart of the war over online film form.

On the one hand, you had visceral, potent animation, narrative and not. The hauntingly beautiful *bin10sex*, for example, put writhing nudes in orb spaces to express (as stated in the catalogue) "both the elegant and physical reality of sex." *Maly Milos* followed in the rich, poetic fable-making of Eastern European puppet films. *Qrime*, an aesthetic and graphic melange reminiscent of Pac Man and Oskar Fischinger put to jazz, enthralled with scrolling Latin and malevolent snowmen.

Freeware was a sexy, super-amped 3-D CG cyber-noir. *Gone Bad*, *Fishbar: Violence of the Lambs*, *Romanov: Scarf Mania*, *Rocketpants*, *Julius and Friends*, and *Great Big Cartoony Club Show* illustrated the full continuum of humor and computer-enabled animation. Put these together and you've got the definitive primer for animation software, effects, and rendering.

On the other hand, the Interactive category took you into uncharted territory. Amy Talkington's *The New Arrival* utilizesd360-degree immersive technology. Your computer sucked up iVideo Play enablers, and suddenly you were in an environment you could rotate on a 360-degree axis. To Talkington's credit, what you might assume would be a mini-blockbuster space was deployed for something much subtler, craftier, and more allusive.

The Crazy Bloody Female Center (by Nina Menkes) and *Mysteries and Desire: Searching the Worlds of John Rechy* (Marsha Kinder) came out of the provocative, experimental Labyrinth Project at the University of Southern California. What was available in the online fest were actually 15-minute excerpts from fully interactive CD-Roms. Each in varying ways crafted multiple narrative passages, dense image poetry, and, it was hoped, wider choices in viewing and participating in story.



The beleaguered Little Milosh in *Maly Milos*, an animated entry by Jakub Pistecky.

Daddie, in filmmaker C.B. Cooke's words, was a "digital fluid painting." He put digital stills of himself angst-ridden in a continual loop under a heart-wrenching voiceover. The jerky, tormented, digital artifact-laden effect got under your skin. Throwing the visual and aural tracks in different but poetic directions made it painterly in a specifically digital way.

Untitled001: Darkness was a contemporary variation of the group games the Surrealists would play (specifically the *Exquisite Corpse*, where participants would fold a paper and draw one part of a figure without seeing anybody else's contribution). A high-end digital design firm in California, Belief, started a multi-firm project where each anonymously contributed a digital component on the theme of "darkness." They plan to do this serially. "Infinity" is next year's theme.

The rest were as different as online films could be, but fleshed out Sundance's open arms to the range of online content. *Meep Meep!* was like emotional agitprop, precise and potent as a bullet. *The Mullet Chronicles* was probably the most commercial entry, but undeniably funny: it was a documentary series about seeking the perfect mullet, the haircut that's long in the back and short in the front. *Webdreamer*, a short digital video documentary, posed this question to its subjects, "Do you dream about the web?"

And this, perhaps, is the question Sundance ultimately poses to you.

Karen Voss is a journalist and producer for the American Film Institute's New Media Ventures Department.

LAB Experiments

SUNDANCE 2001

BY PATRICIA THOMSON



GONE FISHING: The Sundance Institute watering hole, where lab screenwriters & directors can take some R&R between rewrites, production, and editing sessions.

IT WAS A BOUNTY CROP THIS YEAR FOR films from the Sundance Institute's Feature Film Labs. Ten lab projects got into the festival line-up—a record number. They were a motley crew, ranging from John Cameron Mitchell's crowd-pleasing transexual musical *Hedwig and the Angry Inch* to Cory McAbee's low-tech cowboys-in-space saga *American Astronaut* to Randy Redford's poetic Native American coming-of-age story *Doe Boy*. So what exactly is a "lab film," and what advantages do they have in the overall scheme of things?

About 15-20 films per year participate in the labs, held since 1983 at Robert Redford's Sundance resort in the Wasatch mountains. The cycle begins in January with the Screenwriters Lab, for which 800 to 1,000 submissions get winnowed down to 12 projects. About half of these, plus some fresh entries, move onto the next phase, the Filmmaking Lab in June. Following shortly on its heels is a summertime Producers Lab, another Screenwriters Lab, and a Composers Lab.

Each is an intensive training ground where first-time feature filmmakers work closely with a rotating group of professional advisors. There's nothing quite like it in the film world, and in fact the labs are based on a theater model, the Eugene O'Neill Theater Center in Waterford, Connecticut. Unlike film schools, the labs focus on helping filmmakers with a specific project. "It's more practical," says Dan Minahan, who attended the 1996 labs with *Series 7: The Contenders* along with his lead actress, Brooke Smith. "You're literally putting up scenes and shooting them right away. You have a whole crew, you're working with real actors. You have an art department, a camera department, lighting and grip people."

Writers and directors are able to work on problem scenes in a safe, supportive, alpine environment far from the madding crowd. "It's small, intimate, far away from the pressures of day-to-day life," says Michelle Satter, who has been running the labs since the beginning. "Everything's taken care of: you've got your housing, your food, and an environment which is incredibly stimulating. No one's pushing you to come out with a reel—which is what some film schools are about, that thesis film or script to sell. We're not about results. Sundance is completely about process and discovery."

It's also about community. Each night during the Filmmakers Lab, everyone gathers to watch fresh footage by a fellow lab participant. "Everybody cheers, and everybody laughs—you know, in the wrong places," says Minahan. "So you make a fool of yourself in front of all your peers, and then it gets a lot easier. Because of what we were doing—I was really trying to find the tone of [*Series 7*], trying to make it seem like TV, but work as a movie—we were encouraged to experiment a lot. The good thing is it was really a great place to experiment. It was still scary and intimidating, but if you fucked up, people would love you even more."

Contacts made during the workshops endure long after the cycle is complete. Both Satter and the lab advisors are available for consultation throughout the genesis of a film. Patrick Stettner, for one, took advantage of Satter's open door policy while making *The Business of Strangers* (a 1999 lab project). "I would call and ask, 'Do I have the right lawyer? Where do I get a lawyer? Should I talk to agents now? Should I talk to agents later?' The questions come streaming out, you know," he laughs. "Michelle is really helpful in that regard, and I never feel like I'm bugging her, even though I know I am."

Satter and her staff make it a policy to stay involved. They will call a writer to ask when his or her next draft is ready. Advisors will look at a director's rough cut and offer feedback. Satter will pick up the phone to get an actor interested in a script, as she did with Julia Stiles, who wound up being the young co-star of *The Business of Strangers*.

The labs can also be a critical bridge to financing. Sometimes it happens serendipitously, as when Stettner started hanging out with fellow filmmakers David Siegel and Scott McGehee at the 1999 lab. In addition to working on their own project, *The Deep End* codirectors were there looking for scripts for their new production company, called i5. McGehee had some interest from a studio, but says, "We left them to go with [i5] because this was independent financing. It was great, because they allowed me to make my own film."

On other occasions, Satter will play matchmaker between director and financier. She helped hook up the co-directors of *Lift*, DeMane Davis and Khari Streeter, with their eventual producers, executive producers, and financing. She also played a quiet part in getting *Series 7* to the attention of Blow Up Pictures' Jason Kliot and Joana Vicente, calling to give them a heads-up about the project. "They may have gotten to them on their own," she notes, and indeed Minahan says he met Kliot through director Tony Bui, "but I think projects also need that phone call, saying 'Pay attention to this project, and here's why.' "

Recently Satter has been working hard to develop donated services that can help nudge lab projects along. Panavision now lends two to three camera packages a year, Kodak donates film stock, Avid contributes editing systems to selected projects, and Pacific Title offers its services. In addition, Maryland Producers Club provides bridge grants of up to $10,000. Who gets what is determined by "need at

COURTESY SUNDANCE INSTITUTE

a particular moment, and the readiness of the project," says Satter. But with virtually every lab project, she asserts, "We're very, very proactive."

That is, until it comes to the Sundance Film Festival. Only a small portion of completed lab films get into festival. Those directors who make the cut are sensitive about the perception of favoritism, while those that don't say the festival bends over backwards *not* to seem biased, making the odds harder for them. According to Satter, lab and festival staffers frequently share notes about filmmakers to watch. But it's clear the traffic doesn't flow evenly down this street.

"Geoff [Gilmore] will come into my office and say, 'There's this really great filmmaker you must meet; he may be great for the lab.' Or [John] Cooper might say, 'I saw a great short.' At the same time, I'll say go to them and say, 'I just saw a film from the lab, and it's really good.' And they'll say, 'Sure, thank you,' " Satter says, mimicking a dull tone of perfunctory interest. She laughs, knowing her powers are limited here. But she needn't worry about whether the labs have a lasting impact on their filmmakers.

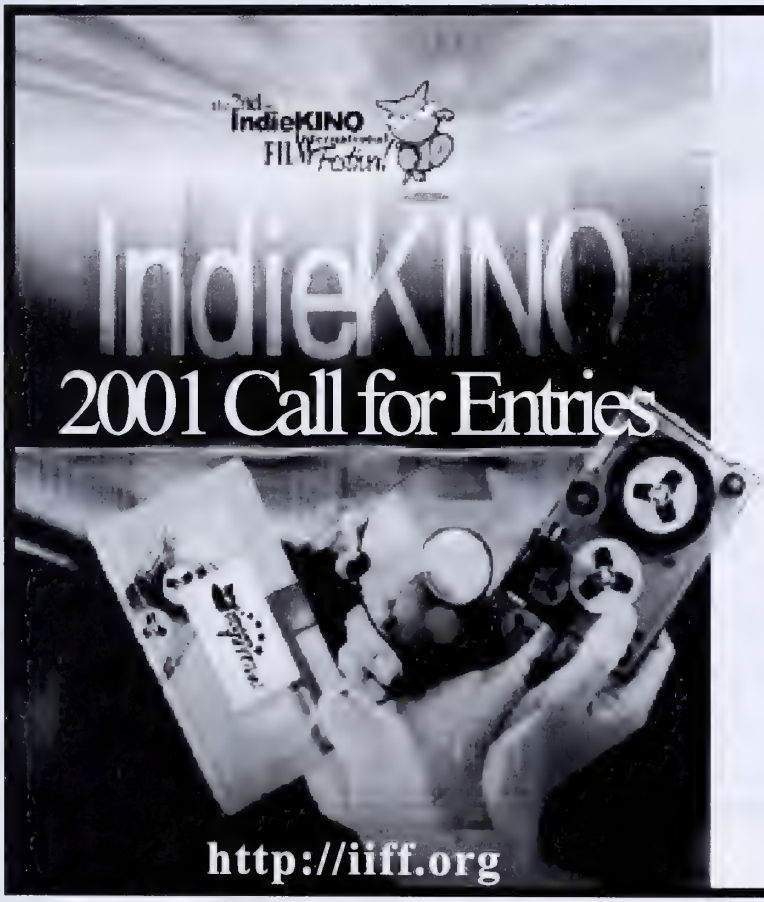
"For me, it was a dream come true," Minahan says of the whole experience. "Writing is so solitary. Now I have this group of friends that I can bounce stuff off of in a collegial way." His memories and contacts hold strong. "I didn't want to leave."



Director Dan Minahan (l) confers with Creative Advisor Allen Daviau about striking the right tone for his reality TV send-up, *Series 7*.

Independent editor in chief Patricia Thomson is a 10-year veteran of the cold and damp Sundance Film Festival and would love to visit the labs' mountain lake under a summer sky.





the2nd 2001 IndieKINO FILM International Festival

August 27 - September 23, 2001

Short and Feature length films, all genres considered.
Formats : VHS, CD, File(.avi only)
Prizes : Total US$15,000

Entry Forms and Guidelines: IndieKINO, Inc.
(822)593-6391
e-mail: boonsoo@indiekino.com
or visit our website at **www.iiff.org**

Deadline : July 15, 2001

US : iDream world corporation
400 West Cummings Park Suite#6675 Woburn, MA 01801 U.S.A (Tel : 781.376.9722)

Korea : 1680-3 Seocho B/D #601, Seocho-Dong, Seocho-Gu, Seoul, Korea 137-070

Sponsors : Samsung, ICBN, filmfestivals.com

Fast, Cheap, and Chemically Treated

Post Industrial Mediamaking in BUFFALO

BY GHEN DENNIS & STEPHANIE GRAY

THERE IS NO MOTION PICTURE PROCESSING lab near Buffalo, New York. Perhaps this is one reason why the city seems to breed low-budget, lo-fi acts of mediamaking ingenuity. This spirit engenders the ongoing three-minute film shows at Squeaky Wheel, a media artist access center in Buffalo. These events prompt local makers to create work cheap, fast, and sometimes dirty. They bring the community together and have helped revitalize a dynamism toward creating new media work.

It all began back in 1998. I [Ghen Dennis] had just seen Stephen Kent Jusick's NY Mix Festival program "Illicit Acts," a frenetic show of 8-gauge films depicting in about three minutes just that—the illicit act—with many filmmakers taking chances with fate and processing, drying and spooling their entries in Anthology Film Archives' projection booth moments before they passed through the projector gate. In the same festival, filmmaker Maia Cybelle Carpenter presented a program of chemically manipulated, chewy and silvery films that were exclusively hand-processed. Following the screening she distributed a dense packet of chemical recipes and artist manifestos arguing for the element of chance, controlled beauty, and the renegade nature of processing one's own film.

Armed with Carpenter's hand-processing recipes and the memory of "Illicit Acts," I organized Squeaky Wheel's first super 8 weekend workshop. Two consecutive days of shooting and processing film culminated in a public screening of the work, alongside like films gathered through a national open call. Local first-time processors presented work as a sort of visual dialogue with nationally recognized artists like Ken Paul Rosenthal III, a manifesto author himself and lively participant in the exchange of information about chemical experiments, exhibition opportunities, and audiences for such filmmaking. The reward of the first Hand-processed Film Show was in its immediacy and its marriage of Squeaky Wheel's community outreach and exhibition programs.



The screening became an Event, an interactive sort of Happening that opened up a new exchange between artists in and outside of Buffalo.

This event inspired more. Last year, Squeaky Wheel initiated open call screenings of work that's three minutes long and addresses an assigned topic. "Burned! Three Minute Films About Joan of Arc" was the first such event, held when Buffalo's Hag Theatre, Hallwalls, and Squeaky Wheel teamed up to program a Joan of Arc Festival. Along with live theater and screenings of obvious film titles by the likes of Carl Dreyer and Ulrike Ottinger and less obvious works by directors like Pierro Heliczer, Squeaky Wheel engaged the festival audience by inviting them to be impromptu filmmakers. The challenge was to make and show a short film related to the social history of Joan of Arc or one's personal identification with her. Participants were given free access to point-and-shoot super 8 cameras, a roll of film or videotape, and processing lessons in exchange for their efforts. In the spirit of the event, editing was not encouraged. The Joan of Arc Festival audience fast became the Joan of Arc Festival artists and vice versa. The participants—some film veterans, some first-timers—gathered their thoughts and friends, shot their visions, loaded their exposed films into light-tight tanks in Squeaky Wheel's video editing suite, took over the office's kitchen sink with toxic chemistry bottles, and strung their films to dry like fresh spaghetti under the furnace near the executive director's desk.

Failed film processing attempts were swiftly doctored up with paint, scratches, and Rit dye, sometimes to become expressionistic accompaniments to live improv narrations that formed the intended original content. A national call for short works on Joan then yielded fantastic submissions by dislocated Buffalo filmmakers (e.g., Keith Sanborn's *Mirror*) and others. The screening became an Event, an interactive sort of Happening, that opened up a new exchange between artists in and outside of Buffalo. The exhibition space was our new church.



Top: "What are you running from?" *Run*, by Chris Borlowski; *Hello Buffalo to You*, by Ghen Dennis. Both screened in the Streets Closed for Demolition Show.

Next came "The Love and Sex Show: Three Minute Films About Love and Sex," presented on Valentine's Day last year and again this year. Okay, so audience outreach and production inspiration for love and sex is easy. Folks were fero-

ALL PHOTOS COURTESY FILMMAKERS

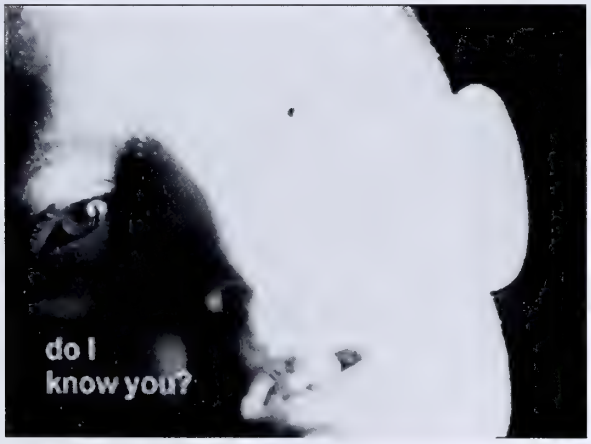
SUPER 8 FILM

Recipe for a 3:30 Film

Three and a half minutes is the approximate length of one 50 ft super 8 film cartridge. A roll can be shot by either an amateur or hardened filmmaker with a point-and-shoot super 8 camera to ingenious ends. Hand-processing one cartridge of super 8 b/w film with a Kodak Direct Positive T-Max Kit and some fixer takes approximately one hour, costs roughly $6 per roll, and can be done anywhere with a sink, changing bag, and a clothesline. If one does not opt for the splicer (and one shouldn't, lest the film be too short), the three and a half minute film is complete when dry. Or when projected, performed, and witnessed by an audience.

cious in their response to the open call, and the cinema was again crowded for the confessions of longing, true love, raw desire, visual sensuality, cynical humor, and life stories. For love and sex, old cameras were dusted off and old collaborators reunited. Terry Klein and Julie Zando teamed up and rented a room in the seedy Paris Hotel on the Niagara Falls honeymoon strip to shoot a grimy super 8 portrait of passion run amok in *Two Week Disaster*. Video artist Jody LaFond's entry, *Sigh*, used recycled outtakes from an industrial job shot in a commercial bakery. Close-ups of strong hands willfully massaging small masses of dough were juxtaposed with a breathlessly narrated three minute history of her entire life's romantic encounters.

Perhaps the most complex program to date was "Streets Closed for Demolition: Three Minute Films about Life in Buffalo." This focused on the experience of living in a disenfranchised, post-industrial blue-collar town that possesses macabre histories, from the Victorians' obscene love affair with technological inventions like electricity and death [see "Number Crunch"] to Love Canal. Local media artists crafted love songs to the harsh implosions of Buffalo's grand industrial architecture and corrupt urban planning [see "Survival Rant," p. 25]. Chris Borkowski's video entry *Run* was a distorted self-portrait of himself running through the eerily vacated streets of downtown Buffalo only to be ironically stopped by police who ask "what is he doing downtown and what is he running from?" The soundtrack of his hard breathing was hypnotically ambient against the urban quiet until the police punctuate the silence and thus the narrative. Video artist Meg Knowles' entry cut between the extermination of a rat under her stove and the implosion of a downtown building rendered as an act of God with an appropriated narration describing the hardships of puberty. Anne Borden and Gail Mentlik documented in single frames the building of a Starbucks and the community's loyalty to local coffee houses. Life in this suffering urban economy was interpreted, defined, and



Love & Sex Show entry *The Abduction*, by Sandra Boero-Imwinkelried.

BUFFALO NUMBER CRUNCH

Nation's leading industrial city, port, and immigration capital circa 1900: Buffalo

Population of Buffalo c. 1900: 800,000-1 million

Population of Buffalo c. 2000: 300,000

Average number of paid snow days to foster your creativity: 5

Likelihood your street will be plowed after a snowstorm: unlikely

Average annual ticket fees paid for parking on the snow side of the street even in July: $300

Elephant electrocuted at Buffalo's 1900 Pan American Expo: Jumbo

First person to die in the electric chair: Buffalonian William Kemmler in 1890

Buffalo Sheriff and hangman who went to become a U.S. president: Grover Cleveland

Average monthly Niagara Mohawk electric bill: $24

Cost of monthly Metro Transportation pass: $44

Monthly rent for 2000' sq loft work space: $400

Monthly rent for a 5-bdrm apartment with studio attic: $500

Breakfast at Amy's Place (Lebanese American diner): 99¢

Greek Omelette Special at local Greek diner: $1.99

Average number of Greek diners per square block: 2

Average cost of a shiny vintage bicycle: $25

1950s formica table with 4 matching chairs: $19

Likelihood you'll have a picnic on the downtown Lake Erie waterfront: unlikely

Chances of finding functioning film equipment in the gutter on trash day: very good

Likelihood you'll attend a branch library film sale: pretty likely

Cost of Kenneth Anger's *Kustom Kar Komandos* at such a sale: $5

Chances of seeing a city building or grain elevator imploded: pretty good

Time it takes to fly to New York City: 1 hour

Time it takes to drive to the Honeymoon capital of the world: 35 minutes

First person to survive Niagara Falls in a barrel: 63-year-old Annie Taylor in 1901

Words uttered upon emerging: "One ought not to do that again."

Day of the week one is most likely witness a suicide jump into Niagara Falls: Monday

Most likely to retrieve failed barrel jumpers: The Maid of the Mist tourist boat

Cost of a Maid of the Mist boat ride : $8.50

Blue plastic raincoat: free to keep

— Stephanie Gray & Ghen Dennis

NEW DAY FILMS is the premiere distribution cooperative for social issue media. Owned and run by its members, New Day Films has successfully distributed documentary film and video for twenty-five years.

CALL 415.383.8999

http://www.newday.com

New Day Films

SEEKING ENERGETIC INDEPENDENT MAKERS OF SOCIAL ISSUE DOCUMENTARIES FOR NEW MEMBERSHIP.



I KNEAD YOU: From Jody LaFond's Love & Sex Show entry, *Sigh*, in which breathless commentary on the filmmaker's love life is coupled with footage from a bakery industrial.

digested. Notions of daily existence were transferred back and forth from the screen to the audience through visual and verbal treatises on harsh weather conditions and the tension between enduring the situation and longing to escape it. As Tony Conrad put it in *Buffalo is a Verb*, "If you haven't left Buffalo yet, why aren't you dead?"

The latest screening, "The Dysfunctional Holiday Show," garnered the most responses thus far from out of state while competing with the "Love and Sex Show" for local enthusiasm. These three-minute works, most often a bit sacrilegious, featured Tony Conrad homesteading Los Angeles for Buffalo, Kelly Spivey's (among others) alcoholic holiday binges, alarming familial holiday memories, and digital artist Barbara Lattanzi dissecting a childhood photograph into a Rubik's cube with an absurdist auditory accompaniment. "The Dysfunctional Holiday Show" proved that the usual consumptive nonprofit art center holiday party can be turned into a productive process of making and exhibiting strong media work.

Solarized, chemically processed, and degenerated film images resulting from processing experiments are the perfect vehicles for expressing love, industrial decay, rust belt restlessness, and holiday dysfunction swiftly and cheaply. These efficient and smart gems of experimental film, video, and digital art are very often strong enough to live outside their original thematic context. Many have gone on to national festivals, thereby maintaining an on-going exchange of ideas between Buffalo and all places not Buffalo.

Ghen Dennis [ghen66@hotmail.com] is a filmmaker working as the program director at Squeaky Wheel. Stephanie Gray [bluespool@hotmail.com] is a poet and filmmaker working as a grant writer in Buffalo.

MAKE MOVIES

SHOOT FILM BASIC SCREENWRITING CAMERA FILM LABS GUEST SPEAKERS FILM STUDIO TOURS SOUND DIRECTING RENTAL HOUSES EDITING VIDEO FILM TO VIDEO TRANSFER DISTRIBUTION WEB ANALIZE FILMS FILM EDITING BUSINESS OF FILM BUDGETS LIGHTING TECHNIQUES PRODUCING RESOURCES FILM STOCKS VIDEO ALTERNATIVES NON-LINEAR EDITING WORKING WITH ACTORS CAREER GUIDANCE DIGITAL VIDEO

4 WEEK INTENSIVE PROGRAM

Our four-week, intensive program offers hands-on experience and instruction in all aspects of filmmaking. Your unique creative visiontakes shape under the guidance of our experienced faculty,comprised of award-winning, industry professionals.

CLASSES FORMING NOW FOR JUNE, JULY, AND AUGUST

INSTRUCTION BY AWARD-WINNING FILMMAKERS AND INDUSTRY PROFESSIONALS

TUITION INCLUDES FILM, EQUIPMENT, LAB PROCESSING AND EDITING SUPPLIES

FOR MORE INFORMATION CONTACT

THE NEW YORK INDEPENDENT FILM SCHOOL

training a new generation of filmmakers

212-706-2225

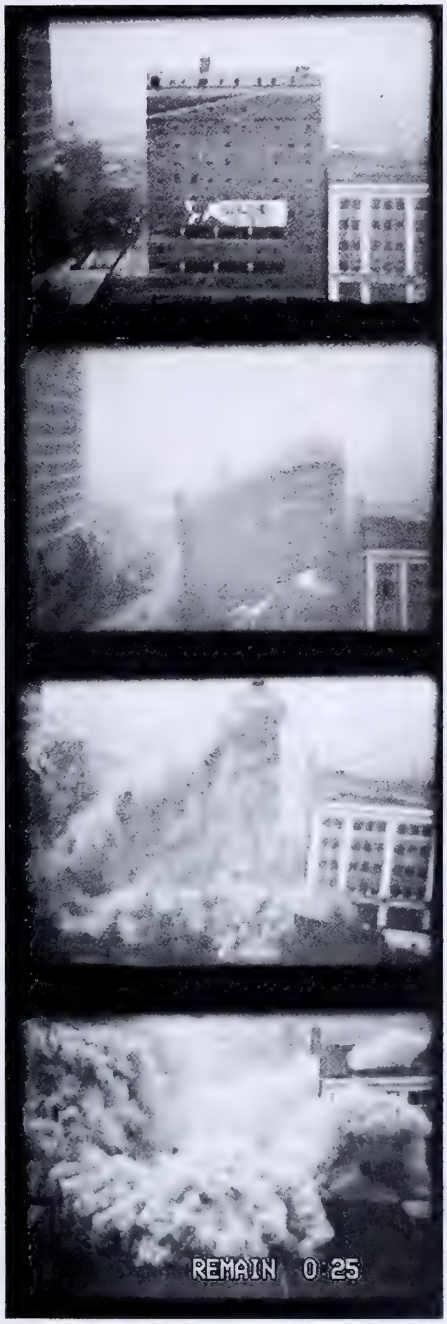
www.nyfilmschool.com

Survival Rant

Making a 3:30 film in downtown Buffalo.

BY STEPHANIE GRAY

SO ANOTHER HISTORICAL BUILDING IS going to be senselessly imploded on October 31, 1999. To make what? A new parking lot for a chain hotel, one that probably won't survive Buffalo's crumbling downtown economy anyway. What am I—a below-the-poverty-level-bike-riding-super 8-heroine—going to do about it this time? Am I going to make a hand-processed super 8 love letter that pays tribute to all my favorite buildings that I worry might be torn down and submit it to Squeaky Wheel's annual "Love & Sex Show," as I did last year? Am I going to take my lone body and scream at the top of my lungs in protest at City Hall? No. This time I suppose I'll do what I've always done with this city, which is to obsessively and poetically find a way to document this most recent act of destruction from somewhere up high, and do so before the police completely block access to the disaster area. I try to hide in a parking lot stairwell. No use. They find me. Luckily I have my bike, which, unlike cars, is not prohibited in the protective radius. I lock it to a Stop sign, then stop an official TV crew which was granted access to the top of the M&T Bank tower to ask if I can tag along. Friendly, but not helpful, the camera guy says why don't I just ask the security guard myself? Wearing my Termite TV T-shirt, I plead with the security guard that I am with an important TV show and have been assigned to document this event. To my disbelief, he buys my story and sends me up the elevator with the TV crews and rich guys affiliated with the bank, who own various companies conducting the demolition. I pick floor 14 and get my camera ready for slow motion. When I start some preliminary shooting, everyone stares at the noise; they wonder, what is that noise?—is that some kinda old camera? Uh, yes, I say, it's a super 8 camera. They stare at me quizzically, but eventually regain interest in the impending countdown. A faulty countdown ensues, then a thunderous roar, and I record the several-second event at 48 frames per second, almost using my whole roll of film. Luckily I brought two. Everyone still looks at me like, how did I even get up here? Afterwards, I hop on my bike and head off for Squeaky Wheel to process the assassinated building. I later exhibit this film, *Demo-Listen*, at Squeaky Wheel, with a voiceover slamming gentrification, anti-preservation, and corporate greed.



Destruction at 48 frames per second in *Demo-Listen*, by Stephanie Gray.

SPRING SPECIALS@
DCTV
AVID SYMPHONY
CYBERSTUDIO
FINAL CUT PRO
CAMERAS
CLASSES
Free
Demos
Daffodils
Big Discounts
87 Lafayette Street, NYC
tel (212) 966-4510
www.dctvny.org

C&S
International Insurance Brokers Inc.
Discounted
Liability
Insurance
for
AIVF Members
Suite 500
20 Vesey Street
New York City, NY
10007-2966
Tel: 800-257-0883
212-406-4499
Fax: 212-406-7588
E-Mail: staff@csins.com
http://www.csins.com

Rocky Road

Public Access in Buffalo

BY CARL MROZEK

There's a deep connection between city politics and the fate of public access in towns across the country. While the story of Buffalo's public access is local, it provides a picture of the dynamics and tensions that occur between access facilities and city governments nationwide —over questions of management, funding levels, and how to handle controversial content.



EVEN LIFELONG RESIDENTS WHO LOVE Buffalo dearly have to admit that it often takes a bit longer for national trends to reach their city. There are a few notable exceptions, however, like public access TV.

Depending on how you define it, public access has been around in Buffalo for over 20 years and may owe its early birth to a politician who viewed public access as a community resource from the outset. "I started public access in the late seventies," says James Pitts, Buffalo city council president and longtime chair of the telecommunications committee, which manages the city's cable franchise agreements and PEG (public, education, government) access programs. "Back then there was no studio, no equipment, just part-time channel space. There were no [community] producers, so a lot of the early programming was PR, talk shows, and odds and ends." Pitts is an imposing figure, renowned for his bow ties and political prowess. He finished second in the last mayoral election, and, as someone in his third decade serving in City Hall, he is a force to be reckoned with.

Pitts' long close association with public access TV underlies its political nature in Buffalo. Ever since the inception of cable access in Buffalo, City Hall has had a firm grasp on its purse strings, as cable franchisee fees targeted for operation of public access have always been deposited into the city's general fund rather than into a dedicated public access account. It is no secret that Pitts has paid more attention to public access than any current or former Buffalo politician, and many believe he is the invisible hand behind all city policy on cable TV in general and public access in particular. As such, he can be credited with its staying on the air during good times and bad, including changes in administration and cable franchises. Channel 18's durability has enabled numerous edgy access shows to now be in their second decade of broadcast—shows like *Art Waves* (featuring music, art, and theater, mainly at Hallwalls), *Axle Grease* (independent video and film), *Roger Heymanowsky* (Buffalo's Charlie Rose), *Focus on Women* (a women's talk show), and the controversial *Thunderbird Theater* (a man in a ski mask with a strong anti-Catholic point of view griping about local news and personal issues).

Pitts is also largely responsible for Buffalo's tradition of independent management of public access. Among other things, this has kept the city from being sued by citizens irate over the content of a handful of shows by having an independent group draw the brunt of the fire. However, the organizations that stepped up to the plate have all been burned by the city when they ran into difficulties or failed to meet unspecified expectations. All were tossed into the bonfire when they became too difficult to manage or outlived their political expediency. But all faced a difficult path, being forced to walk an economic tightrope stretched between their long-term goals as outlined in their management proposals, and the political reality of a budget tightly controlled by city hall.

One effect of this bipolar history has been to normalize turmoil and turnover in Buffalo's public access program. The other has been to discourage groups with germane media and administrative backgrounds, but short on financial and political clout, from applying for the dubious privilege of administering Buffalo's public access system.

As might be expected, public access has fallen into disarray after each change of the guard. Access to equipment and facilities has been radically reduced or curtailed, leaving producers and programs in the lurch, with reruns the order of the day. Thousands of dollars of access equipment has been lost or destroyed between administrations. This has compelled each new manager to budget for sizable capital outlays for equipment and physically rebuild the program from scratch. "We inherited a mess," recalls Robie Butler, the executive director of Buffalo Neighborhood Network (BNN), a nonprofit spin-off of the media arts center Squeaky Wheel, which submitted a successful management proposal. "We had piles of equipment to repair, much of it junk. We set up editing suites in the basement of a building undergoing major repairs while paying steep rent. We also had to buy a lot of new equipment—digital cameras, VTRs, and editing systems—in order to get the program back on its feet."

The Sunship Years

Independent administration of Buffalo's public access began in 1987. That year the contract to run access went to Sunship Communications, a nonprofit organization dedicated to African-American cultural issues. Sunship started with strong support from City Hall, partly due to their commitment to cover major community events—a quasi-government

CONTINUED ON PAGE 28

PHOTO: CARL MROZEK, OPPOSITE: COURTESY FILMMAKER

Access Meets Art

Harnessing the Power of Video in Niagara

AT FIRST GLANCE, VIDEOMAKER PAUL Lamont, sculptress Ellen Steinfeld, and poet Joanie Murray don't have a great deal in common, other than their roots in Western New York. However, each received production funds from a small video regrant program administered by the Niagara Council of the Arts. What makes this program so unique is that it funds work specifically for public access TV. Though the grants are modest—$2,500 or less—they go a long way in giving mediamakers a leg up.

According to Carl Schifano, regrant coordinator for the Niagara Council of the Arts, which redistributes funding from the New York State Council for the Arts (NYSCA), "We want programs of local interest, which are hard to come by. We also want to encourage new artists—help them get a project under their belt—and to build self-confidence. Of course, we hope they can develop and go beyond the community access sphere, although it's not our mandate. Our first goal is to reach people in the community, but Western New Yorkers are scattered across the nation, so we support both objectives."

Naturally, programs must be of interest to Western New Yorkers and, in particular, to viewers of Lockport Community TV (LCTV), the access channel of Adelphia Cable TV. They also must premiere on LCTV and not exceed 30 minutes. After two cablecasts, the programs can be distributed wherever the producer chooses.

Some have managed to make the leap to national broadcast. Paul Lamont's *Fading in the Mist*, about the struggle to preserve the scenic beauty of Niagara Falls, subsequently aired on PBS and won national awards. "It took a lot of blood, sweat, and tears to get it done, and it wouldn't have happened without the [Niagara Council of the Arts] grant. I was free to pursue my vision," Lamont asserts. That vision included an attack on a long legacy of crass exploitation of Niagara Falls. "It's so hard to get funding for documentaries in general, especially regional ones," he notes. "It turns out that [this topic] has national appeal, and we've sold copies all over the country. It's given us a track record with PBS and real credibility." Lamont and associates have parlayed that into a partnership with PBS affiliate WNED-Buffalo on a new project, *Inland Voyage: The Story of the Erie Canal*.



One of the success stories: Paul Lamont's look at the struggle over Niagara, *Fading in the Mist*.

According to LCTV access coordinator Greg Larson, the ability of programs to travel after their LCTV cablecast "is up to each producer's initiative and depends on their quality and subject matter. Each producer has to make their own arrangements, but we'll provide them with a list of contacts."

"OUR GRANTS DON'T PAY THE RENT, BUT THEY DO ENCOURAGE INNOVATION."

Ellen Steinberg, a visual artist whose first video, *Creating Sculpture for Public Space*, was produced with regrant funding, turned her list into region-wide distribution through other cable access programs. Steinberg's video documents her creation of a large metal sculpture commissioned by Roswell Park Cancer Institute of Buffalo. She profiled the entire process—from design and fabrication through to its unveiling, incorporating a variety of reactions from participants and the public. "I contacted the [access] coordinators individually, and most of them requested my program," she says. "I could have gotten it on access channels across the state and beyond, if I had the time and money."

Chris Forman's *Hands Like Suitcases* also found a regional audience through public access, as well as an international audience through IFILM.com. A rare comedy within the documentary-rich regrant program, *Hands Like Suitcases* laid the groundwork for Forman's current work, *The Oatmeal Boys*, a series of satirical sketches à la Monty Python. Boosted by the experience and confidence gained through *Suitcases*, Forman and his collaborators are hoping to land a national TV slot for *Oatmeal Boys*, whose pilot was also partly funded by the Niagara Council of the Arts. "We've got a lawyer pitching it, and we're looking for a theatrical agent," Forman says. "The regrant program has been great for us. Without it we wouldn't be anywhere close to being ready to produce a comedy series for national cable."

The success of some regrant projects is all the more remarkable due the program's commitment to emerging and first-time artists. "While we try to support production of high-quality regional documentaries and other videos our viewers otherwise wouldn't see, we also support newcomers with good ideas, including those without a strong video background," LCTV's Larson says. "Our grants don't pay the rent, but they do encourage innovation."

A prime example of this is *The Saga of Annie Taylor*, about the first woman to plunge over Niagara Falls in a barrel and live to tell the tale. At a quick glance, this might be dismissed as a traditional documentary, but in fact this collaboration of videographer Rohesia Metcalf and poet Joan Murray blends historical accounts, narrative, and several original poems by Murray.

NYSCA is clearly pleased with how the regrant program has evolved. "They've consistently done a great job with their program," says Claude Meyer, director of NYSCA's Electronic Media and Film program. "We're always open to proposals to support innovative [video] production and cable access programming. The Niagara County regrant program is unique in doing both for so long."

For further information, contact Carl Schifano (716) 284-6188. Annual deadline is in March.

— CM

access function—besides managing public access for producers in the community. "We covered festivals, concerts, and other events as a public service, but sometimes at the request of city officials," recalls Sunship board member Michael Hill. "TCI, the cable franchisee, provided a large van to haul equipment for remote productions, but no additional equipment to do it with, so we had to use studio gear."

Despite the best of intentions, Sunship's commitment to public service came to haunt them as the demand for their services snowballed, often coming from politicians. This created a bottleneck in the demand for equipment by access producers. "Because capital expenditures were phased in over five years, production equipment was limited," Hill continues. "Using it to cover big events tightened the supply even more, and independent producers often complained about difficulty getting equipment when they needed it." Hill adds that Sunship took all the heat for this dilemma, which in fact had been created by tight budgets and their unexpected government access duties.

What ultimately sank Sunship's ship was a conflict with City Hall over policy and censorship. "The contract called for formation of a citizens' advisory board to create and administer public access policy, but the city never formed one," says Hill. "Instead they created policy as we went along. When conflicts arose, like over how to deal with complaints about offensive programs, there was no one to mediate between Sunship and the city. We took all the heat. When push came to shove, all we had to fall back on was a contract written by and for the city."

The city canceled Sunship's contract in the middle of its third year, ostensibly over a city tax delinquency by Sunship on the former studios of WKBW-TV, owned by Sunship and used as the access facility. Hill believes the city's intransigence on back taxes was one factor, but the bigger one had to do with how to deal with complaints about offensive content. One key target was the snippets of pornography sandwiched into a shock jock-style show called *Rocky and Dino's Back Alley*, which was actually produced in New Jersey, but repackaged in Buffalo. "The city began demanding that Sunship preview programs before airing them. With our limited staff and budget that wasn't feasible, especially since many shows were delivered just before going on the air. Still, it seemed like all these issues could have been worked out, if the city had been willing to bend a little," Hill reflects. "Instead they pulled the plug and left Sunship high and dry."

Hill also believes the city had unrealistic expectations. "The city wasn't willing to fully back Sunship's proposal, financially or politically. The capital budget was spread over five years, but the expectations were there right from the start. We tried to build down expectations, but the city didn't seem to appreciate what it costs to do television at the level they were hoping for."

BCAM Takes the Reins

It was more than a year before another organization, Buffalo Cable Access Media (BCAM), was selected to administer the public access program in 1992. In its favor, BCAM had broader racial and ethnic representation, plus representation from the arts, media, and academic communities. It also had a savvy, seasoned executive director, Sharon Mooney, who was fresh from running a successful public access facility in Texas. Initially, at least, she had the ear and respect of City Hall

Under Mooney, there was an air of optimism about the future of public access in Buffalo. Before the year's end, newly trained/certified producers had access to a moderately well-equipped TV studio, editing bays, and an expanding volunteer freelance crew pool. A staff of four handled programming, managed and maintained an expanding equipment pool, and provided regular training programs. Training, a fair and open access policy, and a modest outreach effort brought in new producers and diversified the program mix.

Unfortunately, as with Sunship, the honeymoon didn't last long. BCAM's capital budget for new equipment was negligible in their second and third years, precisely when they should have been adding equipment to serve a growing pool of participants. During this same period, rather than augmenting staff to accommodate increased demand for services, most staff were reduced to part-time. Producers became frustrated and vented their frustration at BCAM staff. "The city consistently underestimated the budgetary needs of public access. They either don't understand what it takes to operate a successful public access program or they don't want one," Hill says.

"The city didn't seem to appreciate what it costs to do television at the level they were hoping for."

—Sunship board member Michael Hill

After a few years of budget battles with City Hall and wrangling with disgruntled producers, Mooney left for greener pastures in L.A., leaving a leadership vacuum which split the board over her replacement. Ultimately Mooney's assistant, Michelle Howard, prevailed with City Hall's blessings, despite being the least experienced candidate. In barely a year the program ran aground when Howard was suspected and later convicted of embezzling funds upwards of $25,000. According to city auditors, double that amount vanished during this period, sealing the demise of BCAM.

Phase Three: BNN

The final blow came when Buffalo's cable franchise changed hands, along with ownership of the building in which public access studios were housed. Adelphia Cable, the new cable provider, had other plans for the building and evicted BCAM under terms of their franchise agreement with the city. The move to temporary quarters was left in the hands of the city's Telecommunications Agency, which waited until the last minute to move the equipment. This resulted in chaos. Equipment was grabbed randomly, thrown into vans, and driven to a gated storage area where it was unloaded and piled haphazardly into a trailer. A substantial amount of gear was left exposed outdoors for some time. "An awful lot of the equipment was essentially junk by the time we got it, and wasn't worth repairing.

We had to virtually start from scratch when we took over the program," says BNN's Butler.

The view from City Hall, which managed the access program for more than a year in the wake of BCAM's downfall, was quite different. "The problem has always been the third party running the program. They can't seem to get organized and always skew towards their special interests," Pitts laments. "They haven't created the kind of programming which the community needs, the kind which could attract outside revenues to help sustain public access."

However, under BNN, salvageable equipment was repaired and new digital equipment was purchased, maintained, and loaned out. Bills were paid, and financial reports filed on time. Butler and the BNN board take strong exception to Pitt's characterization of why public access has floundered in Buffalo. "We did everything we were supposed to under the contract in our first year and more, despite little support from City Hall," insists Butler. "Canceling our contract was all about politics, not performance."

As with Sunship, not knowing how to deal with pressure to 'do something about' controversial programs created a dilemma. This time the hot potato was *Thunderbird Theater*, a.k.a. 'the ski mask guy,' a show that often attacks the Catholic Church and local government and politicians. Despite repeated pressure from City Hall to have the producer 'tone it down,' Butler refused to pressure the producer to modify the show or to have him deal directly with City Hall. She and BNN paid the price with termination of BNN's management contract. "I told them I wouldn't censor shows, that I could be sued personally for doing so, and that it violated the producer's First Amendment rights," she says. "Public access is a public forum, and when censorship is imposed it's equivalent to a government takeover—something we deplore when it happens in the Third World. It's also stupid to censor access programs because First Amendment rights have consistently been upheld by the courts. If the ACLU takes the case, they're almost sure to win."

However, the city viewed the break with BNN differently. "With the comple-

DeWITT STERN GROUP, Inc.

CELEBRATING
100 YEARS !

ENTERTAINMENT & MEDIA
INSURANCE

420 Lexington Ave. New York, NY
Tel: 212-867-3550 Fax: 212-949-4435



Carol A. Bressi Cilona
Senior Vice President
212-297-1468

Jennifer Brown
Assistant Vice President
212-297-1445

AVID at DIVA

large rooms
with a view
in mid-town
24 hr building

AVID 1000/AVR 77
AVID 800 Film Composer

Newly reconfigured
Easier for editing

As long-time
AIVF members
our goal is to help
other independents

DIVA Edit
1-800-324-AVID
330 W 42nd St NYC

AVID SUITES AND FULL SERVICE SOUND STUDIO
All In One Location

- MC Offline/Online
- PC or Meridien Systems
- Excellent tech support
- DV, Beta, 1/2", 3/4", DAT
- UNCOMPRESSED or AVR 77 Onlines

Downtown AVID
212 • 614 • 7304

CITYSOUND PRODUCTIONS
212 • 477 • 3250

- Sound mixing and editing
- Voiceover and ADR
- Huge library of sound effects
- Pro Tools Mix Plus
- 2 inch 24 track/DA88/ADAT

636 Broadway at Bleecker Street

tion of our new multi-million dollar Telecommunications Center in the Apollo Theater, it didn't make sense to have separate operations for education, government, and public access. It made more sense to have PEG under one roof—under our control," says Thomas Tarapacki, director of Buffalo's Telecommunications Agency.

A Brighter Future?

Six months after terminating its agreement with BNN, the city issued an RFP for "Management and Operation of a Municipal Multi-Purpose Telecommunications Center." According to Tarapacki, whomever is selected will run technical support and take care of day-to-day operations under close supervision by his agency and a yet to be formed Citizens' Access Advisory Board (CAAB). Once convened, it will be the first CAAB in the history of public access in Buffalo. Nevertheless, its seven voting members will all be City Hall appointees—four by the common council and three by the mayor.

Despite the controversy over BNN and Buffalo's checkered track record in public access, Pitts is upbeat about the future of access television. "Our new state of the art access center is going to be a communications hub like we've never seen in Buffalo, where we'll link cable TV, the Internet, and the library system. The library next door is going to be a state of the art media center, where we'll use new media to connect kids to the cyber world. At the Apollo Center, anyone with ideas and ability can come in and produce the kind of programs you won't see on other local channels," Pitts says. "One of the problems with public access in the past is defining it as providing equipment to folks to do their own thing. 'Public access' should also mean access to information and opportunities."

Curiously, even long-time proponents of an independent approach to public access see a role for public access in economic development. "It would be great if public access could do more to serve community needs in Buffalo, which still has a depressed economy," says Tony Conrad, University of Buffalo media professor, and a former BCAM and current BNN board member. "For example, as part of the public access training program there could be more emphasis on marketable skills in production and program development. In a few years there's going to be a huge demand for video content on the Internet and for people who can create it. Why not get people started through public access?," Conrad muses. He also believes that public access could be an appropriate medium for an assortment of vocational and skills training programs.

Pitts also views PEG access as vital to a brighter economic future, especially for Buffalo's Black community. "I'd like to see small businessmen using public access TV to acquire skills and promote their businesses," he declares. "We could feature programs on how to develop and run small businesses and help introduce them to the community. I'd like to see more producers making programs that benefit the community, the kind you don't see much of on other local stations. Why not make programs on local history, geography, economics? We plan to use our staff and facilities to produce quality programs like we haven't seen before, and we invite people with skills and ideas to come to the Apollo and do the same. Training producers to do their own thing is okay, but it only goes so far. What's missing is programs that educate and serve community needs."

Conrad also envisions a public access program that could forge a vital link between the community and its smaller institutions. "There are hundreds of non-profit groups in the city which provide all types of services. Most of them have an information delivery challenge: how to get their message out to the community. It's too expensive to get full programs on commercial and public television, but for a little money they could hire a trained access producer to get their message on Channel 18. There's also a lot of intellectual capital in this town that isn't being marketed adequately. Why not have people use public access to market their skills, their ideas?"

Looking down the road, Pitts envisions extending public access to broadband applications on the Internet. "Buffalo is one of the most wired cities of its size in America. We're working to create partnerships with cable and other companies that are using our streets and pipes to install their fiber to make some of that available to us for public use, so that we can market ourselves to the world," he says. "A century ago Buffalo was very global. We want to achieve that again by broadening our definition of public access. Our new facility is going to be the mothership for multi-media centers in other corners of Buffalo, all of them contributing to the access channel."

Access producers give the Telecommunications Agency mixed reviews on its recent management of the public access program at the Apollo Theater. Ghen Dennis, technical coordinator at Squeaky Wheel, reports increased use of editing facilities at Squeaky Wheel since the city's takeover of public access. "Public access producers have been using our editing suites a lot more since BNN's contract was cancelled, because of limited access to editing equipment," she says.

However, self-sufficient types like Chris Borkowski, producer of *Artwaves*, the longstanding access program produced by Buffalo's contemporary arts center Hallwalls, have no qualms with direct city management to date. "For us city management hasn't been a problem," says Borkowski. "We do all our production in-house, so access to equipment isn't an issue. Our shows have been airing at the usual time and without censorship." Veteran independent producer Richard Wicka, who has his own studio, concurs. "I can see where it could be better, but city management isn't causing me any problems," he says. "But neither did BNN. A lot of producers here are taking a wait-and-see attitude."

Time will tell whether public access flourishes under the direct supervision of the city's Telecommunications Agency and the guidance of a politically sensitive Citizens' Access Advisory Board. The critical question may be whether the city of Buffalo proves any more willing to support its own administration of PEG than it has for those community organizations that came before it. A key test may come when the next batch of viewer complaints over content reaches the desks of city councilors, and they realize that the buck stops there.

Carl Mrozek is a former public access producer in Buffalo who specializes in documentaries and shorts about wildlife and conservation. His work has appeared on the Discovery Channel, PBS, CBS, and National Geographic.

SIZE DOESN'T MATTER
MICRO-DISTRIBUTORS UP FRONT

BY BRIAN FRYE

IN THE 1960s, FILM DISTRIBUTORS LIKE THE FILM-MAKERS' Cooperative in New York and Canyon Cinema in San Francisco were among the best expressions of the collective spirit of their day, with an "all for one and one for all" ethos. While both are still alive and kicking, the spirit of the cooperative is no longer as galvanizing as it once was. The last few years, however, have seen the blossoming of what one might call their nineties counterpart: "micro-distributors." These are small, largely home-grown operations which offer the authenticity and passion of a quirky small business and stand in contrast to the perceived leveling effects of faceless corporations. Drawing inspiration from a multitude of sources—from DIY record labels and early film distributors to proto-Ponzi schemes—they all reflect the single-minded devotion of one dedicated person. What follows is a look at three rising micro-distributors—how they got started, what type of work they offer, and what it takes to run the show.



JOANIE4JACKIE

IF YOU FOLLOW THE VIDEO SCENE AT ALL, YOU'VE CERTAINLY HEARD of Miranda July, who just finished a nationwide tour of her video performance *Love Diamond*, which was a smash at venues from New York City's Walter Reade Theater to the Museum of Fine Arts in Houston. But in addition to working on her own career—making tapes and recording for the Olympia, Washington, label K Records—July also runs a tiny distribution operation called Joanie4Jackie. Like her performances, it's something wholly unique and operates more like a chain letter connecting young female media artists than a traditional distribution company.

As July tells it, it all started when she moved to Portland, Oregon, in 1995 and was impressed by the lively DIY music scene. She wished that something similar existed for film- and videomakers. "I decided to start a correspondence course for girls making movies," July says, which she originally dubbed Big Miss Moviola. After announcing an open call for videotapes by women in DIY music mags like *Maximum Rock'n'Roll*, July compiled the first 10 into what she calls a "video chain letter." A rather benign version of the classic, hard-sell chain letter, each participant received a copy of the completed tape, along with a booklet in which each woman wrote a letter introducing herself to the rest. Since then, July has released 10 more video chain letters and another is forthcoming. Self-consciously egalitarian, these include artists ranging from middle school to middle-aged, whose work runs the gamut from arch avant-garde to cinema verité to the rawest home movie. In addition to being sent directly to participating videomakers, these compilations are sold on the Joanie4Jackie web site for a very reasonable $10.

Last year July was forced to abandon her original company name of Big Miss Moviola, prompted by threats of legal action from Moviola Digital. Rather than fight it out in court, she rechristened her project Joanie4Jackie, which she explains as "girls endorsing girls, like 'So-and-so for President.' "

In 1997, July started the Co-Star series as a complement to the video chain letters. For each Co-Star tape, July asks a curator to select several films or videos which they consider especially important and of particular relevance to the Joanie4Jackie audience. The most recent, Astria Suparak's *Some Kind of Loving*, included works by Karen Yasinsky, Jennifer Reeder, Stephanie Barber, and Peggy Ahwesh, among others. For these video compilations, July teamed up with K Records, which distributes them via their record catalog, thus allowing the works to benefit from a more vigorous marketing program. The Co-Star artists share 50 percent of each tape's net profit, and those on the first compilation—which has sold about 1,700 copies—are already making money.

JOANIE4JACKIE
Box 14284, Portland, OR 97293
secretary@joanie4jackie.com;
www.joanie4jackie.com

Tapes include:
Video Chain Letters 1-11,
Some Kind of Loving,
I Saw Bones, and
Joanie4Jackie 4 Ever (various artists, including Stephanie Barber, Peggy Ahwesh, Karen Yasinsky, and Ximena Cuevas).

July considers both projects of equal importance, as they serve different needs and purposes. If the chain letters provide a sense of community and shared purpose, the Co-Star tapes add a dash of pedagogy, pointing to specific tapes as worthy of emulation.

Joanie4Jackie operates out of July's Portland office, which doubles as her rehearsal studio. While a couple of dedicated friends help with the more technical aspects of the operation (web design, grantwriting, and the like), July depends heavily on interns, many of whom she meets on tour. The funds raised from tape sales, however, are hardly sufficient to cover costs; grants from the Regional Arts and Culture Council and the Andrea Frank Foundation have helped put Joanie4Jackie in the black. But Miranda July isn't the sort to be content with just receiving grants. Soon she'll be doling out money herself, passing on a portion of those grants to the chain-letter girls in Joanie4Jackie. According to July, future chain letters will be shorter, appear more frequently, and—most significantly—each will include a new work by a contributor to one of the previous tapes, commissioned by July to the tune of $1,000. The idea came from her own experience as an alternative media artist; after finishing a first film or video, she says, young artists wonder "what now?" July wants to provide both the means to continue working and the validation of critical recognition.

Every day July gets suggestions of other ways she could distribute films and videos. Her response is, "That sounds great. Why don't you do it?" As she notes, "There are as many perfect systems as there are people. This one is what I needed. That's the reason I can keep doing it for free, because basically it's giving me something I need, every day."

RODEO FILMCO

In 1994, Matt McCormick was making the lonely drive across the Lone Star State when the seeds of Peripheral Produce first sprouted. The name came in a flash, combining the idea of art "made and sold like agriculture or produce" and the fact that his sort of "produce" wasn't likely to garnish a Big Mac. Peripheral Produce came to fruition the next year, debuting as a cable access show in McCormick's new home of Portland, Oregon. Before long, the TV series gave way to live shows, and McCormick was presenting Peripheral Produce film programs complete with live bands all over Portland. After one too many audience members suggested he do a video compilation of the shorts, in 1996 he did just that.

The result was the *Auto-Cinematic Video Mix Tape* and the beginnings of Rodeo Filmco, the "official business side" of Peripheral Produce (formed because "we didn't want to explain what 'peripheral produce' was every time we went to the bank"). McCormick had long planned to start some sort of distribution project, but, like Miranda July, he was more excited by the model offered by small, regional music labels than by established video distributors like Facets or Video Data Bank, whose customers are more often institutions than individuals. "Sure, you can call up one of these distributors and rent a video or a film print for fifty dollars or more, but I felt like, well, that's kind of impossible, especially if it's just something I want to see for myself."

A longtime collector of seven-inch 45 rpm records, McCormick saw short films as an analogous format and wondered why they weren't available in a similarly cheap and accessible form. As he saw it, "You want to have them on your shelf and pull them out." While the DIY music scene had lots of small, regional labels discovering and supporting local artists, there was no obvious equivalent for filmmakers. Taking a cue from those labels, McCormick decided he would prepare the actual product for distribution—from mastering to packaging—rather than operate as a mere purveyor of tapes supplied by artists.

The first tape, which featured artists ranging from Scott Arford and McCormick himself to Olympia Film Ranch, was very successful, selling several hundred copies. After about a year and a half, McCormick realized he had to make a formal business out of the project. Concluding that applying for nonprofit status was too much of a hassle, he got a business license as Rodeo Filmco, which he now believes better suits his needs. McCormick draws up a contract with every artist whose tapes he distributes, much like one offered by a small record label. A small advance is included in the initial costs, and net profits are split on a percentage basis. While most of the tapes barely break even, McCormick is currently in the black, if only just.

Unlike more traditional film distributors, Rodeo Filmco only sells tapes for home use; he doesn't rent them for theatrical screenings or set up shows for the artists it distributes. While Mc Cormick says he's happy to present curated Peripheral Produce shows, he prefers to connect venues to artists directly. All the Rodeo tapes include complete contact information for every artist on the video, so people often bypass him entirely. That's fine with him, as the few times he acted as intermediary, he found it took too much time and offered too little reward. In addition, with home video sales there's less pressure, as he can ship tapes when time allows, rather than having to keep on top of bookings all the time.



From Sarah Marcus's *Knuckle Down*

The Rodeo roster includes tapes by video-mix duo Animal Charm, Vanessa Renwick of the Oregon Department of Kick Ass, Craig Baldwin's *Tribulation 99* and *Sonic Outlaws*, and Russ Forster's *8-Track Mind*. A sixth tape is set for release with many more in the works, and the future looks promising, though future profits remain unlikely. McCormick keeps costs down by operating Rodeo out of his home, but he plans to

have a part-time employee soon and step up advertising. To date, he has depended primarily on the Internet and small ads in film magazines like this one; in addition, small-scale ad campaigns in high-end film fanzines like *Cinemad* and *Cashiers du Cinemart* are imminent. K Records has also started carrying his tapes, which has helped make inroads with the music crowd. Not surprisingly, he's had a lot more luck with sales to a younger, more music-oriented audience than to the artworld crowd. "On tour, we sell a ton of merchandise at a punk club in a small town like Chico, California, and nothing at a museum in a big 'cool' city."

FEVER FILMS

WHAT DO YOU DO WHEN A BRAZILIAN FRIEND LEAVES SEVERAL film prints at your house and asks if you'll take care of United States rentals? Stephen Kent Jusick took it as a cue to start his own distribution company, Fever Films, which now handles about 100 films and videos. Specializing in gay and lesbian films, Fever Films' roster ranges from Karim Ainouz (the Brazilian in question) to Texas Tomboy, Jenni Olsen, Michael Wallin, Jerry Tartaglia, and many more.

When Ainouz left his two films with Jusick in 1995, the latter was working for the MIX Festival in New York City. One of the films, *Paixão Nacional*, was brand new and became the kernel of the fledgling company as Jusick shepherded it through the festival circuit. For a couple of years, Jusick handled only Ainouz's work, but by late 1996 he began to expand Fever Films, acquiring more titles. He now distributes both individual works and also themed programs of shorts. A *QueerPunk* package has been particularly successful, primarily because the target audience is so well defined. And if an artist has a body of work, Fever Films will often distribute everything.



From the super 8 b&w film *Ants in Her Pants*, by K8 Hardy

FEVER FILMS
23 E. 10th St. #PHG, New York, NY 10003
(212) 539-1023;
www.feverfilms.org;
info@feverfilms.org

Tapes include: works by Karim Ainouz, Texas Tomboy, Jenni Olsen, Michael Wallin, Jerry Tartaglia & more.

Unlike most newer micro-distributors, Fever Films hews to a fairly traditional nontheatrical distribution model, handling festival applications, press releases, renting, shipping, and billing. It has a catalog, though Jusick admits that it's now "somewhat outdated" and none too slick. Designed by one of the filmmakers, it's easily duplicated on a Xerox machine. "I'd love to have something printed and bound, but it would cost a couple of thousand dollars, which would have to come from somewhere," says Jusick.

Fever's renters run the gamut—from festivals to universities to small art spaces—but festivals tend to be the priority, as they are more reliable than schools and can afford to pay (even if they don't like to), while many art spaces cannot. Even so, Fever doesn't turn a profit. "There are times when I feel like I put more money in than comes out," Jusick admits.

While he operates Fever Films out of his home office, a separate business line and front desk help Jusick keep operations professional and under control. Jusick estimates that he spends 20 to 30 hours a week on Fever Films, though his workload decreases a little over the summer, when it's easier to find interns. While he would love to hire someone part-time, there's simply no money for it. "What that means is that everything rests on me in a lot of ways, and it's horrible," he declares. "Every mo-ment is a moment for recrimination and guilt, and anything you don't do yourself doesn't get done."

One of Jusick's biggest projects right now is enhancing the company's web presence. While basic information on films is currently available online, he plans to add a searchable database. He also wants to expand his company's profile. While he doesn't have an advertising budget, Jusick confides that "if I learned anything working at festivals, it's that reciprocity is the name of the game." Often he'll offer reduced rates in exchange for an ad in a festival catalog. But the bulk of his marketing takes the form of direct mail pitches to selected larger venues. In the case of Fever's bigger releases, like its two features, Rodney Evans's *The Unveiling* and Jenni Olson and Karl Knapper's *Afro Promo*, Jusick will bulk-mail a one-sheet. But mailings are expensive, and he says it's difficult to sell films to colleges and universities, even though they are some of his better funded customers. Some of his most lucrative deals are with academic libraries, though he is personally more excited by public screenings.

He's also more excited by the medium of film, a bias that shows in his reluctance to enter the home video market. While he'd like to subcontract with an existing video distributor, "home video sales is a whole different kind of ballgame" and not necessarily a priority for Jusick. "If the work exists on film, I really hate to be pushing it on video, which is not the way I prefer it to be seen."

MUCH LIKE THEIR SIXTIES PREDECESSORS, NONE OF THESE MICRO-distributors is a particularly lucrative business. But profit margins rarely inspire enterprises of this sort. They are novel because they reflect the spirit of their times, in this case the individualism that has replaced—for better or worse—previous collectivism. All of these young visionaries insist on doing things their way and on their own terms. Which, come to think of it, isn't all that different from their equally iconoclastic predecessors.

Brian Frye is a filmmaker, curator, and freelance writer living in New York City.

Creepy interiors like this one inspired Brad Anderson to write the script for *Session 9* around the long-abandoned Danvers State Mental Institution. Inset: Anderson and DP Uta Briesewitz with the CineAlta.

TESTING THE

DIRECTOR BRAD ANDERSON AND CINEMATOGRAPHER UTA BRIESEWITZ TALK ABOUT SHOOTING THEIR HORROR FILM, *SESSION 9*, ON SONY'S HD 24P CAMERA, THE CINEALTA.

BY PATRICIA THOMSON



FAKE BLOOD, FORCED LOBOTOMIES, AND PULSE-RUSHING CHASE SCENES IN THE BOWELS of a decrepit 19th century mental institution. When Brad Anderson says "it's a very different movie than I've ever done," he's not kidding. *Session 9* is a contemporary horror film, a psychological twister that involves a group of asbestos workers cleaning a crumbling insane asylum who are drawn into its past mysteries—and conceal a few of their own.

This is a far cry from light, snappy tone of his previous works—*Happy Accidents*, *Next Stop Wonderland*, and *Darien Gap*—all smartly written works that deal in some way with contemporary relationships. But the difference is not just in genre. With *Session 9*, Anderson made the leap from 35mm to High Definition—specifically, to Sony's HDW-F900, a 24-frames-per-second progressive scan digital camera, more commonly known as the CineAlta. [See Robert Goodman's review, page 38-39.]

In January, Anderson and his director of photography, Uta Briesewitz, sat down with *The Independent* to talk at length about their experience with the camera. Since the two had previously worked together on *Next Stop Wonderland*, they could compare the 35mm versus the HD experience, both from their own vantage points and in terms of how it affects their working relationship on set. Which it did. So here's a preview of the new challenges and possibilities of filmmaking to come.

Choosing the CineAlta

Brad Anderson: *Session 9* was written for this location, the Danvers State Mental Hospital, which is about 30 minutes north of Boston. Just like in the movie, it was closed down in the eighties. It's state property now, and a lot of film productions have used it for production offices—*The Crucible*, for instance. But no one's used it to make an actual movie, I think because it's so dangerous. Some of the building is more intact. But parts of the building are falling to pieces. Floors are collapsing and there is asbestos everywhere. Because I had a connection at the Mass Film Office, we were able to convince them to give us permission. We had to sign some amazing waivers.

I'd always had a notion of making a horror movie there. My cowriter Steve Gevodan and I hooked up with these guys who are urban spelunkers; they break in and explore abandoned buildings and military facilities. So they took us up there on a little day trip. We went to the morgue, down in the tunnels, up in

L I M I T S

the attic, and found patients' files and weird shit on the walls. And there were crazy stairwells and tunnels. Out of that, we started to get the seeds of the movie. It was fun, like being presented with a ton of cool locations and weaving the story around that.

The original intention was to do it in a kind of quick, Dogme sort of way, because we had no money. It was pitched as a cool DV project, a *Chuck and Buck* type thing. Then USAFilms pitched in the money. But when we visited the location again, we thought, if we're going to do this right and want to *see* this location…

Uta Briesewitz: We did a test with Sony's DSR 500 DVCam, and it was just like any other video. The close-ups hold up okay, but when you go to the wider shots, it gets really mushy. That's one of the strengths of the [HD] camera: you have a great reproduction of detail.

I had just done HD on another film, Derek Simons' *7 and a Match*. So I thought that if we have to go video, let's go with the best we can get. I suggested HD to Brad, and that same afternoon, he looked at a sample in Boston and was totally sold on it. After that, the option of going to film never really came up.

[*Ed.*: In addition, *Session 9* producer David Collins had recently completed a multiformat feature utilizing HD. He was instrumental in getting a CineAlta from Sony before its release on the market, as well as the company's full cooperation.]

Anderson: We did an [HD to 35mm transfer] test and looked at some of these wide shots blown up; you could count the leaves on the trees. You see all the little bricks. The resolution is incredible. If I were shooting on smaller cameras that didn't have the resolution, those wide shots would be useless, unless you wanted an awful soft look.

Briesewitz: And this place actually has a lot of beauty. Incredible colors, the paint that's peeling off, all the production value that you almost couldn't build if you wanted to. We wanted to keep the details. That's why we didn't go mini-DV.

Anderson: This is probably the first straightforward narrative shot on HD 24p without it being part of the whole marketing of the movie. There are a bunch of movies shooting now with people jumping on this. The big one is George Lucas' new *Star Wars* movie. But that film is all about digital effects. This is a straightforward narrative that was shot with this camera not to be flashy or crazy about it.

Storyboards and lighting timetables

Anderson: I storyboarded for first time, both because we had very little time, and also because it was USA Films; it's more of a corporate, studio-type approach. We wanted to be prepared. We were shooting in a very precarious location and didn't want to go in and just mess around. There's also the nature of the story: it's a visually told story, in many respects, driven more by atmosphere and tone than by dialogue. So we wanted to create and orchestrate shots.

I took a DSR 500 with me during prep. We shot a lot with that, and I'd edit together video storyboards on my laptop with Imovie. So we had a lot of scenes shot with this little video camera, and you just match it with HD. That was very helpful and sped things up. You could literally point to the scene on my laptop and just play the scene to the gaffer or whatnot.

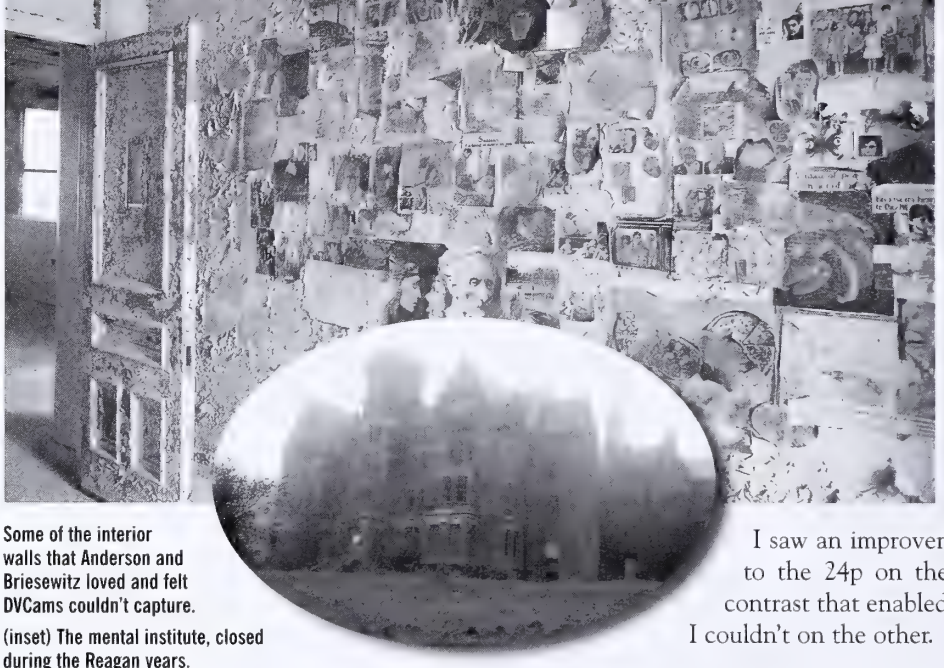
Another thing we did in preparation was create lighting charts, because we were going to use a lot of available light. Particularly in places like the gym and the kitchen, which are huge spaces and we had very little ability to light. So we needed to know when light was coming through these windows. I used my little digital camera and took five seconds of footage at 9 a.m., five at noon, five at 4 p.m. That really determined our shooting schedule. We knew we had to be shooting in this room between these hours if we were going to be able to get the light.

Handling darks . . .

Anderson: We shot a lot of dark scenes; it *is* a horror movie. But compared to a conventional horror movie, where the big climax happens on some dark stormy night in an abandoned house, we chose to stage a lot of the scary moments in regular sunlit rooms. The idea of staging this grim little story in this place was intriguing to me in trying to find a pointed counterpoint to the typical horror movie genre, where all the monsters lurk in shadows. It's not only an artistic choice, but also a technical choice. Shooting at night in this location with a limited budget for the lighting package would be really hard. How do you light the interior of a building that's supposed to be abandoned without having that cheesy blue-lit effect?

But one of the interesting things about deciding to go HD was ignoring the tradition rules about video, like 'avoid bright highlights' and 'avoid going into dark.' We liked playing with the extremes. We've got guys in white suits going out in broad day-

PHOTOS CLAIRE FOLGER, COURTESY USAFILMS



Some of the interior walls that Anderson and Briesewitz loved and felt DVCams couldn't capture. (inset) The mental institute, closed during the Reagan years.

light; we've got tunnels lit by one little Zenon flashlight.

Briesewitz: Our light situations were very often so incredibly low that the still photographer came up to me and said, 'Even if I use a very, very fast film, I still can't get exposure here.'

Anderson: Like those scenes in a steam tunnel. These were just lit with the [actors'] flashlights.

Briesewitz: But we did fill in. I had the same flashlight mounted on the camera through very heavy diffusion, like three sheets of paper. We did a test for that to see how much we could push it.

Anderson: We blew it up to 35mm to see how much detail you get. You get pretty much.

Briesewitz: We wanted to be as natural as possible. There aren't many ways you can light a tunnel. So you really see what he sees with this flashlight; nothing else.

What amazed me the most with the CineAlta were the low light situations. When we had really big locations, like people walking through hallways forever and ever, and knew we wouldn't be able to light them—because that scene was only two-eighths of a page, and we couldn't afford to put up tons of condors—we would put on a prime lens and be just amazed at how much light we would get out of the camera.

I had to adapt my eye, because usually with film, I would know just by looking what I would have to fill in. But with this, I knew to take a look first at the HD field monitor, because these lenses read differently. Sometimes less was more. You very easily can tend to overlight it.

. . . and highlights

Briesewitz: When Brad and I talked about creating a look, we wanted a very clean negative—that's why we decided against filtration. But we wanted to create a look in the camera as much as possible.

I had already done an HD film before, but not 24p. So I knew what I wanted to test: not so much how this camera works, but how it behaves visually. In my other HD film [shot with Sony's 30 fps HDW-700 1080i camera], I would control my highlights much more. When shooting somebody inside a room with a window, very often I would control the window—net it down and light the interior more to bring the f-stops closer together and keep the highlights, because I felt the highlights always give away that it's video.

Then we tested the CineAlta and pushed it to the extreme. When we looked at the test, Brad and I actually agreed that we liked how the highlights looked. I saw an improvement from the 30 fps to the 24p on the highlights and the contrast that enabled me to do something I couldn't on the other.

Anderson: This is a movie where the guys are often walking around in these white asbestos uniforms outside in the glaring sun. We were concerned we'd really be fucked by the brightness of the suits.

Briesewitz: We wondered, 'should we have suits that are a little bit toned down?' But ultimately we felt no, the moment they go outside, let them become these glowy white little angels. Let's just play with this idea. Let's do everything we were expected not to do. Usually you get a look when you break the rules. So we decided, let's push the lightlights, really let them burn far above the limit. And we just thought that was a pretty good look.

The viewfinder & field monitor

Briesewitz: On a good HD field monitor, you can definitely see the focus, which was helpful to us, because Brad really has his eye on it. He's not just a director who watches the performances, but will also say, "It's a little bit too soft." It's sometimes hard to tell in this little black-and-white viewfinder.

Anderson: That was a real problem for you. I think that's one of the things they need to change.

Briesewitz: There's a saying that the DP sees the movie come together first, because you're so close with your eye, you feel like you see it on a big screen; you feel very connected to the actors. As much as I was enthusiastic about many things about this camera, at the end of the day, I felt like I had no feeling for what I shot. Because I didn't really see the film; I saw a black and white image.

The thing is, although it's HD, it's not a better viewfinder image. It's just like on any other Betacam—a mushy little video image. And the problem is, so much of your framing is determined by color. It's a different thing, looking through the viewfinder, then looking up to check your frame.

Operators I know say they don't mind the black and white viewfinder or say they can even see their focus a little better. But just to have the option to go to color would be great. [*Ed.:*

Panavision is developing a color viewfinder for their version of the 24p camera, which takes Sony's model and couples it with Panavision's viewfinder and Primo lenses.]

Anderson: It's also a problem when you're shooting Steadicam or handheld, because you can't connect to the monitor, and she's winging it a little bit.

Briesewitz: Because of this building, we had major problems getting a good wireless transmission of the image. Very often, we would have a Steadicam shot and could not see anything. Luckily, we could rewind and take a look. That's an advantage.

Also, on handheld shots, this camera is more pleasant, I have to say. It's a little bit lighter, and it fits nicely. If you have a heavy camera on your shoulder, it makes you more steady. But if you run behind somebody in a tunnel and there's muddy ground or whatever, it feels good to have this camera on your shoulder. And I can always easily take my eye off the lens and shake things. Even when I'm running, I can hold the camera and look straight. I don't have to have my eye on the viewfinder.

A different dynamic

Anderson: For me the big advantage was being able to sit there and watch on the monitor what I was getting. You do that on a regular movie with a film shoot as well, but you don't get the quality. Here you're getting the image right from the camera on a high definition monitor. When you light the movie, you light it according to the monitor. We didn't use a meter once.

Briesewitz: You don't need to run around and ask, 'Is this going black? Is this going mushy?' I go to the monitor and see what I have. To tell the truth, if someone shoots HD and runs around with a meter. . . I don't know, I haven't found a purpose for it yet, because you really light to the monitor.

Anderson: But that's also the disadvantage of it. It's like the DP's work is up for public approval.

Briesewitz: All of a sudden, you can find the producer behind the monitor, and everyone else throwing in ideas. Or the production designer saying, 'Oh, I had no idea my color looks like this.' Of course, everybody should be respected and heard, but sometimes I was wondering it this opens up a place for too many opinions.

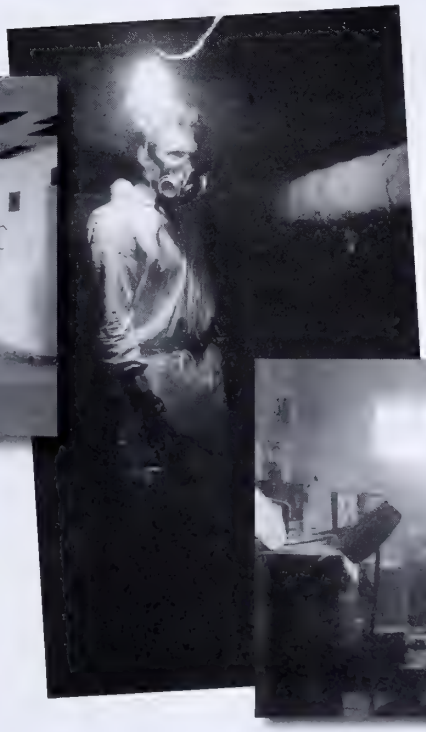
Anderson: It was the same when Avids replaced flatbeds; suddenly everyone could be an editor. A producer could come in and in a matter of hours recut the scene easily and quickly, and have his version of the film. It's the same with this. That's a very different dynamic for a DP, in particular.

Briesewitz: But if I were a student shooting my first feature, I think I would be less worried shooting HD than shooting film. There's not this anxiety of sending the dailies to the lab, and then you get it back and it's, 'Oh, what have I done?'

Anderson: I'd say to any directors considering HD, make certain that the DP you're working with is gung-ho about working in this kind of [collaborative] way. The director has a chance to be much more involved in that process, and some DPs are protective of their skills and role in the filmmaking process.

Patricia Thomson is editor in chief of The Independent.







(L & R): Two shots taken directly from the HD master, showing aspect ratio, lighting, and spooky *The Shining*-like interiors. Budget-conscious Anderson and Briesewitz created graphs that charted the natural light in each room during the course of the day.

(L) With scenes set inside dark steam tunnels or out in the glaring sunlight, the *Session 9* team came to know intimately how the CineAlta handles blacks and highlights—normally a stumbling block for video.

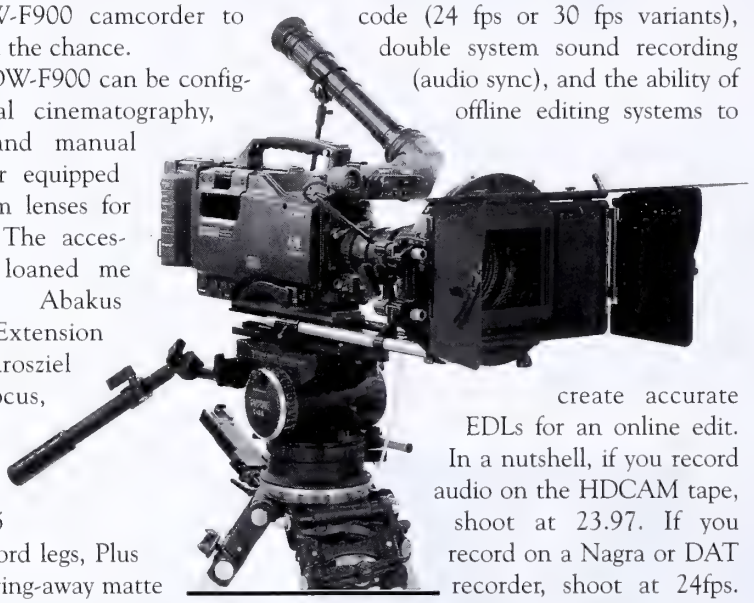
Hi-Def in High Relief

Digital Filmmaking with Sony's CineAlta

BY ROBERT M. GOODMAN

AFTER SONY UNVEILED ITS CINEALTA AT the NAB convention last year and projected some amazing sample footage, I, like many others in the room, was eager to test this 24 frame progressive high-definition video camera. So when Plus 8 Video, a NY/LA rental house that has plunged into HDTV, offered to loan me a CineAlta HDW-F900 camcorder to test, I jumped at the chance.

The Sony HDW-F900 can be configured for digital cinematography, using prime and manual zoom lenses, or equipped with servo zoom lenses for ENG/EFP use. The accessories Plus 8 loaned me included an Abakus Engineering Extension Viewfinder, Chrosziel Follow Focus, Preston Microforce zoom control, O'Connor 2575 head with Ronford legs, Plus 8 Design 6x6 swing-away matte box, and a Plus 8 front box. The complement of lenses included: four primes—a 5mm T1.7, 12mm T1.5, and 40mm T1.5 from Fujinon plus a 15mm T2.3 from Canon; two cine-style zoom lenses—a 11.5x5.3 T1.9 Angenieux and a 9x5.5 T2.3 Canon; three ENG/EFP servo zoom lenses—a 20x7.5 T1.2 and 10x5.2 T1.3 Fujinon and a 18x7.8 T2.3 Canon; and two lens adaptors to mount Nikon still lenses on the F900.



PREPRODUCTION PREP

I spent half a day going over the camera with Plus 8's chief engineer prior to our tests. There are decisions that need to be made before you shoot with this camera. The F900 can record in a variety of frame rates. The choice has a significant impact on how audio recording and postproduction must be handled. The 24p frame rate—24 frames per second segmented frame progressive scan mode—has received all of the press attention. However, the camera also records at 23.97p (a multiple of standard interlaced video rate of 29.97), in 25p, 30p, 50i (25 frames per second interlaced), or in 60i, the NTSC frame rate.

The issues revolve around timecode (24 fps or 30 fps variants), double system sound recording (audio sync), and the ability of offline editing systems to create accurate EDLs for an online edit. In a nutshell, if you record audio on the HDCAM tape, shoot at 23.97. If you record on a Nagra or DAT recorder, shoot at 24fps. Before you offline on an Avid, visit www.24p.com to learn more about the issues surrounding editing 24p footage.

CAMERA ERGONOMICS

Anyone who's ever used a Sony broadcast camera will be familiar with the placement of the camera's switches and controls. The filter wheels, white balance switches, deck controls, start/stop trigger, gain settings, audio mixing controls, and memory stick slot correspond with current and older Sony camcorders.

A menu selection wheel on the bottom front of the camera provides access to five categories of menus, all of which have numerous pages. The paint category offers total control over the camera settings. That's terrific—and extremely dangerous. The main color gamut can be adjusted as easily as black gamma or skin detail settings. The groupings of menu pages are logical for the most part, but there is no hierarchy to separate those items you should rarely touch from those you can adjust with impunity. This single-wheel approach to programming the camera is a holdover from ENG style production. The RM-B150 remote paint box offers knob and switch controls for these functions that made modifying the look and gamma of the camera far easier to do.

When equipped with a manual zoom lens and an Anton Bauer Hytron 100 battery, the HDW-F900 weighs over 25 pounds. It's heavier than a typical camcorder, though the camera was well balanced. The camera's weight is not appreciably lower in its ENG configuration. Handheld use, even for short periods, was very tiring.

LENSES

The CineAlta camera uses the standard B4 lens mount found on every 2/3" CCD video, but the lenses are far superior. Most manufacturers assumed, at first, that they would be able to adapt their 35mm motion picture lenses for HDTV. But HDTV reveals every imperfection in lens design. The perfectly flat surface of the CCDs and the fact that there is no film weaving slightly in a gate quickly destroyed that approach. The manufacturers had to design new lenses.

Even Nikon still lenses come up short. We tried using the Nikon adaptors with three different lenses. None were aberration free or sharp enough to use. Plus 8 has found that it's hit or miss—you just keep trying until you find a lens sharp enough for HDTV.

The prime and cine-style manual zoom HDTV lenses have highly visible T-stop and distance marks. The focal-length markings on the zooms are also clear. Unfortunately, none of the manufacturers have a clear understanding of the working distances (camera to subject distance) at which most films are shot. Numerous focus marks delineate the one to eight feet range. Yet, only one or two marks exist in the 10 feet to infinity range. The depth of field in HDTV is greater than in 35mm film, so there's some leeway. However, focus is extremely critical when the final image could be projected on a sixty-foot screen.

COURTESY SONY

THE VIEWFINDER

The design of the HDW-F900's viewfinder (HDVF-20A 2" HD 24F) is similar to a typical Betacam ENG camera. There are controls for brightness, contrast, and peaking. (*Tip*: The peaking control must be turned down or everything in the viewfinder appears to be in focus whether it is or not.) The viewfinder display is a 2" black-and-white RGB HD CRT, capable of resolving 500 lines at center. The HDTV format can resolve 1920 lines of horizontal resolution—nearly four times the resolution of the viewfinder. The CRT image is reflected onto a mirror that is magnified by a lens with diopter adjustments to enlarge the image.

One of the five menu categories is devoted to setting up the viewfinder display. Everything from aspect ratio to shutter speed can appear in the viewfinder. However, to set exposure you must rely on the camera's two independent zebra settings or use an external monitor or light meter. The image in the viewfinder has not passed through the camera's shutter. Consequently, looking at it while the camera dollies past a highly patterned background, such as a chain link fence, may induce mild motion sickness. The standard diopter's plastic lens does not maintain flat field focus across the entire image. Setting critical focus was extremely difficult to do with the viewfinder. Its resolution is at the limit of what the human eye can resolve for a two inch image. Critical focus must be set using a tape measure or an external monitor.

THE SHOOT

Using a volunteer crew, we shot for two days outdoors and a few hours indoors. The first day had partial sun. The second was completely overcast. The only annoyance we experienced during the shoot was the placement of the camera's record trigger. When the camera is fully tricked out with the follow focus, zoom motor, and matte box, it's difficult for the operator to reach.

Plus 8 pre-programmed the camera's memory stick to optimize the camera for shooting under high and low contrast situations. They made these adjustments in their test facility and stored them as scene files for us. So, we had three settings choices (high, low, and normal) on location. Painting the camera outdoors with a tiny Sony 8" portable HD monitor (BVM-D9H5U) as our reference didn't seem like a good idea. The image was too small to accurately display and judge the subtle changes this camera allows you to make. Add outdoor glare and you have a prescription for an unintentional disaster that could cause havoc in post. We initially relied on the monitor to set focus and exposure. However, we only had six Hytron 100 batteries. The batteries powered the camera for approximately five hours or barely 45 minutes for the monitor. We ended up using the monitor only when absolutely necessary and relying on a tape measure to set focus.

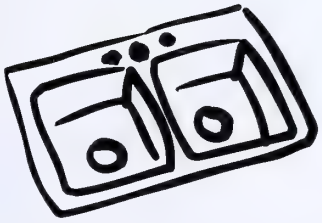
SUMMARY

After three days, I barely scratched the surface of this camera's capabilities. The footage has spectacular color rendition and exceptional detail. The best way to describe it is 'grainless 35mm film.' It all looked good on the 8" monitor. A month later, on a 32" HD monitor (BVM-D32E1WU), I could clearly see the good, the bad, and the ugly. Focus was a problem. Some zoom lenses had noticeable chromatic aberration at wide focal lengths. But the great shots looked phenomenal on a large screen. If I were shooting, I'd insist on having a 24" or 32" monitor on set. It's too hard to judge what you're doing on anything smaller.

I also watched some scenes that intercut 35mm and 24p HDCAM footage. What separated 1080/24p from 35mm was the grain. The CineAlta camera has greater depth of field. It doesn't reproduce specular highlights as well as 35mm, though the color gamut is nearly identical. A CineAlta filmmaking package rents for approximately $7,000 a week. (The camera retails for around $100,000, and the lenses from $10,000 to $50,000.) Fifty minutes of tapestock is $70. It's clear we're on the cusp of a new era, because digital filmmaking no longer means image quality has been compromised. And it's bound to get better and cheaper.

Robert Goodman [goodman@histories.com] wrote the camera and lens chapter for ASC's latest edition of Digital Video Manual *and is an award-winning writer and Emmy-nominated director based in Philadelphia. He is currently co-producing the feature* Gifts in the Mail.

CameraPlanet
PICTURES
DIGITAL FILM CENTER
DIGITAL VIDEO - SOUP TO NUTS
12 Avid Edit Rooms
3 Turn-Key Production Offices
DV to Digi Beta Transfer
★★★
The BNNtv.com Building
253 5th Avenue
New York, NY, 10016
t: 212.779.0500 x227
e: Mike@CameraPlanet.com
www.CameraPlanetPictures.com


Everything included.
Avid Media Composer Off-line at rates the artist can afford.
Manhattan suite.
kitchen SYNC
Tel: (516) 810-7238 • Fax (516) 421-6923

Army of One

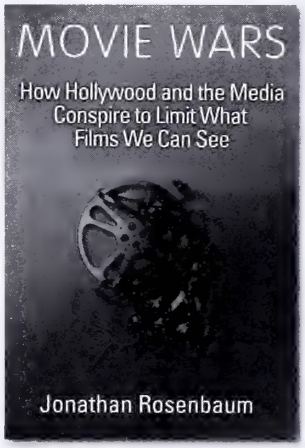
Movie Wars: How Hollywood and the Media Conspire to Limit What Films We Can See
by Jonathan Rosenbaum; 234 pp.
Chicago: A Cappella Books; $24

BY ROB NELSON

CONSIDER THIS: ROGER EBERT IS A STUDIO lackey, but he's not as ignorant about movies as his late partner Gene Siskel was. The "media-industrial complex" turns most of the nation's film criticism into another form of publicity. The American Film Institute's Top 100 list is a money-grubbing means to sell more videos from the studio vaults. The Danish Dogme 95 movement is a PR scam that plays directly to American film critics' moronic love of hype. Hollywood's market research is designed to make the public appear stupid. Miramax Films buys foreign-language movies in order to bury them. Pauline Kael, during her last years at the *New Yorker*, initiated an anti-world-cinema campaign that is now standard practice at most mainstream magazines. The Sundance Film Festival is an "industry-run" affair where audience members talk on cell phones during screenings. Cannes, on the other hand, is essential—provided the festival pays your way.

Welcome to the world of *Movie Wars: How Hollywood and the Media Conspire to Limit What Films We Can See* by Jonathan Rosenbaum, esteemed film critic at the *Chicago Reader* and author of one of the most unmitigated movie rants since John Simon's last volume of collected pans. One can agree with most of what Rosenbaum argues here—in fact, I do—and still find his book to be an oppressive, pedantic bore. What the critic tries to explain over the course of 225 rambling pages is why the mass audience doesn't get exposed to great movies; what he fails to include amid all the finger-pointing is any passionate description of what's at stake.

In previous collections such as *Placing Movies* and *Movies as Politics*, Rosenbaum—a vastly knowledgeable and consciously political advocate of world cinema—leavened his righteous indignation with chapters devoted to the lengthy praise of worthy obscurities. In *Movie Wars*, the criticism isn't constructive, while even the raves accentuate the negative: A section on Joe Dante's misinterpreted toy story satire *Small Soldiers* finds Rosenbaum taking inventory of 47 of the film's reviews—none of which, it seems, matched the author's own insights as published in the *Reader*.



If Rosenbaum appears reluctant to herald the perspicacity of other critics, one of the clearer points he makes in *Movie Wars* is that the ticket-buying masses are likely smarter than they're taken to be, but bear the brunt of blame for dumb-and-dumber cinema. The reasoning goes that so-called "capitalist film critics" who favor incessant coverage of studio dross have a vested interest in maintaining the public's bad taste so as to justify their own (and that of their corporate employers). But isn't that merely the mainstream part of the equation? How about what's been happening on the fringes to allow public screenings of the critic's beloved works by Abbas Kiarostami and Hou Hsiao-hsien even *despite* such tyranny—and even in fly-over country?

Alas, Rosenbaum doesn't much deal with the newly reinvigorated noncorporate circuit of distribution and exhibition that has enabled the esoteric likes of *Flowers of Shanghai*, *Time Regained*, and *Beau Travail* to enjoy extended exposure in smaller cities—perhaps because to do so would be to share credit with an entire community of cineastes whose own struggles against the "media-industrial complex" have yielded positive results. Ironically, the author's relentless doom-saying has him following suit with those mainstream—er, *capitalist*—film critics who see corporate-owned arthouse chains as an "alternative" to shopping-mall multiplexes and avoid discussion of the rest. Rosenbaum accuses Miramax (an increasingly familiar target of his tirades) of forcing indie theaters to "play ball" by screening its lesser product in trade for hits. But in fact, alternative venues such as Minneapolis's Oak Street Cinema, Parkway Theater, and U Film Society—which, like other theaters around the country, have fortified ties with smaller distributors such as New Yorker Films, Winstar Cinema, and Kino International, among others—haven't needed to rely on mini-major fare for years.

Whether related to film or not, conspiracy theories are more credible when they stem from a reporter's research rather than a critic's speculations. Which is to say that, while the author is right that the mainstream media does "conspire" to prevent Adam Sandler fans from knowing about Kiarostami, he's wrong that the Iranian director is failing to find an audience. Rosenbaum is fond of (re)telling the story of Miramax's spiteful refusal to circulate its sole Kiarostami acquisition, *Through the Olive Trees*; but actually, the movie has managed to screen anyway, since, as one Madison curator told me recently, the film is readily available through a specialty outfit (known in the industry as a "nontheatrical distributor") that gets its print through the evil Miramax.

In its convenient neglect of a thriving subculture in favor of self-congratulatory rabble-rousing, *Movie Wars* has more in common with those dire "death of cinema" screeds from a few years ago than its author would likely care to admit. At one point, Rosenbaum suggests "we'd be much better off if we had no film critics at all," although his mainstream-bashing mission seems more like a ploy to get the likes of David Denby and David Thomson to write as rigorously about Hou Hsiao-hsien as he does. But something tells me the movie warrior would rather fight this battle alone.

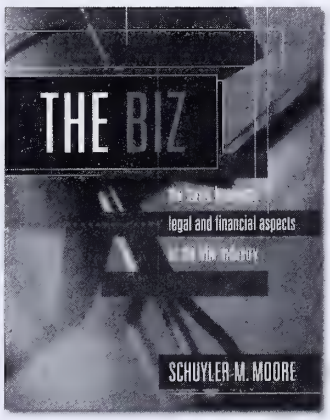
Rob Nelson is film editor at City Pages *in Minneapolis. A version of this article originally appeared in that publication.*

The Scoop

The Biz: The Basic Business, Legal, and Financial Aspects of the Film Industry
by Schuyler M. Moore, 366 pp. Los Angeles: Silman-James Press, $26.95

BY INNES GUMNITSKY

SCHUYLER MOORE'S *THE BIZ* OFFERS A comprehensive and realistic overview of the film business. The author certainly took off his rose-colored glasses while writing this volume, which may be particularly helpful if you are still wearing a pair. Unfortunately, the language of the book is somewhat dry; if you plan to skim through it in a few hours, it may not work for you. But if your objective is information rather than entertainment, this book is the right choice.



The Biz can be particularly useful if you treat it as a reference guide. Each of its 23 chapters covers a distinct topic. So if one day you want to learn about raising money, and another you need to delve into distribution agreements, you can easily turn to the appropriate chapter. I predict many readers will get lost in some of the chapters dealing with studio financing (after all, the book is a mandatory read for the author's students at UCLA School of Law), but do not get discouraged. At the very least, you will know which issues to discuss with your lawyer and accountant.

There are things that you can do on your own, which the book helps identify. The chapter on Entities, for example, explains why establishing a Limited Liability Company (LLC) will be the right choice 99 percent of the time. But other things should only be done with the help of an experienced attorney. The chapter on Private Offerings makes it very clear that mistakes in compliance with the securities laws can make the producer personally liable for repayment of the investment. To make matters worse, intentional failure to comply is punishable as a criminal offense.

Do not overlook the chapter on Calculating Net Profits; it's a real eye opener. It provides a good understanding of what net profits are and how you can make them more meaningful when trying to attract major talent to your next film, especially if you are not able to pay their top rate up front. A chapter on Credits is also well written and will help you in negotiations with talent. Understanding issues of guild jurisdiction, guild residuals, and other guild requirements will save you an enormous amount of time and headache. SAG, for example, requires independent film companies to deposit a large percentage of the actors' compensation and pension and health benefits with them, which becomes part of the film's budget.

Several chapters delve into the basic principles of intellectual property law. Using simple and clear language, the author lays out everything you need to know to avoid legal action for violating someone's copyright, right of publicity, and trademark. The author preaches a conservative but practical approach: "When in doubt, leave it out." Getting sued in this country is not a particularly enjoyable experience, and if you don't believe me, just read the chapter on Litigation. As Moore notes, "Merely to be sued is to lose." Not only do you open yourself up to potentially limitless liability, but even if you win the case, you are usually stuck with a huge legal bill.

Overall, *The Biz* does a great job at demystifying the film industry. It cannot substitute for obtaining your own lawyer, but it can save you a lot of time, money, and trouble. It can also add some discipline to the process of producing a film, and from what I have observed, that is always a good thing.

Innes Gumnitsky [innesgu@yahoo.com] is a New York-based entertainment attorney at Cowan, DeBaets, Abrahams & Sheppard. She will be moderating a series of legal discussions at AIVF from May-November *(see pg. 60).*

A M I
AMERICAN MONTAGE INC

Digital / Analog
FILM, VIDEO & WEB PRODUCTION
AVID AND FINAL CUT PRO SUITES
POST-PRODUCTION SPECIALISTS
AFTER EFFECTS / MOTION GRAPHICS
EXPERIENCED IN FEATURE LENGTH DOCUMENTARIES AND NARRATIVES
670 BROADWAY SUITE 300, NY, NY 10012
334-8283
www.americanmontage.com

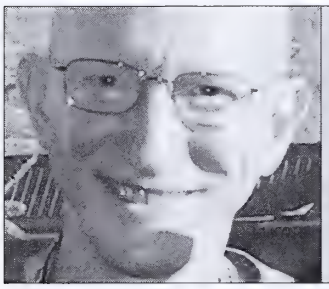
Dekart VIDEO
NON LINEAR / LINEAR
OFF LINE / ON LINE
BETA SP, DV EDITING
DV, HI8, _ SP, INTERFORMAT
CD-ROM OUTPUT
EXCELLENT RATES
EXPERIENCED EDITORS
SOHO/CHINATOWN LOCATION
MASTER & VISA ACCEPTED
(212)-219-9240
EMAIL:
DFROESE@COMPUSERVE.COM

FAQ & INFO

DISTRIBUTOR F.A.Q.

LOT 47 FILMS

BY LISSA GIBBS



Lot 47 Films, 26 W. 23rd St., 5th floor,
New York, NY 10010
(646) 638-4747; fax: 638-4757
info@lot47.com; www.lot47.com
Contact: Jeff Lipsky, Co-President

What is Lot 47 Films?
We are one of the few independent film distributors left in the United States.

Who is Lot 47?
It was co-founded in July 1999 by brothers Jeff and Scott Lipsky. A third brother, Mark, joined the company in January 2001 serving as co-president with Jeff. Scott holds the title of chairman and CEO. Shortly after the company was formed, Mary Ann Hult, formerly of Fox Searchlight and New Yorker Films, joined Lot 47 as vice-president of publicity; Dawn Altyn, formerly an executive at Stratosphere, joined the company as vice president of distribution services; and Danae Kokenos, formerly Director of Acquisitions for Samuel Goldwyn Films, joined the company as vice president of acquisitions.

Total number of employees at Lot 47:
Seven

How, when, and why did Lot 47 come into being?
It was Jeff Lipsky's passionate determination to distribute Tim Roth's *The War Zone* that led to the formation of the company. He was the head of marketing and distribution at Samuel Goldwyn Films at the time—early 1999. *The War Zone* world premiered at the Sundance Film Festival, but Jeff avoided the film because he wasn't in the mood to see a movie about the war in Bosnia and he didn't like Quentin Tarantino movies (whose films he closely associated with Tim Roth). The next month he went to Berlin where *The War Zone* competed in the Panorama section of that city's festival. He again avoided the film. After Berlin he discovered what the film was really about and began hearing that it was brilliant, unusual, special. He asked to see a print in New York prior to the AFM and watched it with his then-assistant, Christie Colliopoulos. They were blown away by the film. He showed it to Samuel Goldwyn, Jr. and company President Meyer Gottlieb. They both agreed that it was worth acquiring but couldn't strike a deal. It was at one in the morning on a cold night in Cannes as Jeff sat commiserating with Tim Roth (with whom he had begun to form a bond) and his producer, Dixie Linder, that he blurted out that he had a brother in Seattle with access to some financing. Two months later Lot 47 Films was incorporated. Six months later, Jeff's brother's enthusiasm about what had been achieved on *The War Zone* prompted him to suggest they make Lot 47 a permanent part of the independent distribution firmament.

What's the driving philosophy behind Lot 47?
Our mandate is three-pronged. One: we will continue to provide moviegoers with a broad cross-section of diverse independent American features, great documentaries, and the kind of foreign language films that once moved a generation. Two: we will endeavor to lead an educational initiative that will address the next generation of moviegoers: that generation of children now just entering junior high school (the college kids of today are already a lost cause). We will work with the educational community, the exhibition community, and with our distributor competitors to give this potential audience, from coast-to-coast, a sense of history about American independent film (that is, the 20 years of independent cinema pre-Tarantino). And three: we expect to lead the industry in the exploration and execution of new means of digital distri-



Two Lot 47 films: Harry Sinclair's *The Price of Milk* (left), and Im Kwon Taek's masterly *Chunhyang*, the story of two young lovers from different worlds who are torn apart.

bution, while not forsaking the experience of seeing feature films in conventional theaters.

What's the origin of the company's name?
You'll have to visit our web site to find that out.

What did Lot 47's founders do before Lot 47?
As for the history of our founders, two years prior to Lot 47 Jeff had rejoined Samuel Goldwyn Films as Head of U.S. Marketing & Distribution. A former consultant to Bravo Television's Independent Film Channel, Jeff also worked as President of the Motion Picture Division at Skouras Pictures, but left in 1990 in order to form October Films with Bingham Ray. Previously Jeff had served as Vice President of Distribution for the Samuel Goldwyn Company and General Sales Manager of New Yorker Films. He began his career working with his friend and mentor, John Cassavetes, and Cassavetes' landmark distribution company, Faces Distribution. Over the years, Jeff has been involved in the distribution of such notable films as *Stranger Than Paradise*, *My Life as a Dog*, *Life Is Sweet*, *My Dinner with Andre*, *The Marriage of Maria Braun*, and *The Last Seduction.* As a filmmaker, Jeff wrote and directed the critically acclaimed feature *Childhood's End.*

Scott Lipsky is one of Seattle-based Avenue A's co-founders and its Chief Technologist, responsible for planning, development, implementation and support of the organization's proprietary strategic systems and solutions. He is also leading Avenue A's technology and strategic development in global digital media, including interactive TV and wireless. A veteran of both Amazon.com and Barnes & Noble, Scott is well versed in strategic planning, corporate expansion, technology planning, Internet marketing, content acquisition & licensing, and the development of new products and services in the field of new media.

Prior to joining the company, Mark Lipsky was VP Strategic Relations & Marketing for Singingfish.com, Director of Consumer Marketing at Bravo Networks, Executive VP of Sales and Marketing at Prestige, a division of Miramax Films, and Senior VP of Sales and Marketing at Miramax Films. Over the course of his 20 years in the entertainment industry he has been recognized as an advocate of artistic freedom and has rallied successfully against censorship in the motion picture industry, most notably against the MPAA's "X" and "NC-17" ratings.

The difference between Lot 47 and other distributors of independent films is. . .
that we won't acquire movies simply to fill a pipeline, or to build a film library without any regard for the shorter term goals, aspirations, and profits of our filmmakers. Making feature films is less expensive now than it has ever been while market-

ACCEPT OR EXCEPT? AFFECT OR EFFECT? THAN OR THEN?

CITE OR SITE? CONSCIENCE OR CONSCIOUS? LAY OR LIE? HANGER OR HANGAR?

LOOSE OR LOSE? STATIONARY OR STATIONERY? ENSURE OR INSURE? ITS OR IT'S?

canyouproofthis.com

professional proofreading and formatting

They're... their... there now!

Had all the script consulting you can take? Ready to submit?

But wait!

Your script won't get past a studio executive's trash can if your format and spelling aren't up to snuff. Trust your masterpiece to experienced industry experts... We'll worry about the form, so you can focus on the content.

(323) 662-0297
toll-free: (866) 99-PROOF
info@canyouproofthis.com
www.canyouproofthis.com

Everything your spelling checker misses!

Ataaboc, LLC SM

COMPLEMENT OR COMPLIMENT? PEDDLE OR PEDAL?



Begin here to make your movie:



Final Cut Pro & Web Classes

"From start to finish, Dr. Rawstock's services were everything I needed."

Brett Thompson, Screenwriter/Director. THE HAUNTED WORLD OF EDWARD D. WOOD JR.

The #1 choice to help independent filmmakers realize their dreams:



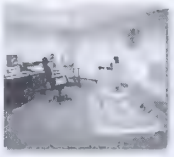
Filmstock & Videotape



Camera Rentals & Tech Services



Final Cut Pro System Sales/Rentals



Final Cut pro Edit Suites

DR. RAWSTOCK the Digital Division

The place for your movie.

Call us @ 800.323.4647
www.DRRAWSTOCK.com
6150 Santa Monica Blvd. Hollywood CA 90038

THE STANDBY PROGRAM

We provide artists and non-profit organizations access to broadcast quality video post-production services at discount rates.

• Film to Tape Transfer	$175/hr.
• DigiBeta to DigiBeta OnLine	$120/hr.
• InterFormat OnLine Editing	$ 85/hr.
• Animation Stand	$ 85/hr.
• Digital Audio Post	$ 85/hr.

All services include an Editor/Operator.

Contact Us for Services & Info.

PO Box 184 NY, NY 10012-0004
Tel: 212.219.0951
Fax: 212.219.0563
www.standby.org

CALL US!
1-800-431-2050 ext 121

Human Relations Media has been a leading producer/distributor for educational videos/print for 25 years. Our specialties are K-12 health, drug education, math, science, guidance, career education and language arts.

We're looking for new videos to distribute.

HRM
HUMAN RELATIONS MEDIA

41 Kensico Drive, Mt. Kisco, NY 10549
800-431-2050 ★ Fax: 914-244-0485
www.hrmvideo.com ★ letters@hrmvideo.com

ing costs have skyrocketed. We want to get back to basics, using grassroots methods and sheer ingenuity, as well as taking advantage of unique Internet marketing opportunities to mitigate some of the cost of marketing, thereby creating higher profits for the company and its filmmakers.

What would people be most surprised to learn about Lot 47? How many works are in your collection?

In only 18 months we have acquired 10 completed films: Tim Roth's *The War Zone;* Aiyana Elliott's Sundance Film Festival award-winning, autobiographical chronicle of her legendary father Jack Elliott, *The Ballad of Ramblin' Jack*; Tonie Marshall's *Venus Beauty Institute;*



Stavros Kazantzidis' *Russian Doll* finds Hugo Weaving and Natalia Novikova in a marriage of convenience.



(below) Anna Thomson plays Bella in Amos Kolleck's *Fast Food Fast Women.*

Chunhyang, Im Kwon Taek's 97th feature film and the first Korean film ever selected for the Main Competition at the Cannes Film Festival; Harry Sinclair's *The Price of Milk*, starring Danielle Cormack and Karl Urban in an extraordinarily unique, almost indescribable story set in New Zealand; Christopher Livingston's *Hit & Runway*, winner of the Best Screenplay Award at the Los Angeles Independent Film Festival and the U.S. Comedy Arts Festival in Aspen; the 2000 Australian Academy Award nominee *Russian Doll* by Stavros Kazantzidis, a funny and touching love story about a Jewish Russian mail order bride who arrives in Australia to find her husband-to-be dead; *Fast Food Fast Women*, the first comedy from the director of *Sue and Fiona*, Amos Kolleck (son of former mayor of Jerusalem, Teddy Kolleck) which world premiered in the Main Competition at the 2000 Cannes Film Festival and blew away the audience at the 2000 Toronto International Film Festival; and *waydowntown*, a cutting edge, visually stylized, youth oriented comedy comes from Gary Burns, director of the acclaimed film *Kitchen Party*.

Is Lot 47 also involved in co-production or co-financing of works?

Lot 47 Films has also affirmed its commitment to the next motion picture revolution by partnering with digital video producers Jason Kliot and Joana Vicente of Blow Up (*Chuck & Buck, Series 7*), to release eight films over the next three years. This is not, however, a production deal. The sure-fire, most direct path towards disaster for a distributor that possesses a modicum of marketing and distribution expertise is to assume it automatically boasts the skill set required to produce motion pictures. Wrong! That level of vanity is unaffordable and helps perpetuate mediocrity and contributes to a general glut of product in a limited marketplace that is already bursting at the seams. By joint venturing with qualified visionary producers like Jason and Joana we are merely a conduit allowing complete artistic freedom to filmmakers exploring the DV frontier, while gaining access to exploit early marketing opportunities that had heretofore not been available to most acquisitions-based distributors.

What's your basic approach to releasing a title?
We acquire all rights in North America. We acquire about 10-12 titles per year. Each and every one of our titles becomes a showcase title, a driver. No film will ever fall between the cracks. If we had 10 times the number of employees we do now, that would not allow for 10 times as many titles. This would only mean we'd have people falling over each other, unfocused, lacking in communication.

How do you find the films you distribute?
We are just as culpable as every other distributor in terms of how lazy the industry has become. The (equally lazy) media (in particular, film editors) lets film festival selection committees do their work for them. Distributors, in turn, let the media do its work for them, and filmmakers and consumers suffer as a result. Lot 47 buys films because we have a passion for the product and because we think the purchase price does not constitute a make-it-or-break-it arrangement. A film doesn't have to have been selected by Sundance, or have been an award-winner at an international film festival, or have the imprimatur of a high profile film critic for us to consider it.

If you could only give independent filmmakers one bit of advice it would be . . .
When one of us speaks on panels or at symposiums filmmakers as a conduit of advice, we each try to tell them (the directors, not the producers) that they must ask themselves if they will die if they don't make their movie. If the answer is 'no,' then they shouldn't make the movie. Do something worth dying for. And if you make a movie, make it for yourself. If you're true to yourself, you'll be addressing a universal audience. We all share some of the same life experiences and if the viewer can identify with just one character in your film, your potential audience will number in the millions. None of us, however, are superheroes in our daily lives. No one except Joel Silver, I suppose.

Upcoming titles to watch for:
We take considerable pride in the fact that we saw a video cassette of an unheralded French film last summer, a film that met with limited box office results in its homeland, and on the basis of our love of the film, and a reasonable deal, it is now our tentpole summer 2001 release. The film is *The Beating of Butterfly Wings*, which you might not have heard of it yet, but you goddamned will have by the end of the summer! Coming across it the way I did, it was the first film since I had been "forced" to watch a cassette of *The Unbelievable Truth* by then first-time filmmaker Hal Hartley, that I felt like I had truly discovered a great harvest in a field thought fallow. I suddenly remembered why I've been doing this for 27 years.

Lissa Gibbs is a contributing editor to The Independent *and former Film Arts Foundation Fest director.*

LOOKING FOR A DISTRIBUTOR?

The University of California Extension is a leading educational distributor, with 85 years of experience selling to universities, schools, libraries, health organizations, and other institutions worldwide.

If your new work is ready for distribution, give us a call.

University of California Extension

510-643-2788 cmil@uclink.berkeley.edu
http://www-cmil.unex.berkeley.edu/media/

Cool tools for the imagination

audio/video gear
cell phones
walkie-talkies
video dubbing
&
web video services

We're a one stop digital video house with camcorders, cranes, lighting units & Discreet Edit Suite.

Hello World Communications
118 West 22nd Street NYC 10011
212.243-8800 fax 691-6961



AVID EDIT SUITES
OFF LINE/ON LINE / 3DFX

Grafix Suite/After Effects
Audio Design/Mixing/Protools
V.O. Booth / Read To Picture

104 WEST 29TH ST | NY 10001
VOICE 212.244.0744
FAX 212.244.0690

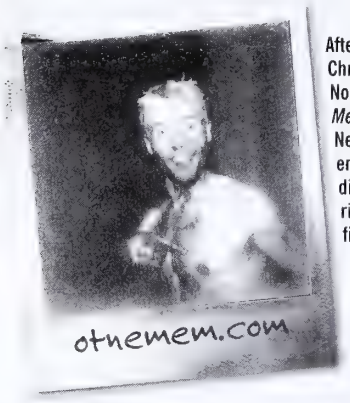
NEWMARKET CAPITAL GROUP

BY MICHELLE COE

NewMarket Capital Group
202 North Canon Drive
Beverly Hills, CA 90210
(310) 858-7472; fax: 858-7473
Contact: Aaron Ryder, acquisitions

What is NewMarket Capital?
We are an independant film financing company.

When and why did NewMarket come into being?
The company was started several years ago by partners William Tyrer and Chris Ball. While the company started off cash-flowing pre-sales and working in more of a straight financing capacity, we've since evolved into actual film production and distribution.



After financing Christopher Nolan's *Memento*, NewMarket is entering the distributor ring with this film, as well.

The driving philosophy behind NewMarket capital is . . .
Make strong films with break-out potential. Don't pick projects for glamour or market reasons: pick them because they are the best projects possible.

Who are the (film development/production) staff of NewMarket?
Myself [Aaron Ryder], Linda Hawkins, and John Crye.

How many projects do you fund on average each year?
It changes from year to year—somewhere between six and 10 projects per year.

What is the estimated dollar amount per project?
We fully finance films as small as $2-$3 million or as large as $20 million, depending on the elements involved.

How many project submissions do you receive annually? What is the ratio of submitted to funded?
We normally receive up to 25-30 projects a week and, as I mentioned, we only make 6-10 per year. I'm not sure what that ratio is. (I went to film school—math's not my strong subject.)

What types of projects do you seek?
We try to keep a diverse slate, so we don't necessarily look at one specific genre or type of film. I would say, however, that all of our projects need to have a commercial sensibility.

What types of projects would NewMarket definitely not fund?
It's difficult for us to fund smaller art films with limited commercial appeal unless the director is someone we feel will deliver an exceptional film, or if the project has higher-named cast attached.

What is your funding cycle? Are there hard deadlines or can producers approach you year round?
The door is open all year round.

How does a producer submit a project to you (i.e., cover letter and synopsis, etc.)?
If it's from a producer that we're unfamiliar with, then we like to see a synopsis of what the material is about.

Tell us a little about the review process.
When a script comes in, it's often read first by our story editor, John Crye. If it's something he responds to, everyone at NewMarket will then read it. If it's something we all feel we should pursue, we then meet with those involved.

What are the financing decisions based upon? Who makes these decisions?
Not unlike any other business, we too make our decisions based on whether or not any given project is a sound investment. Ultimately, the decision to move forward and green-light a film is made by William Tyrer and Chris Ball.

Do you look at all projects firstly as possible investments and then offer loan financing to those which appeal to you but which you decide not to invest in?
While we used to be more involved with loan financing, it's now rare for us to get involved at that level.

What are the distinguishing factors of projects you will invest in versus those you will finance?
Each project is different. A lot of it depends on who's involved, how much the budget is, how strong the material is and the elements attached.

What are the basic terms and conditions of financed projects?
This is a complicated question and not that interesting.

Are there time frame restrictions within which the funds must be used?
Yes, but it varies from project to project.

Do you offer your loan-funded filmmakers any additional support on their projects either in the production or distribution phases?
No, not really.

Do you fund projects only in development, or can producers approach you for finishing funds?
As I mentioned before, we are a very diverse company. We tend to like to see things in an earlier stage. However, we would consider finishing funds if we felt strongly about the project.



NewMarket's funded films also include Jim Jarmusch's *Dead Man*. . .

If they are rejected in the development phase, can they re-submit the same project in a later phase?
Of course. However, before simply re-submitting, I like to have a conversation about the changes made or the addition of cast.

How many projects have you funded since your inception? What has been the (distribution/exhibition) path of some of those projects?
I don't know the specific number. But to give you a few examples: we fully financed *Cruel Intentions*, then it was picked up by Sony; *The Skulls*, which was then picked up by Universal; *Dead Man*, which was picked up by Miramax; and more recently, *Memento*, which we fully financed and will be the first film released from our new domestic distribution company.

What distinguishes NewMarket Capital from other financing companies or funders?
With us it's a one-stop shop. We can make offers to talent, we can finance the film—and all without pre-sales or distribution in place.

What are two points of advice you have for producers on how best to approach financiers?
First, financiers want to invest in films; they often need to invest in films. But most will not take stupid risks. It's the producer's job to not only present the material but to work with the investors as a partner in making a logical investment which will not only result in a good film but will make them some money as well. Second, make sure the material is in the best possible shape it can be in.

More specifically, what advice do you have for producers in putting forth a strong application or proposal?
I have no idea. We don't really look at applications or proposals. For us it's more about the script.

What is the most common mistake producers make when they apply to you?
They forget to ask themselves, "Who's going to want to see this film?"

What would people most be surprised to learn about NewMarket and/or its founders?
We have no idea what we're doing . . . I'm joking of course. We have a vague idea . . . .

Other financing companies or grantmaking organizations you admire and why.
I'm not familiar enough with others to make that kind of assessment.

Famous last words:
There's an old quote—I apologize, I've forgotten who said it—that goes: "This country has plenty of good five cent cigars; the problem is they all cost a quarter. What we need is a good five cent nickel." We feel similarly about film: there are plenty of good independent films, but too often the budgets are too high for the risk.

Michelle Coe is program director at AIVF.

Learn Final Cut Pro from the editors of
Welcome to the Dollhouse, Happiness,
Paris is Burning & The Cruise...

THE EDIT CENTER

ork NY 10003
Become a professional editor by working on a real feature film in our intensive six-week course.

www.theeditcenter.com 212 387 7844
234 East 14th Street Suite #4B New Y

Long Island International Film Expo 2001



Seeks Submissions for July 13-19 Film Festival

Short and Feature Length Films, all genres considered.
If accepted, ability to screen in 16mm, 35mm and VHS Video.
Cut off date May 14.

★ GALA AWARDS CEREMONY August 22 ★

For application, please email debfilm@aol.com,
call 516-571-3168
or visit our websites: www.LongIslandFilm.com and
www.Co.Nassau.NY.US/film/form2001.html

The Long Island International Film Expo is under the auspices of
the Long Island Film & TV Foundation and
the Nassau County Film Commission

Brooklyn Digital

AVID
Creative Editor
2:1 Compression
Beta SP
DVCam
MiniDV
Pro Tools
After Effects

Complete Digital Production Packages

Aaton LTR-54
Super16 Package

PRODUCTION & POST
CONVENIENT LOCATION



www.studiobrooklyn.com
ESCAPE FROM MANHATTAN

BY SCOTT CASTLE

LISTINGS DO NOT CONSTITUTE AN ENDORSEMENT. WE RECOMMEND THAT YOU CONTACT THE FESTIVAL DIRECTLY BEFORE SENDING CASSETTES, AS DETAILS MAY CHANGE AFTER THE MAGAZINE GOES TO PRESS. DEADLINE FOR PLACING LISTINGS: 1ST OF THE MONTH TWO MONTHS PRIOR TO COVER DATE (MAY 1 FOR JULY ISSUE). INCLUDE FESTIVAL DATES, CATEGORIES, PRIZES, ENTRY FEES, DEADLINES, FORMATS & CONTACT INFO. SEND TO: SCOTT@AIVF.ORG

DOMESTIC

AFI LOS ANGELES INTERNATIONAL FILM FESTIVAL, Nov. 1-11, CA. Deadlines: June 4 (early); July 16 (final). Fest combines film programming w/ special events, capturing cultural diversity of L.A. while providing new filmmakers w/ avenue of exposure to film industry. Sections incl. Official Competition, New Directions (American Indies), European Film Showcase, Latin Cinema Series, Shorts, Docs. Entries must be L.A. premieres w/ no previous local TV/theatrical exposure. Filmmakers not paid fee. Cats: short, doc, feature. Awards: Juried Competition Prizes, Kodak Vision Award for Cinematography, Digital Film Award, Audience Awards in each cat. Formats: 35mm, 16mm, video. Entry fees: early, $40 (features, over 30 mins.), $30 (shorts); final, $50 (features), $40 (shorts) $40. Contact: AFI Fest, 2021 N. Western Ave, Los Angeles, CA 90027; (323) 856-7707; fax: 462-4049; afifest@afionline.org; www.afifest.com



What kind of wine goes with romantic comedy?

This unique festival draws inspiration from its surroundings and provides festival-goers more that a movie seat and a glass of wine. The Wine Country Film Festival, held in Calfiornia's Napa Valley, delights audiences with its winery tours and numerous outdoor screenings at unique venues. In the last 14 years the festival has grown from a simple three-day event to the current four, four-day weekend structure. Last year the festival received 326 entries resulting in a program of over 100 film from 32 countries. The recently addition of an Official Category to honor films from Bay Area filmmakers reasserts the festival's commitment to the unique voice of local filmmakers. Last year's festival tributes went to attendees Kirk Douglas, Richard Harris, and Rita Moreno. See listing.

BOSTON JEWISH FILM FESTIVAL, Nov. 1-11, MA. Deadline: May 15. Fest is a non-competitive event, presenting the best contemporary films & videos from around the world that deal w/ Jewish themes. Fest has become one of the highlights of Boston's cultural calendar & is the best-attended Jewish event in the city, w/ an audience of nearly 10,000 attending last year. Consistently receives excellent media coverage & has frequently been recognized for the excellence in programming by presenting narrative, doc, animated & experimental works. Cats: feature, doc, experimental, animation. Formats: Beta SP, 1/2", 35mm, 16mm. Preview on VHS. No entry fee. Contact: BJFF, 1001 Watertown St., West Newton, MA 02465; (617) 244-9899; fax: 244-9894; info@bjff.org; www.bjff.org

BRECKENRIDGE FESTIVAL OF FILM, Sept. 13-16, CO. Deadlines: early, April 27 (scripts), May 25 (films); final, May 31 (scripts); June 22 (films). 21st annual fest presents 4-day program of films, receptions, premieres, tributes, writers' seminars & film education activities, providing unique & varied film fare shown at venues throughout the community. Approx. 50 ind. U.S. & int'l films are presented from over 300 entries. Scripts should meet U.S. Motion Picture Industry standards & be 90-130 pgs in length. Cats: feature, doc, children, short, script. Awards: Best of Fest awarded to films in 5 cats: drama, comedy, doc, family/children & short. 4th annual screenplay competition will honor 1st place winners in adult drama, children/family, comedy & action/adventure cats. Formats: 16mm, 3/4", 35mm. Preview on VHS. Entry fees: $35 (early); $40 (final). Contact: BFF, Marty Ferris, Box 718, Riverwalk Center, 150 W. Adams, Breckenridge, CO 80424; (970) 453-6200; fax: 453-2692; filmfest@brecknet.com; www.brecknet.com/bff/home.html

CALIFORNIA WORKS, Aug. 17-Sept. 3, CA. Deadline: June 1. Fest, the juried fine arts competition of the CA Expo & State Fair, seeks short films & videos under 5 min. in length. Awards: Totaling over $14,560 plus special awards. Formats: 1/2". Preview on VHS. Entry fee: $12. Contact: CW, California State Fair, Box 15649, Sacramento, CA 95852; (916) 263-3146; fax: 263-7914; entryoffice@calexpo.com; www.bigfun.org

CHICAGO INTERNATIONAL CHILDREN'S FILM FESTIVAL, Oct. 25-Nov. 9, Chicago, IL. Deadline: May 15. Competitive fest is one of the largest events for children in N. America & programs over 200 films & videos from 43 countries targeted primarily for children ages 3-13. Fest presents films in contexts which encourage dialogue between filmmakers, children, parents & educators. Cats: Adult produced works-feature, short, TV, live action, animation & children-produced works, animation and live action (ages 3-13). Awards: Best of Fest Prize ($2,500), Jury Prize-Adult director ($2,500), Jury Prize-Child director ($2,500) Whole Foods Market's Green Screen Prize ($1,000), Liv Ullmann Peace Prize & Rights of the Child Prize. Formats: 35mm, 16mm, 3/4", Beta SP (NTSC). Preview on VHS (PAL or NTSC). Entry fee: $35 (short, less than 60 mins.); $75 (feature, 60 mins. or more); no fee for child-produced films (age 3-13). Contact: CICFF, c/o Facets, 1517 West Fullerton Ave., Chicago, IL, 60614; (773) 281-9075; fax: 929-0266; kidsfest@facets.org; www.cicff.org

CHICAGO UNDERGROUND FILM FESTIVAL, Aug. 17-23, IL. Deadlines: April 7 (early); May 15 (final) 8th installment of Chicago's premiere independent film event, fest was created to promote films & videos that innovate in form, technique, or content & to present works that challenge and transcend commercial expectations. Awards: Cash prizes in these categories: narrative feature, narrative short, doc, experimental, animation, music video, audience choice & "Made in Chicago." Formats: 35mm, 16mm, super 8, video, DVD. Entry fees: $20 (early); $35 (final). Contact CUFF, 3109 North Western Ave. Chicago, IL 60618; (773) 327-3456; fax: 327-3464; info@cuff.org; www.cuff.org

CINEMATEXAS INTERNATIONAL SHORT FILM AND VIDEO FESTIVAL, Sept. 14-23, TX. Deadline: May 1 (early); May 22 (final). 6th annual fest brings together those who share a passion for the ever-mutating short cinema. Retrospectives & Special Programs have incl. programs of the short films of Robert Frank, Abbas Kiarostami & Mike Leigh. Submissions of films & videos 50 min. or less are welcome. Awards: Finalists compete regardless of format, genre or category for the prestigious Gecko awards. Up to $25,000 in cash, services & in-kind prizes. Formats: 35mm, 16mm, 3/4", 1/2", Beta SP, super 8, S-VHS. Preview on VHS. Entry fees: $30 (early); $35 (final). Contact: Cinematexas, Dept. of Radio-TV-Film, Univ. of Texas, CMA 6.118, Austin, TX 78712; (512) 471-6497; fax: 471-4077; www.cinematexas.org; cinematexas@cinematexas.org

CONVERGENCE FILM/VIDEO/ANIMATION FESTIVAL, Sept. 14-20, RI. Deadline: June 1. Fest is presented as part of the Convergence Int'l Arts Festival & is seeking shorts 10 min. in length or less. Live action & animated works in all genres accepted in cats: doc, narrative, experimental. $3,000 in cash awards. Work must have been completed after Jan. 1, 1999. Formats: 35mm, Beta. Preview on VHS. Entry fee: $10. Contact: CFVAF, 65 Weybosset St., #39, Providence, RI 02903; (401) 621-1992; www.caparts.org; lynne@caparts.org

HAMPTONS INTERNATIONAL FILM FESTIVAL, Oct. 17-21, NY. Deadlines: May 11 (shorts); May 18 (early, feature/doc); June 15 (final, feature/doc). 9th annual fest offers diverse programming w/ premieres by established filmmakers, breakthrough films by new directors & panel discussions w/ industry guests. Fest also offers programs for young videomakers. Cats: feature, doc, short, world cinema, films of conflict & resolution, young videomakers. Awards incl. Golden Starfish Fiction Film ($180,000 value of in-kind goods & services); Golden Starfish Doc ($10,000 cash); Golden Starfish Short Film ($5,000); Student showcase (5 undergrad & 5 grad) receive grants of $2,500 each. Fest also awards $25,000 for The Alfred P. Sloan Foundation Award for Science & Technology and $25,000 for the section "Films of Conflict & Resolution," which in 2001 will focus on films from the former Yugoslavia. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Accepting entries beginning April 30. Entry fees: $25 (shorts); $50

(features/docs); $35 (early). Contact: HIFF, 630 9th Ave., Ste. 503, NY, NY 10036; (212) 765-8440; fax: 765-8524; hiff@hamptonsfest.org; www.hamptonsfilmfest.org

HARDACRE FILM FESTIVAL, Aug. 4, IA. Deadline: June 9. Fest recognizes excellence in independent cinema. Cats: feature, doc, short, animation, experimental, foreign, student. Awards: Non-cash prizes. Formats: 16mm, 35mm. Preview on VHS. Entry fee: $25. Contact: HFF, 417 E. 4th St., Tipton, IA 52772; (319) 886-2080; fax: 886-6466; hardacres@aol.com; www.geo cities.com/hardacrefilmfest/

MARGARET MEAD FILM & VIDEO FESTIVAL, Nov., NY. Deadline: May 11. Premiere U.S. fest for indie/doc film & video. Previewing doc films & videos; no restrictions on subject, length, or year of production. This year's special themes incl. social issues around the Human Genome Project & genetic engineering; cinema on Pacific Islands & Indonesia, youth-produced media. Makers whose works are selected receive pass to all fest events; limited financial assistance & housing avail. After fest presentation, many titles packaged & tour to ind. film & community centers, museums & universities as part of nat'l & int'l touring fest. Cats: doc, short. Awards: no awards, some financial assistance & honorarium. Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. No entry fee. Contact: MMFVF, American Museum of Natural History, Central Park West at 79th Street, New York, NY 10024; (212) 769-5305; fax: 769-5329; meadfest@amnh.org; www.amnh.org/mead

MILL VALLEY FILM FESTIVAL & VFEST, Oct. 4-14, CA. Deadline: May 31 (early); June 30 (final). Invitational, noncompetitive fest screens U.S. indie films in cats: feature, doc, animated, short, interactive, children & experimental. Official Premieres Selection highlights feature-length narrative & doc premieres. Seminars bring in a stellar line-up of filmmakers & industry professionals. Fest incl. around 100 programs of ind. features, docs, shorts & video works, as well as interactive exhibits, tributes, seminars & special events. Entries must have been completed w/in previous 18 mo.; industrial, promotional, or instructional works not eligible; premieres & new works emphasized. Annual audiences est. at 40,000. Awards: Audience & Jury awards for shorts. Formats: 35mm, 16mm, Beta SP, Multimedia, Digital. Preview on VHS. Entry fees: $20 (early); $30 (final). Contact: MVFF, Mark Fishkin, Exec. Dir./Zoe Elton, Dir. of Programming, Film Inst. of N. Calif., Mill Creek Plaza, 38 Miller Ave., Ste. 6, Mill Valley, CA 94941; (415) 383-5256; fax: 383-8606; finc@well.com; www.mvff.org

MOVING PICTURE FESTIVAL OF DANCE ON FILM AND VIDEO, Oct., Canada. Deadline: May 30. Fest invites filmmakers, choreographers and dance artists to submit film and video. Event is dedicated to exploring the intersections of dance & the camera. Seeking "innovative work that goes beyond a simple document of choreography, that demonstrates the kinetic possibilities of movement recorded for the screen." Rough cuts will be considered if accompanied by a detailed description & schedule for completion. Awards: Grand Prize for Best Filmmaker for Canadian Films Premiered at Moving Pictures; plus prizes in choreography & doc cats. Formats: 16mm, 35mm, Beta SP. Preview on VHS. Entry fees: $20 (CDN); $25 (U.S.). Contact: MPF, 253 College St., #102, Toronto, Canada M5T 1R5; (416) 961-5424; fax: 961-5624; movingpix@total.net; www.total.net/~movingp

2001 Call for Entries

LONG ISLAND FILM FESTIVAL

18th Annual Film/Video Festival

Westhampton Beach Performing Arts Center
May 3rd-6th, 2001

Call or Write for Entry Forms (Due 4/1/01)
Christopher Cooke, Director
Long Island Film Festival
c/o P.O. Box 13243
Hauppauge, NY 11788
1-800-762-4769 • (631) 853-4800
From 10:00am-6pm, Mon-Fri
or visit our website at **www.lifilm.org**







NEW ORLEANS FILM AND VIDEO FESTIVAL, Oct. 11-18, LA. Deadline: June 1; July 1 (late). 13th annual fest features premieres, classic film retrospectives, panel discussions & gala events. Entries of all lengths welcome. Entries must be completed after Jan. 1999. Top films/videos receive an engraved lucite Lumiere Award; other prizes to be announced. Films produced by Louisiana filmmakers eligible to win the LA Lumiere, LA Lagniappe & Best New Orleans Film. Cats: Any style or genre, animation, doc, experimental, short, feature, student, music video. Formats: 16mm, 3/4", 1/2", S-8, S-VHS, 35mm, super 8, Beta. Preview on VHS. Entry fee: $35 (U.S); $45 (int'l); $55 (late). Contact: NOFVF, Cinema 16, 225 Baronne St., Ste. 1712, New Orleans, LA 70112; (504) 524-5271; fax: 529-2430; neworleansfilmfest@worldnet.att.net; www.neworleansfilmfest.com

ORLANDO FILM FESTIVAL, July 5-8, FL. Deadlines: April 16; May 1 (late). Fest showcases approximately 120 features & shorts presented in the collected programs. Networking & Special Awards presentations for competitive categories. Award-winning film producers present workshops on production & distribution. Features & shorts accepted in follwing cats: narrative, experimental, doc, animation. Awards: best in each cat. Formats: 35mm, 16mm, DVD, DV, S-VHS, Hi-8. Preview on VHS. Entry fees: $25 (features, over 60 min.); $20 (shorts, under 60 min.) Contact: OFF, Patrick Cox, PCP, 1020 Wainwright Dr., Orlando, FL 32765; (407) 365-2247; cox@bellsouth.net; www.orlandofilmfest.org

PORTLAND LESBIAN, GAY, BISEXUAL, AND TRANSGENDER FILM FESTIVAL, OR. Deadline: June 1. 5 annual fest seeking works by, for, about, or of interest to lesbians, gays, bisexual, or transgenders. Cats: doc, experimental, animation, narrative, shorts. Awards: Audience Awards in these cats: Best Short by Female/Best Short by Male, Best Feature, Best Feature Doc, Best Short Doc. Formats: 35mm, 16mm, Beta SP. Preview on VHS. No entry fee, ($5 fee for return of screener, make checks payable to: Sensory Perceptions). Contact: PLGBTFF, Sensory Perceptions, Attn: Programming Director, 818 SW 3rd. Ave. #1224, Portland, OR 97204; (503) 242-0818; fax: 239-0026; maura@sensoryperceptions.org; www.sensoryperceptions.org

RESFEST DIGITAL FILM FESTIVAL Touring Sept.-Dec., San Fran, Seattle, Chicago, NYC, LA, London, Tokyo. Deadlines: May 4 (early); June 1 (final). 5th annual nat'l/int'l touring fest seeks short films/videos shot in any format but finished digitally & output to tape & digital feature films output to video or 35mm. Fest's mission is to expose & inspire audiences across the country & the world w/ new films, by new filmmakers, made w/ new technology. A dynamic line-up of film screenings, in-depth panel discussions, technology presentations & parties. Cats: doc, experimental, feature, animation, web animation, interactive software. Awards: Audience Choice Award w/ cash prizes. Formats: DigiBeta (preferred), Beta SP, 35 mm, Mini DV, DV CAM, 35mm. Preview on: VHS (NTSC/PAL/SECAM), Beta SP (NTSC), Mini DV (NTSC). Tapes returned w/ s.a.s.e. Entry fees: $15 (early); $20 (final). Contact: RDFF, 601 W. 26th St. 11th fl., New York, NY 10001: (212) 217-1154, fax: 937-7134 resfest@resfest.com; www.resfest.com

RHODE ISLAND INTERNATIONAL FILM FESTIVAL, Aug. 8-13, RI. Deadline: June 1. Fest is a showcase for int'l independent filmmakers & their work which screened 15 world premieres & 33 U.S. premieres last year. Fest accepts shorts, features & videos produced after 1998. Cats incl. dramatic, doc, experimental, foreign, shorts, animation & children's. Filmmakers may enter their films either in or out of competition. Awards incl. Best Film, Best Animation & Best Short; all films will be eligible for Fest Favorites awards. Formats: 16mm, 35mm, Beta SP/SX, DV, S-VHS, 1/2". Preview on VHS. Entry fee: $40. Contact: RIIFF, Box 162, Newport, RI 02840; 96 2nd St., Newport, RI 02840; (401) 847-7590/861-4445; fax: 847-7590; flicksart@aol.com; www.film-festival.org

SEATTLE LESBIAN & GAY FILM FESTIVAL, Oct. 19-25, WA. Deadline: June 1 (early); July 15 (final). Presented by Seattle's Three Dollar Bill Cinema, fest invites submissions of films & videos of every genre. TDB Cinema was founded in 1995 & is staffed year-round by volunteers who produce fest. Once film is submitted, it may not be withdrawn. Incl. s.a.s.e. for return. All submissions must incl. entry form. Cats: feature, short, doc, experimental. Awards: Best Lesbian Feature, Best Short Film, Three Dollar Bill Award for Excellence ($3,000 total). Formats: 35mm, 16mm, 3/4", 1/2", Beta. Preview on VHS. Entry fees: $10 (early); $15 (final). Contact: SLGFF, Three Dollar Bill Cinema, 1122 E. Pike St. #1313, Seattle, WA 98122; (206) 323-4274; fax: 323-4275; filmfest@drizzle.com; www.seattlequeerfilm.com

SEATTLE UNDERGROUND FILM FESTIVAL, Oct. 5-13, WA. Deadline: June 1. Fest is "dedicated to bringing you the very best of avant-garde, experimental & offbeat short & feature films from around the world." Last year's fest screened over 130 films to an audience of over 2,000. All lengths, topics & languages acceptable. Cats: experimental/avant-garde, narrative, doc, comedy, animation. Entry forms avail. on web site. Cats: feature, short, experimental, video. Awards: Best Short Film, Best Feature Film, Best Experimental Film, Best Video. Formats: video, 16mm, 35mm, super 8. Preview on VHS. Entry fee: $25. Contact: SUFF, Box 4477, Seattle, WA 98104; acmecinema@aol.com; www.seattleundergroundfilm.com

WINE COUNTRY FILM FESTIVAL, July 19-Aug. 12, CA. Deadline: May 1st. 15th annual fest held in Napa & Sonoma Valleys, 60 miles north of San Francisco. A competitive & non-competitive int'l showcase of 100+ feature films, shorts, docs & animation. Cats: feature, doc, short, animation. Awards: Best First Feature, David L. Wolper Best Doc Prize, Best Short & Audience Choice Awards. Formats: 35mm, 16mm, DV. Preview on VHS. Entry Fee: $35. Contact: WCFF, Box 303, Glen Ellen, CA 95442; (707) 996-2536; fax: 996-6964; wcfilmfest@aol.com; www.winecountryfilmfest.com

WOODS HOLE FILM FESTIVAL, July 28-Aug. 4, MA. Deadline: May 1. Fest "is a showcase for independent film w/ special emphasis on regional filmmakers & cinematography." Formats: 1/2", Beta SP, 16mm, 35mm, DVD. Preview on VHS. Entry fees: $25 (shorts); $40 (features). Contact: WHFF, Judy Laster, 50 Longwood Ave., Ste. 1020, Brookline, MA 02446; (617) 232-4722; fax: 975-0285; woho3@aol.com; www.woodsholefilmfestival.com

YOUNG PEOPLE'S FILM & VIDEO FESTIVAL, June, OR. Deadline: May 11. Founded in 1975, annual juried survey of outstanding work by grade & high school students from the Northwest (OR, WA, ID, MT, UT, AK). A jury reviews

IF P

The Independent Feature Project
presents the 23rd Annual

IFP MARKET

September 30 – October 5, 2001
New York City

IF P

INFINITE POSSIBILITIES.

START THE JOURNEY NOW.

2001 CALL FOR ENTRIES:
Early deadline: May 18
Final deadline: June 8

Filmmakers & screenwriters:
submit features, works-in-progress,
scripts, shorts, and documentaries
to the original Market devoted to
American independent filmmaking.

FOR AN APPLICATION:
visit www.ifp.org
or contact the IFP at
104 West 29th Street, 12th Floor
New York, NY 10001-5310
P: 212.465.8200
F: 212.465.8525
E: marketinfo@ifp.org





entries & assembles a program for public presentation. Entries must have been made w/in previous 2 yrs. Cats: Any style or genre, student. Awards: Judges Certificates awarded. Formats: 16mm, S-8, 3/4", 1/2", Hi-8, CD-ROM, S-VHS, super 8, computer disk. Preview on VHS. No entry fee. Contact: YPFVF, Kristen Konsterlie, Fest Coordinator, NW Film Film Center, 1219 SW Park Ave., Portland, OR 97205; (503) 221-1156; fax: 294-0874; info@nwfilm.org; www.nwfilm.org

FOREIGN

ATLANTIC FILM FESTIVAL, Sept. 14-22, Canada. Deadline: June 1. 20th annual competitive fest, located in coastal Halifax, is a nine-day celebration of film known for its warm & festive atmosphere. Sections incl. Atlantic Focus, Canadian Perspectives, International Perspectives, The Late Shift, Frame by Frame (animation) & Special Programs. Cats: Any style or genre, Children. Awards: Cash awards. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry fee: $25. Contact: AFF, Box 36139, Halifax, Canada B3J 3S9; (902) 422-3456; fax: 422-4006; festival@atlanticfilm.com; www.atlanticfilm.com

BRITISH SHORT FILM FESTIVAL, Sept., UK. Deadline: June 1. During the course of a week filmmakers are given the opportunity to screen their films at a prestigious cinema in the heart of London. Fest also enables filmmakers to network w/ like-minded people & industry pros. Short films of all genres are accepted (40 min. or under). Fest is competitive (this year's cats incl. Best American Short Film, Best Int'l Film, Best British Production, Best Cinematography, Audience Award) and awards will be given. Formats: 16mm, Super 16mm, 35mm, Beta SP PAL. Preview on VHS. No entry fee. Contact: BSFF, Lisa Murray, Fest Coordinator, B202 Centre House, 56 Wood Lane, London, W12 7SB, England; 011 44 181 743-8000 x. 62222; fax: 44 181 740-8540; info@britishshortfilm fest.com; www.britishshortfilm fest.com

CINEMANILA INTERNATIONAL FILM FESTIVAL, June 28-July 11, Philippines. Deadline: May 15. Over 75 critically acclaimed films from the Phillipines & around the world will be screened. Fest has three main sections: Philippine Cinema, Asian Cinema World Cinema, and Digital Cinema. Awards: There will be a competition level for full-length, short, and documentary films. Formats: 16mm, 35mm, Betacam, DV. Preview on VHS. No entry fee. Contact: CIFF, 76-B Scout Gandi St., Barangay Laging Handa, Quezon City, Philippines; tel/fax: 011 63 2 371 8821; miff@cinemanila.com.ph

FANTASY FILMFEST, July 25-Aug. 22, Germany. Deadline: May 21. 15th annual fest is held in six German cities (Frankfurt, Cologne. Munich, Berlin, Stuttgart, Hamburg) and accepts features & shorts in the following cats: science fiction, horror, thriller & killer, animation, fantasy & action adventure. Films must be at least a German premiere. Submit preview tape & press kit. Formats: 35mm. Preview on VHS/DVD. No entry fee; $25 (for return of tape). Contact: FF, Rosebud Entertainment Veranstaltungs + Medien GMBH, Fregestr 36, 12161 Berlin, Germany; 011 49 30 861 45 32; fax: 49 30 861 45 39; rosebud_entertainment@t-online.de, www.fantasyfilmfest.com

GIFFONI FILM FESTIVAL, July 14-21, Italy. Deadline: June 5. 31st annual fest shows "film & short films of high artistic & technical value linked to the problems of the pre-adolescent world." Four competitions are held w/ one non-competitive cat. Entry form avail. on web site. Awards: Gold, Silver & Bronze Gryphon. Formats: 35mm, 1/2". Preview on VHS. No entry fee. Contact: GFF, Piazza Umberto I, 84095, Giffoni Valle Piana, Salerno, Italy; 011 390 89 868 544; fax: 390 89 866 111; giffonif@giffoniff.it; www.giffoniff.it

GUERNSEY LILY INTERNATIONAL AMATEUR FILM AND VIDEO FESTIVAL, Sept. 21-23, U.K. Deadline: May 31. Fest seeks amateur film & videos "made for love, w/ no financial reward & w/out professional assistance other than processing, copying, or sound transfer." Works must be 30 min. or less. Awards: Cash & non-cash prizes. Formats: super 8, 8mm, 16mm, S-VHS, 1/2". Preview on VHS. Entry fee: £7 ($10). Contact: GLIAFVF, Guernsey Tourist Board, Box 23, St. Peter Port, UK GY1 3AN; 011 481 238 147; fax: 481 235 989; landjoz@ guernsey.net

IMPAKT FESTIVAL, Oct. 2-7, Netherlands. Deadline: May 15. Fest is an int'l platform for innovative, new film, video, music, installations & new media. This year there are six thematic programs and an expanded Panorama program. Each of the thematic programs will focus on a current social or artistic development. The Panorama program present a broad overview of the best new audiovisual productions from the past year. Preview on VHS. No entry fee. Contact: IF, Box 735, 3500 AS, Utrecht, The Netherlands ; 011 310 30 294 4493; fax: 310 30 294 4163; impakt@xs4all.nl

INTERNATIONAL FILM FESTIVAL FOR CHILDREN & YOUNG PEOPLE, July 2-13, Uruguay. Deadline: May 5. Annual fest presents overview of new films for children & adolescents, facilitates access to best & most diverse material created today & encourages distribution of new films for children. Entries cannot have been shown in Uruguay & must incl. complete tech info, five-line synopsis of work, dialogue script in English & VHS copy of film. Cats: children, animation, doc, feature, short. Awards: Prizes for fiction, animation, doc; UNESCO prize to director of best Latin American or Caribbean film or video; Guri prize for best of fest; UNICEF prize to best film/video promoting children,s rights; OCIC prize to best film/video enhancing human values, and Children's Jury award. Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. No entry fee. Contact: IFFCYP, Ricardo Casas, Cinemateca Uruguaya, Lorenzo Carnelli 1311, 11200 Montevideo, Uruguay; fax: 011 598 409 4572; cinemuy@chasque.apc.org

LEEDS INTERNATIONAL FILM FESTIVAL, Sep. 27-Oct. 11, UK. Deadline: June 16. Fest welcomes film, video & multimedia entries of any length incl. docs, animation, experimental and films for children. Entries must have been completed after July 2000 & not submitted to Leeds before. Cats: feature, short, doc, animation, educational. Awards: Louis le Prince Int'l Short Film Competition (Shorts & Animations) & Leeds New Directors Competition (features by first-time directors). Formats: 35mm, 16mm, Beta SP (Prints w/separate sound & DigiBeta tapes cannot be screened). Preview on VHS. No entry fee (incl. s.a.s.e. for return). Contact: LIFF, Fest Office, Town Hall, The Headrow, Leeds LS1 3AD, UK; 011 44 113 247 8389/8398; fax: 44 113 247 8397; filmfestival@ leeds.gov.uk; www.leedsfilm.com

MANCHESTER INTERNATIONAL SHORT FILM AND VIDEO FESTIVAL, Oct 20-28, England. Deadline: June 1.

6th annual fest seeks submissions from nat'l & int'l filmmakers to contribute to the forthcoming event. Cats incl. super 8, low/no budget, new digital media, women in film & TV, lesbian & gay, experimental & animation, British New Wave & Int'l Panorama. Kinofilm Special Cat. this year will be "Desire." Enter your 5 min. films on "Desire" for the oppportunity to win a £1,000 ($1,455) bursary. Preview on VHS. No entry fee. Contact: MISFVF, Judd Cullen, 42 Edge St. Manchester M4 1HN England Tel: 011 44 161 288 2494; fax: 44 161 281 1374; kino.submissons@good.co.uk; www.kinofilm.org.uk

MENIGOUTE INTERNATIONAL FESTIVAL OF ORNITHOLOGICAL FILMS, Oct. 29-Nov. 3, France. Deadline: May 15. 6-day fest, founded in '85, shows about 40 films concerning ornithological subjects, as well as all wildlife (wild mammals, reptiles or swimming creatures). Associations & orgs concerned w/ environmental issues invited to present activities in various forums. 15-20 artists present photographs, paintings & sculpture. Entries must be French premieres. Cats: Wildlife/environmental. Awards: 10,000FF-30,000FF ($1,400-$4,200). Formats: 16mm, Beta SP, (no digital or NTSC video). Preview on VHS. No entry fee. Contact: MIFOF, Marie Christine Brouard, B.P. 5, 79340 Menigoute, France; 011 33 5 49 69 90 09; fax: 33 5 49 69 97 25; www.menigoute-festival.org

SÃO PAULO INTERNATIONAL SHORT FILM FESTIVAL, Aug. 23-Sept. 1, Brazil. Deadline: May 31. Founded in 1990, having a cultural & noncompetitive section, fest is the leading event for the short format in Latin America. Its aims are to exhibit short films produced in Brazil, Latin American films as well as int'l films that may contribute to the development of the short film concerning its language specific shape & way of production. Fest features: Brazilian Panorama, Latin American & Int'l Showcase sections. Entries should have a max running time of 35 min. All genres accepted. Films must have been produced in '99/2000. Formats: 16mm, 35mm. Preview on VHS. No entry fee. Contact: SPSFF, Zita Carvalhosa, Festival Director, Associacao Cultural Kinoforum, Rua Simao Alvarez, 784/2, São Paulo-SP, Brazil 05417; 011 55 11 852 9601; fax: 55 11 852 9601; spshort@ibm.net; www.estacao.ignet.com.br/kinoforum/saoshortfest

SOUTH ASIAN DOCUMENTARY FILM FESTIVAL, Sept., Nepal. Deadline: June. Fest, located in Kathmandu, offers both competitive & non-competitive cats for docs on South Asian subjects made after Aug. 1, 1999. Full-length docs given preference. Selected films may tour South Asia. Awards: Cash awards. Formats: 16mm, 35mm, U-matic, Beta SP. Preview on VHS. Contact: Film South Asia Œ99, GPO Box 7251, Kathmandu, Nepal; 011 977 1 543 333; fax: 977 1 521 013; fsa@mos.com.np; www.himalmag.com/fsa

VALLADOLID INTERNATIONAL FILM FESTIVAL, Oct. 26-Nov. 3, Spain. Deadline: June 30. Fest seeks "films of artistic quality which contribute to the knowledge of worldwide cinematography." Work must have been produced in '00-'01 & not previously screened in Spain. Formats: 35mm (official selection); 35mm & 16mm (Time of History, doc competition). Cats: feature, short. Awards: Cash prizes.. Formats: 16mm, 35mm. Preview on VHS. No entry fee. Contact: Teatro Calderón, Calle Leopoldo Cano, s/n, 47003 Valladolid, Spain; 011 34 983 305 700; fax: 011 34 983 309 835; festvalladolid@seminci.com; www.seminci.com

New England's Finest Showcase of Independent Film & Video

Northampton Film Festival

Oct. 31 - Nov 4, 2001
Northampton, MA

"Everything a festival should be"
~ indieWIRE

Accepting films and videos from all of North America

Call for Entries

Deadline June 30

For information and an entry form:
visit www.nohofilm.org
Northampton Film Festival
351 Pleasant St., No. 213
Northampton, MA 01060

tel: 413-586-3471
fax: 413-584-4432
filmfest@nohofilm.org



NOTICES OF RELEVANCE TO AIVF MEMBERS ARE LISTED FREE OF CHARGE AS SPACE PERMITS. THE INDEPENDENT RESERVES THE RIGHT TO EDIT FOR LENGTH AND MAKES NO GUARANTEES ABOUT REPETITIONS OF A GIVEN NOTICE. LIMIT SUBMISSIONS TO 60 WORDS & INDICATE HOW LONG INFO WILL BE CURRENT. DEADLINE: 1ST OF THE MONTH, TWO MONTHS PRIOR TO COVER DATE (E.G., MAY 1 FOR JULY ISSUE). COMPLETE CONTACT INFO (NAME, ADDRESS & PHONE) MUST ACCOMPANY ALL NOTICES. SEND TO: INDEPENDENT NOTICES, FIVF, 304 HUDSON ST., 6TH FL., NY, NY 10013. WE TRY TO BE AS CURRENT AS POSSIBLE, BUT DOUBLE-CHECK BEFORE SUBMITTING TAPES OR APPLICATIONS.

COMPETITIONS

AUSTIN FILM FESTIVAL PRIME TIME COMPETITION: Call for entries. Two cats: sitcom & drama (based on a pre-existing show). Awards: $1,500 for each category winner. Airfare compensation up to $500, hotel compensation up to $500, VIP pass to Heart of Film Screenwriters Conference (Oct. 11-18) & AFF bronze typewriter award for each category winner. Entry fee: $25. Deadline: April 15. Contact: (512) 478-4795.

FILM IN ARIZONA SCREENWRITING COMPETITION: To promote screenplays set in Arizona to Hollywood creative community. Nat'l competition for original feature-length screenplays (90 min., 130 max. pgs). 85% of screenplay's locations must be authentic AZ. Industry standard format req'd. Screenplays that are currently optioned or have been previously sold or produced are not eligible. Awards: $1,000 Cox Comm. Award, industry meetings, pro script notes & other donated prizes. Entry fees & deadlines: $30 (April 15), $40 (May 15). Contact: Wendy Carroll, "Film In Arizona" Screenwriting Competition, 3800 N. Central Ave., Bldg. D, Phoenix, AZ 85012; (602) 280-1380; hotline: 280-1384; film@azcommerce.com; www.azcommerce.com/mopic.htm

HOLLYWOOD "FINAL-CUT" SCREENPLAY COMPETITION supports quality scripts from around the world. Character driven, feature length, standard format scripts accepted. 1st place prize: $1,000 & a scene shot w/ professional actors & crew. Entry fee: $45. Deadline: Aug. 1. Contact: GLAdams Enterprises, 1626 N. Wilcox Ave., #382 , Hollywood, CA 90028; www.finalcutcontest.com

NATIONAL SCREENWRITING COMPETITION rewards screenwriters for outstanding writing. Submitted scripts evaluated based upon concept, structure, character, cinematic quality & superior writing. Winning entries considered for possible production or development. Entry fee: $45. Awards: 1st, $2500; 2nd, $500; 3rd, $250. Deadline: June 30. Contact: Seamus O'Fionnghusa, Dir., Nat'l Screenwriting Competition, 145 Broad St., Matawan, NJ 07747; (732) 583-2138, fax: 566-7336; director@skyweb.net; www.nationalscreenwriting.com

OHIO INDEPENDENT SCREENPLAY AWARDS: Call for entries for Screenplay Awards. All genres accepted. Prizes incl. $1,000, screenplay reading at the Ohio Ind. Film Festival in Nov., submission to LA literary agent & subscription to *SCR(i)PT* magazine. Entry fee: $40 per screenplay (postmarked by May 15); $60 (postmarked by June 1). Contact: OIFF, 2273 West 7th St., Cleveland, OH 44113; (216) 781-1755; OhioIndie FilmFest@juno.com; www.ohiofilms.com

RHODE ISLAND INTERNATIONAL FILM FESTIVAL SCREENPLAY COMPETITION: Created to recognize creativity, innovation & art of storytelling. Scripts must not have been sold or optioned prior to entry. Entry fee: $30. Grand prize: $2,000 in cash & prizes plus staged reading of work. Deadline: May 1. Contact: Eleyne Austen Sharp, RIFF, Box 162, Newport, RI 02840; (401) 861-4445; fax: 847-7590; flicksart@aol.com; www. film-festival.org

SCRIPTAPALOOZA 3RD ANNUAL SCREENWRITING COMPETITION: Grand prize $25,000. Deadlines: postmarked by April 16 ($50). Contact: Scriptapalooza, 7775 Sunset Blvd. PMB #200, Hollywood, CA 90046; (323) 654-5809; info@scriptapalooza.com; www.scriptapalooza.com



The 2000 Emeritus Award winners were Paul Mazursky and David Chase.

SCRIPTAPALOOZA TV SEMI-ANNUAL COMPETITION: Scriptapalooza TV has been created to open a new door for the aspiring writer & expand competition arena to incl. a wider spectrum of writing opportunities. Pilots, sitcoms & 1 hr. episodics accepted. Entry fee: $35. Deadline: May 15. Contact: Scriptapalooza TV, 7775 Sunset Blvd., PMB #200, LA, CA 90046; (323) 654-5809; info@scriptapalooza.com; www.scriptapalooza.com

SLAMDANCE SCREENPLAY COMPETITION 2001: Screenplays must not have been previously optioned, purchased, or produced (see entry form for other rules). 12 recognized. Prizes incl. cash, software, plus submission to a major literary agency & major studio. Entry fees: $40-$50. Deadline: July 23. Contact: Larry Hansen; (323) 466-1786; fax: 466-1784; lhansen@slamdance.com; www.slamdance.com

WOODSTOCK SOUND & VISION COMPETITION, featuring scored premieres of winning short films/videos. Juried competition seeks unscored films/videos under 5 min. A team of veteran & cutting edge composers incl. Richard Horowitz (*The Sheltering Sky*) will score the films/videos of 10 finalists. Combined works will be screened during the Woodstock Film Festival, Sept. 20-23. Select scores will be performed live. Deadline: May 1. Entry fee: $50. Contact: WFF, Box 1406, Woodstock, NY 12498; (845) 679-4265; fax: (509) 479-5414; info@woodstockfilmfestival.com; www.woodstockfilmfestival.com

CONFERENCES • WORKSHOPS

INSTITUTE OF VIDEOGRAPHY'S ANNUAL CONVENTION & TRADE EXHIBITION, May 2-3. Event showcases the latest technology & services in DV production. Event incl. full schedule of seminars & workshops on the needs of today's video production community: from web-streaming video to panel discussions on all key business topics. IOV welcomes non-members & offers free convention pre-registration service & convention info via web site. Contact: 44 (0) 20 8502 3817; www.iov.co.uk

NEW MEDIA WORKSHOP: "Crossover—New Opportunity for Innovative Filmmakers" is an intensive retreat bringing together indie filmmakers & new media pros to re-imagine & re-shape digital media on the Internet. Designed to combine "old media" storytelling & "new media" interactivity, the first 5-day workshop is scheduled for Feb. 2002. Preliminary appls. due late May. Travel & accommodations covered. More info: www.weblab.org/crossover; www.weblab.org/crossover

REELMOTION I & II VIDEO WORKSHOP: Call for entries. If you're an emerging indie film/videomakers living in British Columbia, send us a sample of your work. Jury chooses up to 30 emerging artists from throughout B.C. to work w/ professional mentors in the four-day Reel Motion program at the BC Festival of the Arts, May 29-June 3. Eligibility: B.C. emerging indie film/videomakers 17 yrs. of age or older, who have prior exp. in film or video production & who have completed at least one short. Deadline: March 23. For entry & submission req., contact: Reel Motion, BC Festival of the Arts, 100-850 Blanshard St., Victoria, B.C. V8W 2H2 Canada ; (250) 920-4118; fax: 356-0092; media@bcfestivaloft hearts.bc.ca; www.bcfestivalofthearts.bc.ca

The Stars at Night are Big and Bright

The Heart of Film Screenplay Competition provides peer recognition, education opportunities & exposure to screenplay artists whose work shows promise of excellence. Each year, the competition accepts feature length scripts in two categories: Adult/Family and Comedy. Local judges evaluate submissions in the first two rounds of competition. Winners are subsequently chosen from the remaining submissions by a group of industry writers and production companies, with the final selection being made at the festival's 8th annual October event. The 2000 competition received over 3400 scripts. See listing.

FILMS • TAPES WANTED

FILM STUDENTS—CALL FOR ENTRIES: Angelus Awards Student Film Festival accepting submissions through July 1. Cash prizes & gifts. Screenings will be held on Oct. 27 at the Director's Guild of America in Hollywood. Contact: (800) 874-0999; www.angelus.org

FILMS/VIDEOS WANTED for Time Warner (public access TV) in Manhattan & Brooklyn entitled: *SNACK-ON-ARTS*. Artists submit your work. 15 min. max. Contact: Box 050050, Brooklyn, NY 11205; snacontt@hotmail.com

LOUISIANA VIDEO SHORTS FESTIVAL: Aug. 25. Entry fee: $15 (May 18, postmark); $20 (June 1, postmark). Fest is open to all Lousiana residents, LA natives in other states & LA students at school out of state. Cats: experimental, animation, music video, drama, doc, PSA, whatever. Entries must be 9 min. or less, produced in any film, video, or computer animation format but submitted on Beta SP, 3/4", S-VHS, VHS or Hi-8/8mm. There's youth category for entrants between the ages of 13-18. Contact: NOVAC, 4840 Banks St., New Orleans, LA 70119; (504) 486-9192; fax: 486-9229; novac@neosoft.com; NOVACVideo@aol.com; www.novacvideo.org

MICROCINEMA, INC./BLACKCHAIR PRODUCTIONS is accepting short video, film & digital media submissions of 15 min. or less on an ongoing basis for the monthly screening program *Independent Exposure*. Artists qualify for a non-exclusive distrib deal, incl. additional license fees for int'l offline & online sales. Looking for short narrative, alternative, humorous, dramatic, animation, etc. Works selected may continue on to nat'l & int'l venues for additional screenings. Submit VHS or S-VHS (NTSC preferred) labeled w/ name, title, length, phone # and any support materials incl. photos. Submissions will not be returned. Contact: Microcinema, Inc., 2318 2nd Ave., #313-A, Seattle, WA 98121; (206) 568-6051; info@microcinema.com; www.microcinema.com

REEL ALTERNATIVE FILM SALON, Brooklyn's original microcinema featuring indie filmmakers of color, seeks film & script submissions for 2nd season. All genres & formats welcome. Special interest in animation for April. Film (submitted on VHS) & script submissions must incl. synopsis, bio & $10 (check/m.o.). Films screened monthly & scripts staged quarterly. Contact: Sheryl Ellison, IGH Multimedia, 655 Fulton St., Ste. 139, Brooklyn, NY 11217; (718) 670-3616; ighmultimedia@excite.com; www.ighmultimedia.com

THE SHORT LIST, showcase for int'l short films, airs nat'ly on PBS stations. Licenses all genres, 30 sec. to 19 min. Produced in association w/ Kodak Worldwide Independent Filmmakers Program & Cox Channel 4. Awards 5 Kodak product grants annually. Submit on VHS Appl. form avail. on web site. Contact: fax: (619) 462-8266; ShortList@mail.sdsu.edu; www.theshortlist.cc

SOUTHWEST ALTERNATE MEDIA PROJECT seeks short films of up to 28 min. to air on *The Territory* (longest-running PBS showcase of short films, airing on 13 PBS stations in TX). Artists of chosen works paid $35/min. Deadline: April 15. Send VHS (NTSC) to: *The Territory*, Mary Lampe, SWAMP, 1519 W. Main, Houston, TX 77006; (713) 522-8592; fax: 522-0953; mmlampe@swamp.org

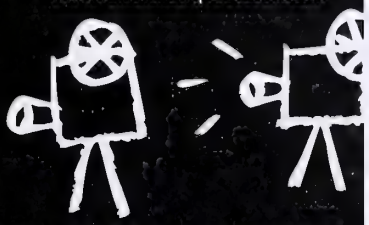
THIRD WORLD NEWSREEL, one of the oldest alternative media organizations in U.S., is seeking film & video submissions of short & feature length docs, narratives, experimental & other works attentive to intersections of race, class & gender. Projects that address other issues of political & social interest also welcome. Formats: 1/2" VHS tapes. Send submissions, synopsis of the film & director's bio to: Third World Newsreel, Attn: Sherae Rimpsey, 545 Eighth Ave., New York, NY 10018; (212) 947-9277; fax: 594-6417; twn@twn.org; www.twn.org

Publications

IFFCON 2001-INTERNATIONAL FILM FINANCING CONFERENCE transcripts of 8th conf. avail. IFFCON is N. America's premiere financing event for indie film. Topics discussed by int'l financiers & producers incl. "Pitch Perfect" & "Now What? Independent Filmmaking in the 21st Century." Send $46 to: IFFCON, 360 Ritch St., San Francisco, CA 94107; (415) 281-9777; www.iffcon.com

JOURNAL OF FILM & VIDEO seeks written reviews of Univ. Film & Video Assoc. member films for possible incl. in journal. Send approx. 5 double-spaced pgs to: Temple Univ., Dept. of Film, 14E Annenberg Hall, Philadelphia, PA 19122; (215) 204-8472; lerickson3@aol.com

Roy W. Dean Film Grant for 2001
is on the web at
www.fromtheheartproductions.com



It is now $60,000.00 and growing.

You are cordially invited to the National Arts Club on April 27, 2001 at 7pm to hear the finalist of the NYC grant "pitch" their projects and see who wins. Come celebrate with us, it is an evening dedicted to documentary/independent filmmaking.

RSVP 212 689 5150, Carole Dean

FROM THE HEART PRODUCTIONS

From the Heart Productions 866 689 5150

Avid
training
digital/non-linear editing

Beginning, intermediate, and advanced classes are offered monthly.

The Wexner Center for the Arts is an Avid Authorized Education Center serving Ohio, Indiana, Michigan, Western Pennsylvania, and Kentucky.

Call for more information
Maria Troy, *614* 292-7617

wexner center for the arts
the ohio state university
1871 north high street
columbus, ohio 43210
www.wexarts.org



AVID PRICES KILLING YOU?

Come to RADICAL AVID for the LOWEST PRICES in New York!

RADICAL AVID

1133 Broadway at 26th Street
(212) 633-7497



New 3D Meridian AVIDS
Media Composer 10.0

Spacious 24 Hour Editing Suites
Fulltime Support On Site

Work In One of Our Suites, or Let Us Install A Complete AVID Rental in Your Edit Room.

DV • miniDV • BETA • DV • miniDV • BETA

Resources • Funds

8x10GLOSSY.COM: Online artists' co-op offers free listing for all actors, technicians & organizations in directory & searchable database, free email address (can even be forwarded by fax or letter), free use of bulletin board. Send s.a.s.e. to: Jim Lawter, 37 Greenwich Ave, #1-6, Stamford, CT 06902; www.8x10glossy.com

ALLIANCE OF CANADIAN CINEMA TELEVISION & RADIO ARTISTS (ACTRA) announces new, innovative program that supports low-budget filmmaking. Aims to increase volume of Canadian-made films. ACTRA represents over 16,000 film, TV & commercial performers across Canada & wishes to bring these performers to independent film. Contact: Alex Gill, Comm. Dir., (416) 928-2278 x. 208; or John Wright, Angus Reid Group, (416) 324-2900.

FLINTRIDGE FOUNDATION AWARDS: Visual artists who live & work in CA, OR & WA & whose work demonstrates high artistic merit for 20 yrs. or more are invited to apply for 2001/2002 Flintridge Foundation Awards for Visual Artists. 6 artists from CA & 6 from OR/WA will be selected to receive unrestricted grants of $25,000 each. Applicants should work in disciplines of fine arts or craft media & have sustained a 9 months-per-year residency in CA, OR, or WA for the last 3 years. Artists cannot be of current nat'l renown. Deadline: April 11. Contact: FFA for VA, 1040 Lincoln Ave., Ste. 100, Pasadena, CA 91103; fax: (626) 744-9256; FFAVA@jlmoseleyco.com

FUND FOR JEWISH DOCUMENTARY FILMMAKING offers grants up to $50,000 for production/completion of original films & videos that interpret Jewish history, culture & identity to diverse public audiences. Applicants must be U.S. citizens or permanent residents. Priority given to works-in-progress addressing critical issues, can be completed w/in 1 year of award & have broadcast potential. Deadline: April 5. Contact: Nat'l Foundation for Jewish Culture, 330 7th Ave., 12th fl., NY, NY 10001; (212) 629-0500 x. 205; www.jewishculture.org

GRANTS-IN-AID avail. to qualified candidate to attend 47th Robert Flaherty Film Seminar held in upstate NY June 15-22. Awards range from $200-$400 towards registration fee of $700 (transportation not incl.). Deadline: April 17. For more info & appl. contact: L. Somi Roy, Exec. Dir. Int'l Film Seminars, Inc., 198 Broadway, Rm. 1206, New York, NY 10038; (212) 608-3224; fax: 608-3242, ifs@flahertyseminar.org; www.flahertyseminar.org

LOCAL INDEPENDENTS COLLABORATING WITH STATIONS (LInCS) FUND, a funding initiative from the Independent Television Service (ITVS), provides incentive or matching monies ($10,000-$75,000) for collaborations between public TV stations & indie producers. Single shows & interstitial pkgs considered, as are projects in any genre or stage of development. Programs should stimulate civic discourse & break traditional molds of exploring complex issues. Indie film & videomakers are encouraged to seek collaborations w/ their local public TV stations. Deadline: April 30. Download appl. on web site. Contact: (415) 356-8383 x. 230; Heidi_Schuster@itvs.org; www.itvs.org

MEDIA GRANTS AVAILABLE TO INDIVIDUALS AND ORGANIZATIONS IN NEW YORK STATE: The Experimental TV Center provides support to electronic media & film artists & orgs in NY state. Presentation funds provided to nonprofit orgs in NY state. Deadline: ongoing. Up to $2,000 per project. Orgs must be receiving support from NY State Council of the Arts Electronic Media & Film Program. Deadlines: April 1, July 1 & Oct. 1. Contact: Sherry Miller Hocking, Experimental TV Center, 109 Lower Fairfield Rd., Newark Valley, NY 13811; (607) 687-4341; etc@experimentaltvcenter.org; www.experimentaltvcenter.org

NATIONAL ENDOWMENT FOR THE HUMANTIES: Summer seminars & institutes for college & univ. teachers. Seminars incl. 15 participants working in collaboration w/ 1 or 2 leading scholars. Institutes provide intensive collaborative study of texts, historical periods & ideas for teachers of undergrad humanities. Info & appl. materials are avail. from project directors. Contact: (202) 606-8463; sem-inst@neh.gov; www.neh.gov

NEWENGLANDFILM.COM is a unique online resource that provides local film & video professionals w/ searchable industry directory, listings of local events, screenings, jobs, calls for entries & upcoming productions, in addition to filmmaker interviews & industry news. Reaching over 20,000 visitors each month. All articles & listings on sites free to read: www.nefilm.com

NEWPROJECT.NET provides a new vehicle for producers in search of partnerships, financing & distribution for projects. Online database of presentations of projects in development, in production, or recently completed, NewProject.net is a place where professionals can "publish" & announce their copyrighted new projects & present them to programming execs, distribution companies, potential underwriters, investors & other partners.

THE OUTPOST
MULTIMEDIA & VIDEO PRODUCTION

AVID
MEDIA COMPOSER VER. 8.1
WITH ICEBOARD
FOR AFTER EFFECTS
AND AVID

MEDIA 100
2 EDIT SUITES
VER. 5.5
BROADCAST QUALITY

BETA SP
DVCAM
DV

PROTOOLS

EXPERIENCED EDITORS AVAILABLE
SPECIAL RATES
FOR INDEPENDENTS AND ARTIST
PROJECTS

118 NORTH 11TH STREET
BROOKLYN, NY
718.599.2385
OUTPOSTVIDEO.COM



THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

About AIVF and FIVF

Offering support for individuals and advocacy for the media arts field, The Association of Independent Video and Filmmakers (AIVF) is a national membership organization of over 5,000 diverse, committed, opinionated, and fiercely independent film- and videomakers. AIVF partners with the Foundation for Independent Video and Film (FIVF), a 501(c)(3) nonprofit offering a broad slate of education and information programs.

To succeed as an independent you need a wealth of resources, strong connections, and the best information available. Whether through the pages of our magazine, The Independent Film & Video Monthly, our expanded website, or through the organization raising its collective voice to advocate for important issues, AIVF preserves your independence while reminding you you're not alone.

Here's what AIVF membership offers:

The Independent FILM & VIDEO MONTHLY

"We Love This Magazine!!"
-UTNE Reader-

Membership provides you with a year's subscription to The Independent. Thought-provoking features, profiles, news, and regular columns on business, technical, and legal matters. Plus the field's best source of festival listings, funding deadlines, exhibition venues, and announcements of member activities and services. Special issues highlight subjects including experimental media, new technologies, regional activity, and non-fiction work. Business and non-profit members receive discounts on advertising as well as special mention in each issue.

INFORMATION

FIVF publishes a series of practical resource books on international festivals, distribution, and exhibition venues, offered at discount prices to members (see the other part of this insert for a list).

Our New York City Filmmaker Resource Library houses up-to-date information on everything from job listings to sample contracts, tailored to the needs of the independent producer. We also provide referrals, answering hundreds of calls and e-mails each week!

WWW.AIVF.ORG

Stay connected through www.aivf.org, featuring the lowdown on AIVF services, resource listings and links, web-original articles, advocacy information, and discussion areas. Special on-line services for members include distributor and funder profiles and archives of The Independent - much more to come!

INSURANCE

Members are eligible to purchase group insurance plans through AIVF suppliers, including health insurance and production plans tailored to the needs of low-budget mediamakers.

TRADE DISCOUNTS

Businesses across the country offer AIVF members discounts on equipment and auto rentals, stock and expendibles, film processing, transfers, editing, shipping, and other production necessities. Members also receive discounts on purchases of the AIVF mailing list and classified ads in The Independent.

WORKSHOPS & EVENTS

Special events covering the whole spectrum of current issues and concerns affecting the field, ranging from business and aesthetic to technical and political topics.

COMMUNITY

AIVF Regional Salons are based in cities across the country. These member-organized, member-run get-togethers provide a unique opportunity to network, exhibit, and advocate for independent media in local communities. To find the salon nearest you, check The Independent or visit the Regional Salon section of the AIVF website.

ADVOCACY

Since AIVF members first gathered over 25 years ago, AIVF has been consistently outspoken in its efforts to preserve the resources and rights of independent mediamakers, as well as to keep the public abreast of the latest issues concerning our field. Members receive periodic advocacy alerts, information on current issues and public policy, and the opportunity to add their voice to collective actions.

MEMBERSHIP CATEGORIES

INDIVIDUAL/STUDENT MEMBERSHIP

Includes: one year's subscription to The Independent • access to group insurance plans • discounts on goods and services from national Trade Partners • online and over-the-phone information services • discounted admission to seminars, screenings, and events • book discounts • classifieds discounts • advocacy action alerts • eligibility to vote and run for board of directors • members-only web services.

DUAL MEMBERSHIP

All of the above benefits extended to two members of the same household, except for the year's subscription to The Independent which is shared by both.

BUSINESS & INDUSTRY/SCHOOL/NON-PROFIT MEMBERSHIP

All the above benefits (except access to insurance plans) • option to request up to 3 one-year subscriptions to The Independent • representative may vote and run for board of directors • discounts on display advertising • special mention in each issue of The Independent.

LIBRARY SUBSCRIPTION

Year's subscription to The Independent for multiple readers.
Contact your subscription service to order or call AIVF at (212) 807-1400 x501.

JOIN AIVF TODAY!

MEMBERSHIP RATES

Individual	☐ $55/1 yr.	☐ $100/2 yrs.
Dual	☐ $95/1 yr.	☐ $180/2 yrs.
Student	☐ $35/1 yr. (enclose copy of current student ID)	
Business & Industry		☐ $150/1 yr.
School & Non-profit		☐ $100/1 yr.

MAILING RATES

Magazines are mailed second-class in the U.S.

- ☐ First-class U.S. mailing - add $30
- ☐ Canada - add $18
- ☐ Mexico - add $20
- ☐ All other countries - add $45

FOR LIBRARY SUBSCRIPTIONS

Please contact your current subscription service, or call AIVF at (212) 807-1400 x501.

* Your additional, tax-deductible contribution will help support the educational programs of the Foundation for Independent Video and Film, a public 501(c)(3) organization

Name _____

For Dual: 2nd name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

$ _____ Membership cost

$ _____ Mailing costs (if applicable)

$ _____ Additional tax-deductible contribution to FIV

$ _____ Total amount enclosed (check or money orde

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmX

Acct # _____

Exp. date: / /

Signature _____

Mail to AIVF, 304 Hudson St., 6th fl, New York, NY 10013; or charge by phone (212) 807-1400 x 503, by fax (212) 463-8519, or via our website www.aivf.org. Your first issue of The Independent will arrive in 4-6 weeks.

NEXT WAVE FILMS, funded by the Ind. Film Channel, was est. to provide finishing funds & other vital support to emerging filmmakers w/ low-budget, English-lang features from U.S. & abroad. Selected films receive assistance w/ postproduction, implementing a festival strategy & securing distrib through production arm of Next Wave Films. Both fiction & non-fiction films considered for finishing funds. Contact: Next Wave Films, 2510 7th St., Ste. E, Santa Monica, CA 90405. (310) 392-1720; fax: 399-3455; launch@nextwavefilms.com; www.nextwavefilms.com

OPPENHEIMER CAMERA: New filmmaker grant equip. program offers access to pro 16mm camera system for first serious new productions in dramatic, doc, exp., or narrative form. Purely commercial projects not considered. Provides camera on year-round basis. No appl. deadline, but allow 10 week min. for processing. Contact: Film Grant, Oppenheimer Camera, 666 S. Plummer St., Seattle, WA 98134; (206) 467-8666; fax: 467-9165; marty@oppenheimercamera.com; www.oppenheimercamera.com

PAUL ROBESON FUND FOR INDEPENDENT MEDIA solicits projects addressing critical social & political issues w/ goal of creating social change. Funding for radio projects in all stages of production; film & video projects in preproduction or distrib stages only. Deadline: May 15. Contact: Trinh Duong, The Funding Exchange, 666 Broadway, #500, NY, NY 10012; (212) 529-5300.

PORTLAND, OREGON FILMMAKING GRANTS: Digital Media Education Center of Portland, Oregon is announcing an open call for submissions for Avid Film Camp 2001 program. 5-yr-old program affords a boost to indie feature directors looking to complete their films, while offering Avid-authorized training to career editors. Beginning this year, films will also receive free Pro Tools audio finishing & Avid Symphony Online editing. Submissions need to be feature-length projects w/ shooting completed. Projects accepted on a rolling basis. Contact: Deborah Cravey, Digital Media Education Center, 5201 SW Westgate Dr., Ste. 111, Portland, OR 97221; (503) 297-2324; deb@filmcamp.com; www.filmcamp.com

SERVICES AND EQUIPMENT AVAILABLE: Exp. photographer, w/ super 8mm w/ sync sound & 16mm camera plus lighting, wants to put together a film reel. Looking to work w/ producers & directors w/ visually interesting projects. All services & equip. are free. Contact: (212) 387-9560; chung68@aol.com

TEXAS FILMMAKERS' PRODUCTION FUND 2001 is an annual grant awarded to emerging film & video artists who residents of Texas. In Sept. the Fund will award $50,000 in grants ranging from $1,000-$5,000. Deadline: July 2. Appl. avail. at Texas Filmmakers' Production Funds, 1901 East 51st St., Austin, TX 78723; (512) 322-0145; www.austinfilm.org

U.S.-MEXICO FUND FOR CULTURE, sponsored/funded by Mexico's Nat'l Fund For Culture & the Arts (FONCA), Bancomer Cultural Foundation, & the Rockefeller Foundation, announces bi-national artist proposals. Deadline: April 16 (postmarked). Contact: Beatriz Nava, U.S.-Mexico Fund For Culture, Londres 16, 3rd fl., Col. Juarez, 06600, Mexico D.F; (525) 592-5386; fax: 566-8071; usmexcult@fidemexusa.org.mx; www.fideicomisomexusa.org.mx

Solar
FILM / VIDEO
VIDEO/AUDIO POST
AVID
Media Composer 8000 / XL 1000
Film Composer
1:1 Uncompressed / AVR 77
Adobe Photoshop / After EFX
3D / Titles / Graphics
Experienced Editors
PROTOOLS 24 MIX PLUS
Sound Design / Editing / Mixing
Audio Syncing w/ Digital Pix
SOUND STUDIO
Voice-Over / ADR / Foleys
Sound EFX Library
DUBS & XFERS
632 B'WAY (& Houston) 10012
212.473.3040

Small classes & tutorials
IN DIGITAL
AUDIO, VIDEO & INTERACTIVITY
Interdisciplinary Certificate Program
CULTIVATING TALENT
Harvestworks Digital Media Arts
[212] 431-1130
596 Broadway Suite 602 inSoHo
harvestw@dti.net/www.harvestworks.org
HARVESTWORKS
Digital Media Arts Center



INTERNATIONAL
HEALTH & MEDICAL
MEDIA AWARDS
the
FREDDIE
awards
AVAILABLE NOW AT
www.tihfreddies.com
competition for
videos, Web sites,
CD-ROMs on health
or medical issues
entry deadline:
June 1, 2001
CONTACT US VIA:
email:freddies@timeinc.com
phone: 415-248-2736

DEADLINE: 1ST OF EACH MONTH, 2 MONTHS PRIOR TO COVER DATE (E.G. MAY 1 FOR JULY ISSUE). CONTACT: FAX: (212) 463-8519; scott@aivf.org. PER ISSUE COST:

0-240 CHARACTERS (incl. spaces & punctuation) $45 FOR NONMEMBERS/$30 FOR AIVF MEMBERS

241-360 CHARACTERS: $65/$45 AIVF MEMBERS

361-480 CHARACTERS: $80/$60 AIVF MEMBERS

481-600 CHARACTERS: $95/$75 AIVF MEMBERS

OVER 600 CHAR: CALL FOR QUOTE (212) 807-1400 x. 229

Frequency discount:
$5 OFF PER ISSUE FOR ADS RUNNING 5+ TIMES.

ADS OVER SPECIFIED LENGTH WILL BE EDITED. COPY SHOULD BE TYPED & ACCOMPANIED BY CHECK OR MONEY ORDER PAYABLE TO: FIVF, 304 HUDSON ST., 6TH FL, NEW YORK, NY 10013. INCLUDE BILLING ADDRESS; DAYTIME PHONE; # OF ISSUES; AND VALID MEMBER ID# FOR MEMBER DISCOUNT. TO PAY BY VISA /MC/AMEX INCL. CARD #; NAME ON CARD; EXP. DATE.

Buy • Rent • Sell

AVID AVAILABLE WITH EDITOR; Digital camera package & Avid classes. Good prices. Call or fax: (212) 794-1982.

AVID OFF-LINE FOR RENT: MC 7.1, Powermac 9600, 33 gigs memory, two 20" Mitsubishi monitors, 14" Trinitron monitor, 16 Ch Mackie mixer. Avid tech support. Free set-up in NYC area. Call Howard (914) 271-4161.

DP W/ CANON XL-1; BETA-SP DECK RENTAL avail. I shoot all formats: film/video. Non-linear editing w/ all video formats. 13 yrs exp w/ Academy Award nomination. Affordable rates. DMP Productions (212) 307-9097; http://members.tripod.com/~dmpfilm

FOR RENT: SONY 3 CHIP Digital DV Camera Plus Sennheiser ME 66 shotgun mic, with or without operator. $100 per day without operator. Call (212) 966-5489.

Distribution

19 YEARS AS AN INDUSTRY LEADER! Representing outstanding video on healthcare, mental health, disabilities & related issues. Our films win Oscars, Emmys, Duponts, Freddies & more. Join us! Fanlight Productions: (800) 937-4113; www.fanlight.com

AN OUTSTANDING DISTRIBUTOR seeks outstanding producers to join us. Seeking educational documentaries and training videos on disabilities, mental health, aging, stress, health issues. As a medium-sized distributor we give your video the attention it deserves. Call or email us! Our films win Emmys, Freddies, CINE's, Oscars, and more! Aquarius Health Care Videos: 888-441-2963; leslie@aquariusproductions.com; www.aquariusproductions.com

BALLANTINE FILMS.COM is an online streaming and resource site for film and video professionals, independent filmmakers, students, animators, actors, screenwriters, producers, and film enthusiasts is currently accepting film and videos for free online streaming. In addition, site is seeking entries for our free industry directory, including talent lists, script library, production facilities, and more. Contact: info@ballantinefilms.com or visit web site for more information: www.ballantinefilms.com

BUDGETS/INVESTOR PACKAGE: Experienced line producer will prepare script breakdowns, shooting schedules & detailed budgets. Movie Magic equipped. MC, Visa, Amex. Indie rates negotiable. Mark (212) 340-1243.

BUYINDIES.COM The founders of NewEnglandFilm.com have created another site: BuyIndies.com, a community to buy & sell independent films. If you have copies of your movie avail. on VHS or DVD, then you can join as a seller & list any or all of your titles. BuyIndies.com handles the ecommerce, customer service & promotion; you handle the shipping. Filmmakers keep all rights to the film. Already over 45,000 titles have been gathered. More info: www.buyindies.com/sell/; info@buyindies.com

EDUCATIONAL DISTRIBUTOR SEEKS VIDEOS on guidance issues such as violence, drug prevention, mentoring, children's health & parenting for exclusive distribution. Our marketing gives unequaled results! Call Sally Germain at The Bureau for At-Risk Youth: (800) 99-YOUTH x. 210.

LOOKING FOR AN EDUCATIONAL DISTRIBUTOR? Consider the Univ. of California. We can put 80 yrs of successful marketing expertise to work for you. Kate Spohr: (510) 643-2788; www-cmil.unex.berkeley.edu/ media/

THE CINEMA GUILD, leading film/video/multimedia distributor, seeks new doc, fiction, educational & animation programs for distribution. Send videocassettes or discs for evaluation to: The Cinema Guild, 130 Madison Ave., 2nd fl., New York, NY 10016; (212) 685-6242; TheCinemaG@aol.com; Ask for Distributor Services brochure.

Freelance

35MM/16MM PROD. PKG w/ DP. Complete pkg. w/ DP's own Arri 35BL, 16SR, HMIs, dolly, jib crane, lighting, DAT, grip, 5-ton truck. . . more. Ideal 1-source for the low-budget producer! Call for reel: Tom Agnello (201) 741-4367.

ACCLAIMED AND UNUSUAL instrumental band can provide music for your next project. Contact "Magonia" for demo: (781) 932-4677; boygirl@mediaone.net; www.magonia.com

ANDREW DUNN, Director of Photography/camera operator Arri35 BL3, Aaton XTRprod S16, Sony DVCAM. Experience in features, docs, TV & industrials. Credits: *Dog Run, Strays, Working Space/Working Light*. (212) 477-0172; AndrewD158@aol.com

AVID EDITOR I'm experienced, fast & creative. I've cut feature films, shorts & a variety of other formats on both film and video. I'm a hard worker & easy to get along with. Josh (917) 439-9369 or joshbaron@joshdiesel.com

AWARD-WINNING EDITOR, w/ Avid and Beta SP facility. Features, shorts, docs, music videos, educational, industrials, demos. Trilingual: Spanish, English, Catalan. Nuria Olive-Belles (212) 627-9256.

BRENDAN C. FLYNT: Director of Photography w/ many feature & short film credits. Owns 35 Arri BL3, Super 16/16 Aaton, HMIs, Tungsten & dolly w/ tracks. Awards at Sundance & Raindance. Call for quotes & reel at (212) 226-8417; www.dp-brendanflynt.com

CINEMATOGRAPHER w/ Arri SR Super 16 package & 35IIC, w/ over 15 years in the industry. Credits incl. 2nd unit, FX & experimental. Looking for interesting projects. Will travel. Theo (212) 774-4157; pager: (213) 707-6195.

CINEMATOGRAPHER w/ Super 16 package with video tap, digital, lighting; 20 yrs experience on features, shorts, documentaries, music videos. Italian, English, some Spanish; will travel. Renato Tonelli (718) 728-7567; rtonelli@tiscalinet.it

COMPOSER: Experienced, award-winning Yale conservatory grad writes affordable music in any style that will enhance your project. Save money without compromising creativity. Full service digital recording studio. Free demo CD; initial consultation. Call Joseph Rubenstein; (212) 242-2691; joe56@earthlink.net

COMPOSER: Miriam Cutler loves to collaborate with filmmakers-features, docs. Sundance: *Licensed To Kill, Death A Love Story* / Peabody: *The Castro* / POV: *Double Life of Ernesto Gomez Gomez* & more (323) 664-1807; mircut2@earthlink.net

COMPOSER: Original music for your film or video project. Will work with any budget. Complete digital studio. NYC area. Demo CD upon request. Call Ian O'Brien: (201) 222-2638; iobrien@bellatlantic.net

COMPOSER: Perfect music for your project. Orchestral to techno-you name it! Credits incl. NFL, PBS, Sundance, Absolut. Bach. of Music, Eastman School. Quentin Chiappetta (718) 752-9194; (917) 721-0058; qchiap@el.net

CREATIVE DIRECTOR OF PHOTOGRAPHY w/ lighting director background. Specialty films my specialty. Can give your film that unique "look." 16mm & 35mm packages avail. Call Charles for reel: (212) 295-7878.

DIGITAL VIDEO-Sony VX100 digital camera & cameraman, Sennheiser ME 66 shotgun mic, pro accessories. Experienced in dance, theater, performance art documentation & features. Final Cut Pro digital editing with editor $125/day. John Newell (212) 677-6652; johnewell@earthlink.net

DIGITAL VIDEO Videographer/DP, with Canon XL-1 videocam; prefer documentaries, shorts and less traditional projects; documentation for dance, music and performance. Alan Roth (718) 218-8065; (917) 548-4512; alanroth@mail.com

DIGITAL VIDEOGRAPHER with Sony VX-1000 and Lectrosonic radio mic. available and happy to shoot documentaries and shorts. Contact Melissa (212) 352-4141; meliss@rcn.com

DIRECTOR OF PHOTOGRAPHY looking for interesting features, shorts, ind. projects, etc. Credits incl. features, commercials, industrials, short films, music videos. Aaton 16/S-16 pkg avail. Abe (718) 263-0010.

DIRECTOR OF PHOTOGRAPHY w/ Arri 16 & 35BL2 camera pkgs. Credits incl. many indie features & shorts. Create "big film" look on low budget. Flexible rates & I work quickly. Willing to travel. Matthew: (617) 244-6730; (845) 439-5459; mwdp@rcn.com

DIRECTOR OF PHOTOGRAPHY with Arri BL 3, Aaton XTR Prod S16/16mm, and Canon XL1 camera package is ready to shoot your project. Call Jay Silver at (718) 383-1325 for a copy of reel. email: hihosliver@earthlink.com

DIRECTOR OF PHOTOGRAPHY: Award-winning, exp, looking for interesting projects. Credits incl. features,

docs & commercials in the U.S., Europe & Israel. Own complete Aaton Super 16 pkg & lights. Call Adam for reel. (212) 932-8255 or (917) 504-7244; nyvardy@worldnet.att.net

DOCUMENTARY VIDEOGRAPHER with extensive international experience (Latin America, Africa, Europe & Canada). 22 years of experience as director/producer, videographer and editor of independent documentaries broadcast on CNN International, PBS, Cinemax & CBC. Last doc premiered at Sundance Festival. Specializes in cinema verité, social issue & multicultural projects. Robbie Leppzer, Turning Tide Productions; (800) 557-6414; leppzer@turningtide.com; www.turningtide.com.

DP WITH CAMERA: Client list, package details (cameras and editing), view clips/stills. To order reel or contact, visit: www.kozma.com

DV CONSULTANT: Need help w/ Final Cut Pro? Exp. consultant avail. for training in FCP, AfterEffects, Media Cleaner Pro, or just Mac basics. Former Apple tech rep. & working filmmaker in NYC. Discount for AIVF members. Greg (347) 731-3466.

EDITOR AVAILABLE: Experienced award-winning Avid editor available to work on interesting and innovative pieces. Will work dirt cheap for the chance to be challenged (docs, shorts, features). Call Kevin (212) 591-0589.

ENTERTAINMENT ATTORNEY: frequent contributor to "Legal Brief" columns in *The Independent* & other magazines, offers legal services to film & video community on projects from development thru distribution. Contact Robert L. Seigel, Esq., (212) 333-7000.

EXPERIENCED CINEMATOGRAPHER with crew & equipment; 16mm & 35mm. Short films & features. Vincent (212) 779-1441.

GRANTWRITING/FUNDRAISING: Research, writing & strategy (for production, distribution, exhibition, & educational projects of media). Successful proposals to NYSCA, NEA, NEH, ITVS; Soros, Rockefeller, and Lila Acheson Wallace Foundations. Fast writers, reasonable rates. Wanda Bershen, (212) 598-0224; www.reddiaper.com; or Geri Thomas (212) 625-2011; www.artstaffing.com

INDEPENDENT PRODUCTION COMPANY: Providing services for indie filmmakers, incl. all the crew & equip. needed. We also help you with locations, craft services, wardrobe, transportation, etc. . . Basically everything that goes on behind the camera. We specialize in independent filmmaking-features, shorts, music videos. Will consider any budget. Contact Vadim Epstein (917) 921-4646.

JOHN BASKO: Documentary cameraman w/ extensive international Network experience. Civil wars in Kosovo, Beirut, El Salvador, Nicaragua, Tiananmen Square student uprising. Equipment maintained by Sony. (718) 278-7869; fax: 278-6830; Johnbasko@icnt.net

LOCATION SOUND: Over 20 yrs sound exp. w/ timecode Nagra & DAT, quality mics. Reduced rates for low-budget projects. Harvey & Fred Edwards, (518) 677-5720; edfilms@worldnet.att.net

PRODUCTION TEAM: Providing services ranging from budget preparation to postproduction supervision. Help for your feature, short, video or commercial. Reduced rates for low-budget projects. A.L. Films: (718) 322-3202; info@legitfilms.com

TRANSCRIPTION SERVICES: Fast, reliable & reasonable. Low rates for independents & students. Specializing in docs. Pick-up/Delivery/Rush. We know indies have special needs! PS Wilco (718) 369-5105; (516) 770-2314: www.pswilco.com

Opportunities • Gigs

COLUMBIA UNIVERSITY FILM DIVISION seeking 2 full-time faculty members, one to teach Directing and one to teach Producing and head the producing concentration. Univ. is EOE. Minorities encouraged to apply. Appl. deadline March 31. See web site for complete job description and application procedure: www.columbia.edu/cu/arts/film/jobs/html

DEAN OF THE SCHOOL OF FILM/VIDEO: The California Institute of the Arts invites applications for Dean of the School of Film/Video. CalArts is a privately endowed & fully accredited arts college of approximately 1,200 students. The School of Film/Video ranks among the top five schools in the nation. Candidates should have a distinguished career as a filmmakers or video artist. Experience should be commensurate with a senior level appointment. For a full job description of more info on CalArts, please visit: www.calarts.edu Application deadline: Open until position filled. Application reviews will begin March 1. Starting date: Fall 2002.

LECTURER IN DIGITAL ARTS: The Univ. of Michigan, Program in Film & Video Studies seeks a three-year (renewable, non-tenured track) Lecturer in Digital Arts. Duties incl. teaching computer based moving image production courses, such as Animation & Interactive New Media. Write for specifics or past the following URL into your browser window: www.umich.edu/~jobs/current/postings/T-00-14288-CK.html; rray@umich.edu. Review of appls. will begin immediately. Submit a statement of interest, resume & sample(s) of creative materials/media work to: Digital Arts Search Committee, Program in Film & Video Studies, 2512 Frieze Bldg., 105 S. State St., Ann Arbor, MI 48109. U of M is an EOE/AA employer.

WELL-ESTABLISHED freelance camera group in NYC seeking professional cameramen and soundmen w/ solid Betacam video experience to work w/ our wide array of clients. If qualified contact COA at (212) 505-1911. Must have video samples/reel.

Preproduction • Development

SCREENWRITER/DIRECTOR with credits seeking producer/investors for a dynamic, original script: *Let's Kill Holly Hollingsworth*, a dramatic comedy; locations in a U.S. suburb & in Rome/ Positano,Italy. Budget $3-5 million. For treatment, see: http://www.indie7.com/treatments/treatment.asp?tid=34; George Romaine: geromain@aol.com; (718) 875-9120.

SU-CITY PICTURES: The Screenplay Doctor, The Movie Mechanic: We provide screenplay/treatment/synopsis/films-in-progress insight/analysis. Studio credentials include: Miramax & Warner Bros. Competitive rates. Brochure: (212) 219-9224; www.su-city-pictures.com

Postproduction

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound-transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable rates. (212) 925-1500.

16MM SOUND MIX only $100/hr. Interlocked 16mm picture & tracks mixed to 16 or 35mm fullcoat. 16mm/35mm post services: picture & sound editorial, ADR, interlock screening, 16mm mag xfers (.06/ft), 16mm edgecoding (.015/ft). Call Tom (201) 741-4367.

AVID EDITOR; A dozen feature credits. New Media Composer w/ AVR 77 & off-line rez. Beta SP, DAT, extra drives, Pro-tools editing & mixing, and your Avid or mine. Fast and easy to get along with. Credit cards accepted. Drina (212) 561-0829.

BRODSKY & TREADWAY Film-to-tape masters. Reversal only. Regular 8mm, Super 8, or archival 16mm. We love early B&W & Kodachrome. Scene-by-scene only. Correct frame rates. For appt. call (978) 948-7985.

DVD AUTHORING: Full DVD project management. Spruce system, compression, encoding, menu creation, authoring and replication for your film. We are nice people and we have very reasonable pricing. (212) 563-4589; 245 W. 29 St., NY, NY 10001

EDIT/SHOOT IN SAN DIEGO: Discreet Edit 5.0 non-linear system. 90 gigs memory, component Beta, DV, S-VHS. Betacam & DV field pkg. Sony D-30/PVV3 &VX2000. Full audio, graphics, etc. Low rates. Call (800) 497-1109; www.peteroliver.com

FINAL CUT PRO: Rent a private edit suite in financial district w/ 24 hr access. 12 hrs b'cast quality storage, Photoshop, AfterEffects. Also, rent b'cast quality DV hidden camera pkg: $250/day. Jonathan, Mint Leaf Prods: (212) 952-0121 X. 229.

MEDIA 100 EDITING Broadcast quality, newest software. Huge storage & RAM. Betacam, 3/4", all DV formats, S-VHS, Hi-8. . . Great location, friendly environment & low rates, tech support, talented editors & fx artists available: (212) 868-0028.

PRODUCER WITH PRODUCTION OFFICE looking for low budget features to produce in New York. Will provide budgeting/scheduling, production personnel. Video, shorts and feature experience. Call Val at (212) 295-7878 or zelda212@netscape.net

PRODUCTION OFFICE: West 85th in NYC, fully wired all office equip, Beta, 3/4" dubbing, animation. Avid room as needed. Short or long-term. Dana (212) 501-7878 x. 222.

PRODUCTION TRANSCRIPTS; Verbatim transcripts for documentaries, journalists, etc. Low prices & flat rates based on tape length. A standard 1 hr., 1-on-1 interview is only $70: www.productiontranscripts.com for details or call: (888) 349-3022

PROFESSIONAL VIDEO COMPRESSION for presenting work over the Internet. Years of experience & clients incl. film festivals & independent filmmakers. Discount for AIVF members. Contact: compression@randomroom.com; www.randomroom.com/compression

TOP OF THE LINE on-line/off-line NT Meridian Avid for rent—with or without editor—in Chelsea loft offices. Great rates! Contact Jong at Suitcase Productions, (212) 647-8300.

@AIVF

www.aivf.org

from the director

AIVF BELIEVES IN THE MAXIM THAT STRENGTH lies in diversity. To this end, regional production resources are critical to the preservation of a true independent media culture. Instead of seeking to conglomerate, AIVF works to network a wide range of disparate artists and organizations, doing what we can to help them thrive in their home communities.

That's why we're so excited to be partnering with NAMAC again, to this year bring our MAESTRO project to Atlanta, Chicago, Philadelphia, and Portland. MAESTRO is an acronym for "Media Arts Environmental Tour of Regional Organizations" (see why we abbreviate it?). Through these "scans"—a concentrated series of gatherings and programs—AIVF and NAMAC can stay in better touch with our constituents.

Not coincidentally, "Maestro" also means "teacher." The MAESTRO program provides a platform for technical assistance programs that ideally can help elevate the knowledge and capacity of regional centers. More importantly, the tour provides an avenue for our regional partners and their communities to teach ***us*** about all of the ways in which we remain independent.

It is our pleasure in this issue to provide a snapshot of Buffalo, one of the remarkable media arts communities we visited last year. See pages 22-30, and remember that Buffalo is also a verb, as in, "to confound." (Thanks, Tony!) Watch aivf.org for news on our upcoming regional programs, or provide feedback to maestro@aivf.org.

— *Elizabeth Peters*

reach AIVF

FILMMAKERS' RESOURCE LIBRARY
HOURS: TUES.-FRI. 11-6; WED. 11-9
The AIVF office is located at 304 Hudson St. (between Spring & Vandam) 6th fl., in New York City. Subways: 1 or 9 to Houston, C or E to Spring. Our Filmmakers' Resource Library houses hundreds of print and electronic resources—from essential directories & trade magazines to sample proposals & budgets.

BY PHONE: (212) 807-1400
Recorded information available 24/7; operator on duty Tues.-Fri. 2-5p.m. EST

BY INTERNET: www.aivf.org; info@aivf.org

aivf events

MEET & GREET
GOOD MACHINE

GOOD MACHINE

When: Tues., April 17, 6:30-8:30
Cost: free/AIVF members; $10/general public

Good Machine, Inc. was founded in 1991 as a production company dedicated to the work of emerging, innovative film artists. Releases include Ang Lee's *Crouching Tiger, Hidden Dragon*, *The Ice Storm*, *Ride with the Devil*, and *The Wedding Banquet*, all of which were co-written & produced by co-president James Schamus, who will be attending with Anne Carey, senior V-P of development.

IN BRIEF
ADVICE FROM THE PROS LEGAL SERIES
"COPYRIGHT AND THE LAW OF IDEAS"
Sponsored by Cowan, DeBaets, Abrahams & Sheppard

When: Thursday, April 19, 6:30-8:30 p.m.
Cost: $20 AIVF & WMM members; $30 general public

Our seven-session Legal Series launches with a program on clearance and copyright. This evening presents the legal issues involved in selling or buying a script as well as optioning a true story for a film project, including: copyright, right of publicity, right of privacy, defamation, clearing archival footage/photos, fair use defense and trademark.

The series moderator and co-producer is Innes Gumnitsky, an entertainment attorney with Cowan, DeBaets, Abrahams & Sheppard, and specializes in independent film, representing independent producers, writers and directors. In Brief is presented by AIVF and sponsored by Cowan, DeBaets, Abrahams, and Sheppard. This session is co-sponsored by Women Make Movies.

UPCOMING TOPICS:

May 10: Forming a Legal Entity
June 7: Film Finance (a) Private Offerings;
June 14: (b) Other forms of financing
September 13: Production Legal Issues
October 18: Guilds and Unions
November 15: Distribution Deals
Hold a seat for these important seminars by purchasing a series pass: $150 for all six programs ($100/AIVF members).

DOCUMENTARY DIALOGUES
BEYOND SELF-REFLECTION: NEGOTIATING YOUR ROLE IN THE PERSONAL DOCUMENTARY

When: Tuesday, April 24, 6:30-8:30 p.m. Wine and goldfish reception follows!
Cost: $5 AIVF members only

An artist draws from personal experience as the basis of her art. What happens when a filmmaker's personal experience IS the art? Diary and personal essay films can provide a popular vehicle for often profound and universal stories. This month we discuss how a maker can maintain their perspective and craft the strongest possible work when negotiating the tricky dual roles of author and subject.

THE LOS ANGELES FILM FESTIVAL
APRIL 20-28

The Los Angeles Film Festival (LAFF) was launched in 1995 as a means of uniting the independent filmmaking community and supporting emerging filmmaking talent. AIVF is proud to support the LAFF and to co-present the following panel:

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the educational affiliate of the Association for Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent media community, including publication of *The Independent* and a series of resource publications, seminars and workshops, and information services.

None of this work would be possible without the generous support of the AIVF membership and the following organizations:

NATIONAL ENDOWMENT FOR THE ARTS

State of the Arts NYSCA

The Mary Duke Biddle Foundation
The Chase Manhattan Foundation
Forest Creatures Entertainment, Inc.
The William and Flora Hewlett Foundation
LEF Foundation
Albert A. List Foundation, Inc.
The John D. and Catherine T. MacArthur Foundation
The National Endowment for the Arts
New York City Department of Cultural Affairs: Cultural Challenge Program
New York Foundation for the Arts: TechTAP
New York State Council on the Arts

We also wish to thank the following individuals and organizational members:

Business/Industry Members: **CA**: Action/Cut Directed By Seminars; Attaboc LLC; Dr. Rawstock; Eastman Kodak Co.; Film Society of Ventura County; Focal Point Systems, Inc.; Forest Creatures Entertainment Co.; Idea Live; Marshall/Stewart Productions, Inc.; MPRM; ProMax Systems Inc.; Somford Entertainment; **CO**: The Crew Connection; **DC**: Consciousness Squared Communications; **FL**: Tiger Productions, Inc.; **GA**: Indie 7; **IL**: Optimus; **MA**: CS Associates, Glidecam Industries; Monitor Company; **MD**: The Learning Channel; **MI**: Grace & Wild Studios, Inc.; Zooropa Design; **NJ**: Black Maria Film Festival; Diva Communications, Inc.; **NY**: AKQ Communications, Ltd.; American Montage; Analog Digital Intl.; Archive Films, Inc.; Asset Pictures; Bluestocking Films, Inc.; The Bureau for At-Risk Youth; C-Hundred Film Corporation; Cineblast! Prods.; Corra Films; Cypress Films; Deconstruction Co.; Dekart Video; Dependable Delivery, Inc.; DV8 Video Inc.; Earth Video; Human Relations Media; Hypnotic; Inkling Prods.; Kitchen Sync Group, Inc.; KL Lighting; Mad Mad Judy; Media Services; Mercer Media; Mercer St. Sound; Mixed Greens; New York Independent Film School; Nuclear Warrier Prods.; NTV Studio Productions; On Track Video, Inc.; One Kilohertz; The Outpost; Partisan Pictures; Paul Dinatale Post, Inc.; Prime Technologies; Seahorse Films; Son Vida Pictures, LLC; Sound Mechanix; Stuart Math Films, Inc.; Suitcase Productions; The Tape Company; Tribune Pictures; Winstar Productions; Wolfen Prods.; **OR**: Angel Station Corp.; **PA**: Smithtown Creek Prods.; **TX**: Rose Noble Entertainment; **UT**: KBYU-TV; Rapid Video, LLC; **VA**: Bono Film & Video; Dorst MediaWorks; Roland House, Inc.; **WA**: Amazon.com; Global Griot Prod.; **WV**: Harpers Ferry Center Library; **France**: Kendal Prods.

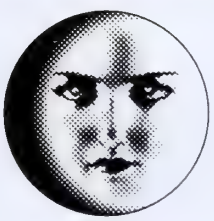
Nonprofit Members: **AL**: Sidewalk Moving Picture Fest. **AR**: Hot Springs Documentary Film Inst.; **AZ**: U of Arizona; Scottsdale Community Coll.; **CA**: The Berkeley Documentary Center; Filmmakers Alliance; Intl. Buddhist Film Fest.; ITVS; LEF Foundation; Los Angeles Film Commission; Media Fund; NAATA; Ojai Film Soc.; San Francisco Jewish Film Fest.; U of Cal. Extension, CMIL; USC School of Cinema TV; Victory Outreach Church; Whispered Media; **CO**: Denver Center for the Performing Arts; **DC**: Corporation for Public Broadcasting; Media Access Project; **GA**: Image Film & Video Center; **HI**: Aha Punana Leo; U. of Hawaii Outreach College; **ID**: Center for School Improvement; **IL**: Art Institute of Chicago; Chicago Underground Film Fest.; Community TV Network; Little City Foundation; PBS Midwest; Rock Valley Coll.; **KY**: Appalshop; **LA**: New Orleans Film Fest.; **MA**: CCTV; Coolidge Corner Theatre Foundation; Harvard Medical School; Long Bow Group Inc; Lowell Telecommunications Corp.; LTC Communications; **MD**: Laurel Cable Network; Native Vision Media; **MI**: Ann Arbor Film Fest.; **MN**: IFP/North; Intermedia Arts; Walker Arts Center; **MO**: Webster University Film Series; **MS**: Magnolia Indie Fest.; **NC**: Doubletake Documentary Film Fest.; **NE**: Nebraska Independent Film Project, Inc.; Ross Film Theater, UN/Lincoln; **NM**: Taos Talking Pictures; **NY**: Center for New American Media; Cinema Arts Center; CUNY TV Tech Program; Communications Society; Cornell Cinema; Council for Positive Images, Inc.; Creative Capital Foundation; Crowing Rooster Arts; Downtown Community TV; Educational Video Center; Film Forum; Film Society of Lincoln Center; Globalvision, Inc.; Guggenheim Museum SoHo; John Jay High School; Konscious, Inc.; Manhattan Neighborhood Network; National Foundation for Jewish Culture; National Video Resources; New York Film Academy; NYU TV Center; New York Women in Film and TV; Open Society Institute/Soros Documentary Fund; Paper Tiger TV; Spiral Pictures; Squeaky Wheel; Stony Brook Film Fest.; Third World Newsreel; Thirteen/WNET; Upstate Films, Ltd.; Women Make Movies; **OH**: Athens Center for Film & Video; Cleveland Filmmakers; Greater Cincinnati & Northern Kentucky Film Commission; Media Bridges Cincinnati; Ohio Independent Film Fest.; Ohio University/Film; Wexner Center; **OR**: Communication Arts, MHCC; Northwest Film Center; **PA**: DUTV/Cable 54; PA Council on the Arts; Prince Music Theater; Scribe Video Center; Temple University; University of the Arts; **RI**: Flickers Arts Collaborative; **SC**: South Carolina Arts Commission; **TX**: Austin Cinemaker Co-Op; Austin Film Soc.; Southwest Alternate Media Project; Worldfest Houston; **UT**: Sundance Institute; **VT**: Kingdom County Productions; **WA**: Seattle Central Community College; **WI**: UWM Department of Film; U of Wisconsin Dept of Communcation Arts; Wisconsin Film Office; **Argentina**: Lagarto Producciones; **Canada**: Toronto Documentary Forum/Hot Docs; **Germany**: International Shorts Film Festival; **India**: Foundation for Universal Responsibility

AVIDS TO GO





free delivery and set-up in your home or office
long term // short term rentals
the most cost-effective way to cut your indie film



LUNA
PICTURES

212 255 2564

LUNA DELIVERS

STUDIO 4J
Video for Art's Sake
T+F: (212) 254-1106 | E: studio4j@mindspring.com

Discreet logic's
edit*plus
Combustion*
After Effects

DVCAM, MiniDV, Beta-SP, 3/4", S-VHS, Hi8

Create in the comfort of a private edit suite.
Meg Hanley, Editor

Priced for the Independent
Independent Post Production
In the East Village

Final Cut Pro
Nonlinear Editing

Beta SP, DV, DVCAM,
Hi8, 3/4", S-VHS

EARTH VIDEO

1123 Broadway, Suite 814
New York, New York 10010

www.earthvideo.net
212-228-4254

DV TO 35MM TRANSFER WARS: A COMPARISON OF LABS

When: Friday, April 27
Where: DGA Theatre. Los Angeles
Cost: check Festival website
Info.:(323) 937-9155; www.lafilmfest.com

Not all transfers look alike. That's the indisputable finding of AIVF's DV-to-35mm transfer tests. Excerpts will be screened from the tests to showcase the varying transfer techniques, and representatives from featured labs will be on hand to screen additional clips, explain their transfer processes, and answer your questions, as well as those from writer and moderator Robert Goodman. See the differences and judge for yourself!

THE SAN FRANCISCO INDEPENDENT FILM FESTIVAL
APRIL 19-MAY 3

Presented by the S.F. Film Society
AIVF is proud to co-sponsor this year's festival and to co-present the following panels:

DV TO 35MM TRANSFERS: A COMPARISON OF LABS

Monday, April 30. Check festival website for further info.

IN SEARCH OF AN AUDIENCE: EXPLORING THE WORLD OF SELF-DISTRIBUTION

When: Sunday, April 29
Where: AMC Kabuki 8 Theatres (1881 Post St., San Francisco, CA)
Cost: free to Film Society and AIVF members; $5 general public
Info.: www.sfiff.org

Panelists include exhibitors who present independent films and videos, and filmmakers who have found audiences by hitting the streets.

aivf co-sponsors

PS 2001
(MONDAY NIGHTS IN APRIL)

The Phat Shorts Film Festival is a grassroots collective of artists bent on amping the exposure of short films, and celebrating the community of independent filmmakers. Info: www.phatshortsfestival.com or Anthology FIlm Archives at (212) 505-5110.

AVIGNON/NEW YORK FILM FESTIVAL
(APRIL 16-22)

The only festival of its kind to bring together French & American independent films in a cross-cultural feast of premieres, retrospectives, seminars, and parties. Over 60 events and 30 films will screen at the French Institute/Alliance Française (FIAF). AIVF members eligible for discounted tickets to screenings as well as the Inaugural Gala, and on VIP badges. Info.: (212) 355-6100.

HOT DOCS
(APRIL 30-MAY 6)

North America's largest doc festival, Hot Docs Canadian International Documentary Festival is Toronto's annual celebration of excellence in doc film and TV. Hot Docs presents a selection 80+ cutting-edge documentaries from Canada and around the world. Fest includes 2nd Annual Toronto Documentary Forum, a two-day event for the international co-financing and co-production of new documentaries. Info.: (416) 203-2155; www.hotdocs.ca

SELECT SCREENINGS PRESENTED BY THE FILM SOCIETY OF LINCOLN CENTER

AIVF members may attend specific films for just $5 per ticket! Please show membership card at box office. The Walter Reade Theatre is located at Lincoln center, 165 W 65th Street. For more info, contact the Film Society of Lincoln Center box office at (212) 875-5600 or www.filmlinc.com

April programs:
Ermanno Olmi Retrospective: Mar. 21-Apr. 12
Contemporary British Cinema: Apr. 13-26
Argentinian Cinema: Apr. 27-May 10

TIMES TALKS: *THE SPECIALIST*
PRESENTED BY DOCFEST FILM FESTIVAL (THE NEW YORK DOCUMENTARY CENTER, INC.) AND THE *NEW YORK TIMES*

When: Sun., April 1, 3-6 p.m.,
Where: The DGA Theater (110 W. 57 St.)
Cost: $25 gen public; $10 AIVF members (with card, at door only).
Info.: (888) NYT-1870;www.docfest.org

Classic documentaries will be screened as part of this *New York Times* series dedicated to discussion of the arts, entertainment, and society. Each Times Talks screening will be accompanied by a lively Q&A and champagne reception. Eyal Sivan's *The Specialist* (1999), a distillation of 500 hours of courtroom footage shot in 1961 during the trial of Nazi "Final Solution" chief Adolf Eichmann.

The AIVF Regional Salons provide opportunity for members to discuss work, meet other independents, share war stories, and connect with the AIVF community across the country. Visit the salons section at www.aivf.org for more info.

Be sure to contact your local Salon Leader to confirm date, time, and location of the next meeting!

Albany, NY: *Upstate Independents*
When: First Wednesday of the month, 6:30 pm
Where: Borders Books & Music, Wolf Rd.
Contact: Mike Camoin (518) 489-2083,mike@videosforchange.com

Atlanta, GA: *IMAGE*
When: Second Tuesday of the month, 7 pm
Where: Redlight Café, 553 Amsterdam Avenue
Contact: Mark Wynns, (404) 352-4225 x. 12, mark@imagefv.org

Austin, TX: *Austin Film Society*
When: Last Monday of the month, 7 pm
Where: Bad Dog Comedy, 110 Riverside Dr.
Contact: Anne del Castillo, (512) 502-8104, labc@att.net

Birmingham, AL:
Contact: Karen Scott, WScott9268@aol.com

Boulder, CO: *"Films for Change" Screenings*
When: first Wednesday of the month, 7 pm
Where: Boulder Public Library, 1000 Arapahoe
Contact: Jon Stout, (303) 442-8445, programming@fstv.org

Boston, MA:
Contact: Fred Simon, (508) 528-7279, FSimon@aol.com

Charleston, SC:
When: Last Thursday of the month 6:30-8:45 pm
Where: Charleston County Library, 68 Calhoun St.
Contact: Peter Paolini, (843) 805-6841; Peter Wentworth, filmsalon@aol.com

Cleveland, OH: *Ohio Independent Film Festival*
Contact: Annetta Marion or Bernadette Gillota, (216) 651-7315, OhioIndieFilmFest@juno.com

Dallas, TX: *Video Association of Dallas*
Contact: Bart Weiss, (214) 428-8700, bart@videofest.org

Houston, TX: *SWAMP*
When: Last Tuesday of the month
Where: SWAMP, 1519 West Main
Contact: (713) 522-8592, swamp@swamp.org

Lincoln, NE: *Nebraska Ind. Film Project*
When: Second Wednesday of the month, 5:30 pm
Where: Telepro, 1844 N Street
Contact: Dorothy Booraem, (402)476-5422, dot@inetnebr.com, www.lincolnne.com/nonprofit/nifp

Los Angeles, CA: *EZTV*
When: Third Monday of the month, 8 pm
Where: EZTV- Santa Monica
Contact: Michael Masucci, (310) 829-3389, mmasucci@aol.com

Milwaukee, WI: *Milwaukee Ind. Film Society*
When: First Wednesday of the month, 7pm
Where: Milwaukee Enterprise Center, 2821 N 4th
Contact: Brooke Maroldi, (414) 276-8563, www.mifs.org/salon

New Brunswick, NJ:
Contact: Allen Chou, (732) 321-0711, allen@passionriver.com,www.passionriver.com

Portland, OR:
Contact: Beth Harrington, (360) 256-6254, betuccia@aol.com

Rochester, NY:
When: First Monday of the month
Contact: Kate Kressmann-Kehoe, (716) 244-8629, ksk@netacc.net

San Diego, CA:
Contact: Paul Espinosa, (619) 284-9811, espinosa@electriciti.com

South Florida:
Contact: Dominic Giannetti, (877) 378-2029, dvproductions@email.com

Tucson, AZ:
When: First Monday of the month
Contact: Rosarie Salerno, destiny@azstarnet.com, http://access.tucson.org/aivf/

Washington, DC:
Contact: Joe Torres, DC Salon hotline (202) 554-3263 x. 4, jatvelez@hotmail.com

Salons are run by AIVF members, often in association with local partners.

AIVF has resources to assist enthusiastic and committed members who wish to start a salon in their own community! Please call (212) 807-1400 x. 236 or e-mail members@aivf.org for information!

Got Docs?...

We are looking for high-quality documentaries in all subject areas for international broadcast distribution. CS Associates has specialized in sales and pre-sales of documentary programs for the past twenty years. We represent a wide variety of programs and producers ranging from Ken Burns to Jon Else to Martin Scorcese. We would like to hear about your latest production.

Please review our catalog on our website **www.csassociates.com**





CS Associates
22 Weston Road, Lincoln, Massachusetts 01773
tel: 781.259.9988 fax: 781.259.9966
e-mail: programs@csassociates.com
Send VHS submissions to Brian Gilbert, Director of Acquisitions

PRODUCTION POST PRODUCTION DUPLICATION

media BOX
145 WEST 20TH STREET N.Y., NY 10011
TEL: 212-242-0444 FAX: 212-242-4419

DVD Independent Special
includes encoding, authoring & one disc
15 min. - $800 30 min. - $1200
60 min. - $1750 90 min. - $2000

Media 100 Editing
Production Packages
Video Duplication
Transfers & Conversions

Film Festival Duplication Special
20 VHS Tapes w/sleeves & labels
$99 Independents Only $99

Can we make a case for fluorescents?



We did.

Lowel introduces Caselite™, the most compact, easy-to-carry fluorescent kit in the industry. Completely self-contained, the case literally opens to become the light. In two or four lamp versions, it uses daylight or tungsten 55 watt lamps, has an internal ballast, and room inside the lid for both stand and accessories. Lowel makes the case for traveling light.

It's the details that make a light a Lowel.

lowel®

800-334-3426 www.lowel.com


Tape-to-Film Transfer
Film-to-Tape Transfer
You
shoot
we
run
motion picture processing & printing
16/35mm color • black & white • neg • pos & reversal
precision processing • custom scheduling • clean film
dailies, answer, intermediate & release printing
FILM Craft LAB
23815 industrial park drive, farmington hills, mi 48335 • voice 248 474 3900 • fax 248 474 1577



ROCK

THE FUTURE ISN'T ONLY IN YOUR HANDS

IT'S INSIDE YOUR CAMERA

In an industry so full of changes, what's inside your camera may well be the one certainty. Film. At the same time, we realize the world is not standing still. And neither are you. Our imaging technologies will always evolve because you evolve. Your ideas fuel the future. And we're all about giving you what you want. What you need. And then some. So you can help keep the world turning. And our hearts racing.

Make an informed choice when selecting your capture medium. Visit www.kodak.com/go/story for the whole story.

there's more to the story

© Eastman Kodak Company, 2001 | 1.800.621.FILM

MAY 2001 A Publication of The Foundation for Independent Video and Film www.aivf.org

SPECIAL ISSUE
PUBLIC TELEVISION

the Independent
FILM & VIDEO MONTHLY

MATTERS OF RACE
ROUNDTABLE



ALSO
Why Three-Act Docs?
Picking ITVS's Winners
DVD Home Brew

$4.95 US, $6.95 [illegible]

05
0 74470 80114 6

The producers of Roja Productions

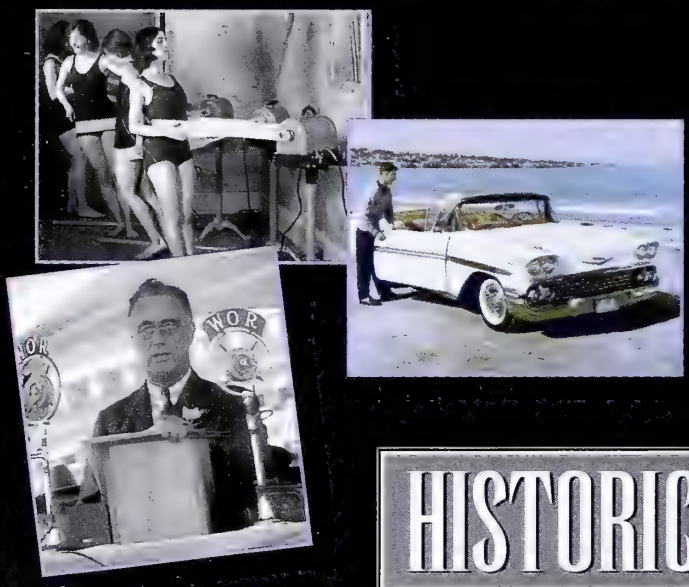
SNADER TELESCRIPTION LIBRARY • STUDIO 54 LIBRARY • PATHÉ NEWS, INC. • THE BIG PICTURE
FOX MOVIETONE NEWS OUTTAKES • LAST OF THE WILD • ED SULLIVAN SHOW • STEVE ALLEN SHOW • ALAN LOMAX COLLECTION
CLASSIC COMEDY LIBRARY • THE RHYTHM & BLUES AWARDS SHOW • STORYVILLE JAZZ COLLECTION



Online Research!
Check out our extensive online database at www.historicfilms.com

A Century of Images
A Century of Sounds

Select from the greatest sources on the planet!
Over 35,000 hours of historic footage and musical performance clips.
Transferred, databased, copyright-cleared and instantly available!



AMERICANA • COMMERCIALS
NEWSREELS • VINTAGE TELEVISION
BEAUTY SHOTS • SLAPSTICK
HOLLYWOOD FEATURES
WILDLIFE • NATURE
COUNTRY & WESTERN
ROCK & ROLL • JAZZ & BLUES

HISTORIC FILMS

STOCK FOOTAGE LIBRARY

Call For Free Demo Reel • 1-800-249-1940 • 631-329-9200 • 631-329-9260 fax
www.historicfilms.com • info@historicfilms.com



It's the details that make a light a Lowel.

Quick. Nimble. Easy-to-handle. Light as the breeze. We design our lights to pack, fold and go. Light kits integrated with stands and accessories that work together like the gears of a finely tuned machine. Cases that slip deftly into the backseat of your grip truck of choice. Go with Lowel.



lowel®

800-334-3426 www.lowel.com

the Independent
FILM & VIDEO MONTHLY

•

Publisher: Elizabeth Peters

Editor in Chief: Patricia Thomson
[editor@aivf.org]

Managing Editor: Paul Power
[independent@aivf.org]

Assistant Editor: Scott Castle
[festivals@aivf.org]

Interns: Dan Steinhart, Jim Colvill

Contributing Editors: Richard Baimbridge, Lissa Gibbs, Cara Mertes, Robert L. Seigel, Esq.

Design Director: Daniel Christmas
[startree@speedsite.com]

Advertising Director: Laura D. Davis
(212) 807-1400 x. 225; [displayads@aivf.org]

Advertising Rep: Bob Hebert
[bob@aivf.org]

•

National Distribution:
Ingram Periodicals (800) 627-6247

POSTMASTER: Send address changes to:
The Independent Film & Video Monthly, 304 Hudson St., 6 fl., NY, NY 10013.

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly except February and September by the Foundation for Independent Video and Film (FIVF), a tax-exempt educational foundation dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues ($55/yr individual; $35/yr student; $100/yr nonprofit/school; $150/yr business/industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national trade association of individuals involved in independent film and video. Library subscriptions are $75/yr. Contact: AIVF, 304 Hudson St., 6 fl., NY, NY 10013, (212) 807-1400; fax: (212) 463-8519; independent@aivf.org; www.aivf.org Periodical Postage Paid at New York, NY, and at additional mailing offices. Printed in the USA by Cadmus Journal Services.

NATIONAL ENDOWMENT FOR THE ARTS

Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.

Publication of any advertisement in *The Independent* does not constitute an endorsement. AIVF/FIVF are not responsible for any claims made in an ad. Letters to *The Independent* should be addressed to the editor. Letters may be edited for length. All contents are copyright of the Foundation for Independent Video and Film, Inc. Reprints require written permission and acknowledgement of the article's previous appearance in *The Independent*. *The Independent* is indexed in the *Alternative Press Index* and is a member of the Independent Press Association.

© Foundation for Independent Video & Film, Inc. 2001

AIVF/FIVF staff: Elizabeth Peters, executive director; Alexander Spencer, administrative director; Michelle Coe, program director; James Israel, information services associate; Greg Gilpatrick & Joshua Sanchez, web consultants; Anne Hubbell, development associate; Rani Soppa, Noriko Yoshinaga, interns; AIVF/FIVF legal counsel: Robert I. Freedman, Esq. Cowan, DeBaets, Abrahams & Sheppard.

Visit *The Independent* online at: www.aivf.org

AIVF/FIVF Board of Directors: Angela Alston, Doug Block, Paul Espinosa (treasurer), Dee Dee Halleck, Vivian Kleiman, Lee Lew-Lee (secretary), Jim McKay (co-chair), Robb Moss (president), Elizabeth Peters (ex officio), James Schamus*, Valerie Soe (vice president), Ellen Spiro, Bart Weiss (co-chair), Jack Willis*, Debra Zimmerman*.
*FIVF Board of Directors only

CONTENTS

May 2001
VOLUME 24, NUMBER 4 www.aivf.org

FEATURES

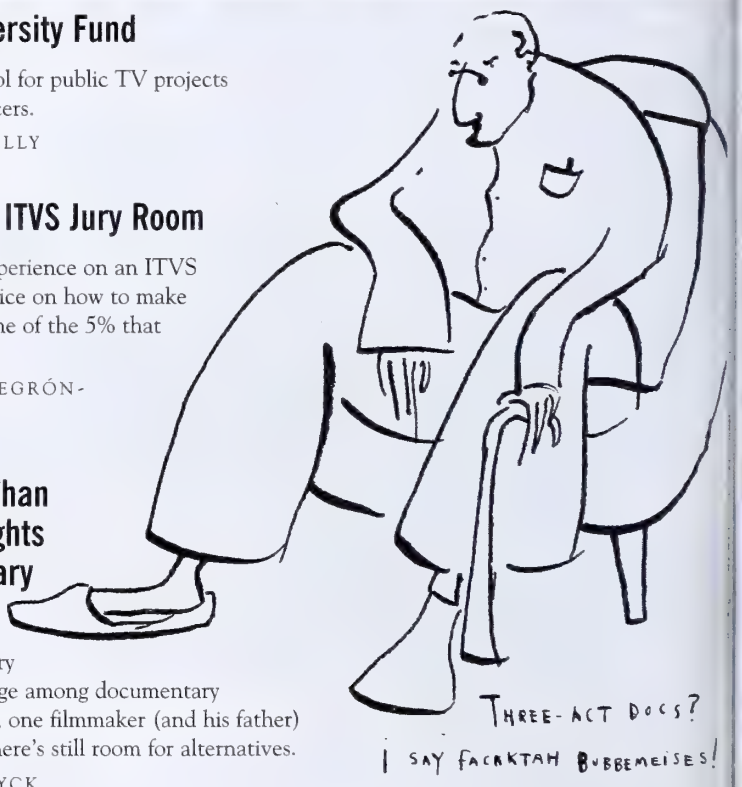


26 Roja Roundup: On Matters of Race
There's no topic more loaded than race. But Orlando Bagwell's Roja Productions is plunging right into the thick of it with its public television series *Matters of Race*. In this roundtable, the producers talk about the shows' challenges and potential.
BY SAM POLLARD

31 CPB's Diversity Fund
A new funding pool for public TV projects by minority producers.
BY BOB CONNELLY

32 Inside the ITVS Jury Room
One producer's experience on an ITVS panel, and her advice on how to make your application one of the 5% that receives funding.
BY FRANCES NEGRÓN-MUNTANER

36 Stranger Than Fiction: Thoughts on Documentary Storytelling
With three-act story structure all the rage among documentary makers and buyers, one filmmaker (and his father) wonder whether there's still room for alternatives.
BY RALPH ARLYCK



Upfront

5 News

Bush's lead on arts funding and digital carriage; a new cable outlet for independents in New York City; Crossover dreams.

BY MATT SPANGLER; JIM COLVILL; PAUL POWER

11 Opinion

How to put the *public* into interactive public television.

BY JEFF CHESTER

12 Wired Blue Yonder

DVD authoring in the comfort of your home computer.

BY GREG GILPATRICK

14 Profiles

Working Films' Judith Helfand & Robert West; Loni Ding's *Ancestors in the Americas*; Laura Wilson and Cityscape Motion Picture Education

BY NICOLE BETANCOURT; TOMIO GERON; ROB SABAL

18 Festival Circuit

A changing of the guard at the Berlinale; the global influence of Rotterdam's Cinemart.

BY CLAUS MUELLER; SCOTT CASTLE

Departments

38 Books

Two new books about Black filmmaking pioner Oscar Micheaux; *Avid Editing: A Guide for Beginning and Intermediate Users*

BY BRIAN FRYE; GREG GILPATRICK



41 On View

Independent projects opening or airing this month.

BY DANIEL STEINHART

FAQ & Info

42 Distributor FAQ

PBS Home Video puts Ken Burns & Co. in your VCR.

BY LISSA GIBBS

45 Funder FAQ

The National Black Programming Consortium, a driving engine behind two decades of African-American public television productions.

BY MICHELLE COE

49 Festivals

53 Notices

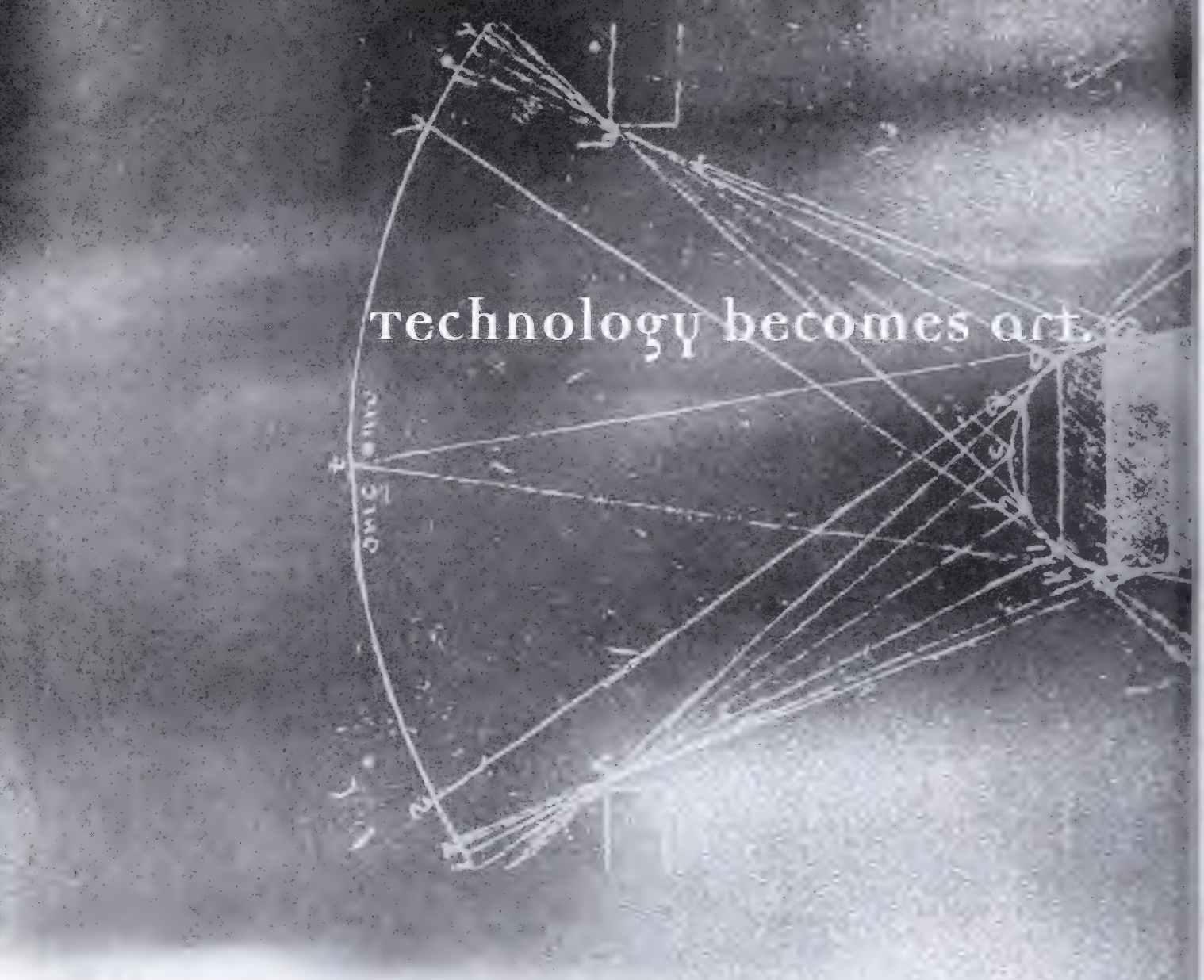
57 Classifieds

@AIVF

60 Events

62 Salons

COVER: Delving into matters of race: Roja Productions' [standing L-R] Camilla Haddad, Jacquie Jones, Tracye Matthews, Orlando Bagwell; [seated L-R] Michelle Materre, John Valadez, Sindy Gordon, and Felicia Lowe. Photo: Tom LeGoff



High Definition Editing . Color-Correction HD and 601.
HD Camera Rental . Theatrical / Broadcast Surround Mixing .
Smoke/Flame Compositing HD and 601 . HD Up/Down Conversion .
601 Component Digital Online . Voiceover, ADR and Foley .
2D/3D Design and Effects. Creative AVID Offine & Online .
Film-to-Tape Transfer . Motion Control . DVD Authoring .
Standards Conversion . All Services NTSC and PAL .

ROLAND HOUSE

HIGH DEFINITION POST PRODUCTION
2020 North 14th Street, Arlington, VA 22201
Tel: 703-525-7000, www.rolandhouse.com

The New Old Guard

What's in store from the line-up on Capitol Hill?

BY MATT SPANGLER

PUBLIC BROADCASTING AND THE ARTS need have no immediate worries of falling on the wrong side of one of President Bush's fuzzy math equations. The 2002 budget recommendations provide for the continuation of National Endowment for the Arts and National Endowment for the Humanities programmatic activities at 2001 levels ($105 million for the NEA; $120 milion for the NEH), with an increase to fund staff costs at both agencies. The budget for the Corporation for Public Television, meanwhile, is. recommended at $350 million, up from 2001's $340 million. "I think the [funding] fight was waged in 1994, and that's over," says Jerry Starr, executive director of public TV lobby group Citizens for Independent Public Broadcasting (CIPB). "I see nothing to suggest that that's on anybody's agenda."

If Laura Bush has more sway in the process, in fact, says Bob Lynch, president and CEO of Americans for the Arts, those agencies might see their budgets inflated over the next four years. He points to Ms. Bush's record as First Lady of Texas, where she championed KLRU-TV's campaign to raise funding for its digital transition, was honorary chair of the Austin Museum of Arts, helped found the Texas Book Festival, and, as a former librarian and educator herself, raised money for public libraries.

But, with only $5.3 million earmarked for the Texas Commission on the Arts in 2000, the state still ranked lowest among all 50 in arts funding. And artists shouldn't expect a free ride from Lynne Cheney, wife of Vice President Dick Cheney, who though once chair of the NEH herself, has very publicly suggested that both her former employer and the NEA should be done away with. But she may be put in check, ironically, by her own party: In early February Senate Majority Leader Trent Lott threw his support behind the retention of current NEH chair—and Mississippi native—William Ferris.

Lynch says that states-rights proponent Bush would prefer that the federal government not meddle in local affairs, such as the 1999 flap over funding for the Brooklyn Museum of the Arts' "Sensation" exhibit. The arts community can instead expect federal agencies to tiptoe around potentially incendiary works or programming. Nonetheless, "He's made it clear that we should not spend public money to support obscene material or to denigrate religion," says Lynch.

President Bush has actually stacked his cabinet with appointees who have a fairly positive track record with respect to the arts.

Though it may seem incongruous to some that the same man who passed legislation permitting guns inside churches and amusement parks in Texas could be a friend to the arts community, President Bush has actually stacked his federal cabinet with appointees who have a fairly positive track record with respect to the arts. Secretary of Transportation Norm Mineta, who has jurisdiction over funding for public art, is on the board of Wolf Trap, the performing arts park just outside Washington, D.C. Alma Powell, wife of Secretary of State Colin Powell—who will have the opportunity to extend the international cultural exchanges begun by the Clinton Administration—is co-chair of the Kennedy Center board of trustees. Secretary of Education Rod Paige made frequent appearances on Houston public television while superintendent of Houston public schools, which produced a monthly program for the school system.

PBS, which already co-produces *Ready to Learn*, *Mathline*, and other programming with the Department of Education (which was recommended an 11.5% budget increase), may seize the opportunity to leverage Bush's pro-education agenda to cooperate even more with the federal government on programming for schools, libraries, and museums. CPB spokeswoman Jeannie Bunton speaks of bipartisan Senate support for "public broadcasting's educational impact" and touts the agency's plans for a "digital academy" and "digital kids initiative." Public broadcasting's educational agenda will become increasingly significant as it transitions to digital and seeks programming to fill the slots multicasting will afford. But a recent decision by the FCC may have jeopardized the availability of those precious slots.

Weighing in on the infamous "must-carry" debacle in January, the FCC tentatively concluded that cable systems should be required to offer only one multicast digital channel per analog station, in addition to "program-related streams." In other words, cable stations may not be required to carry the extra channels of programming that public broadcasters thought would be carried under the digital regime. The agency is now casting about for public comment on how "program-related streams." should be defined, but public broadcasters fear the action may impinge upon stations' ability to offer more childrens' and public affairs programming. CPB/PBS was also leveraging its ability to serve a multi-channel audience of 170 million as a means of attracting state funding to help ease the cost of the switch to digital, according to Bunton.

Public broadcasting has "huge capital expenses associated with digital TV conversion," explains Andrew Schwartzmann, president and CEO of the Media Access Project. "Exactly where and how that's going to come is not clear, but it's not going to come from the federal government."

Dave Clark, director of TV operations for CPB, agrees that the FCC action "does change the dynamic potentially significantly." He is helping coordinate CPB's

FILM MAKING

WRITE • DIRECT • SHOOT • EDIT










YOUR OWN SHORT FILMS IN OUR **HANDS-ON** INTENSIVE 1 YEAR, 4, 6, OR 8 WEEK TOTAL IMMERSION WORKSHOPS FOR INDIVIDUALS WITH LITTLE OR NO PRIOR FILM MAKING EXPERIENCE. WORK WITH 16MM ARRIFLEX CAMERAS IN SMALL CLASSES DESIGNED AND TAUGHT BY AWARD-WINNING INSTRUCTORS. WORKSHOPS START THE FIRST MONDAY OF EACH MONTH TUITION STARTS AT $4,000. *"CARPE DIEM"*

www.nyfa.com

Workshops start the first Monday of each month•

NEW YORK FILM ACADEMY - NEW YORK CITY•

UNIVERSAL STUDIOS - LOS ANGELES, CALIFORNIA•

DISNEY-MGM STUDIOS - FLORIDA•

PRINCETON UNIVERSITY - PRINCETON, NJ*

HARVARD FACULTY CLUB - CAMBRIDGE, MASS.*

PARIS, FRANCE - FRENCH NATIONAL FILM SCHOOL*

CAMBRIDGE UNIVERSITY - CAMBRIDGE, ENGLAND*

KING'S COLLEGE - LONDON, ENGLAND*

*SUMMER ONLY

All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal Studios or Disney-MGM studios

NEW YORK FILM ACADEMY

100 East 17th Street, NYC 10003 • tel: 212-674-4300 • fax: 212-477-1414 • web: www.nyfa.com • email: film@nyfa.com

"future fund" program, which began searching for a budgetary panacea in the wake of the line item-slashing 105th Congress (1997-98). In addition to encouraging member stations to consolidate their operations, CPB is dreaming up applications for the brave new digital world, such as an interconnection system that could allow an editor in one market to operate an Avid system in another.

For WNVC-TV/WNVT-TV in Falls Church, Virginia, which has lobbied unsuccessfully for CPB funding since the stations lost federal backing in 1998, the FCC decision on must-carry could impact its very survival. "What we are planning on doing is putting WNVC on WNVT's multicasting channel," says Elizabeth Harris, development director for the independent public TV duopoly. "If this multicasting thing doesn't work out, we're up the creek."

Public broadcasters seeking FCC chair Michael Powell to lend a sympathetic ear may find a copy of *The Wealth of Nations* thrown in their face. The Secretary of State's son has made abundantly clear his market-based convictions, so despite his avowed sympathies for the financial drain on public TV created by its digital makeover, he may insist on the principals working out a solution amongst themselves.

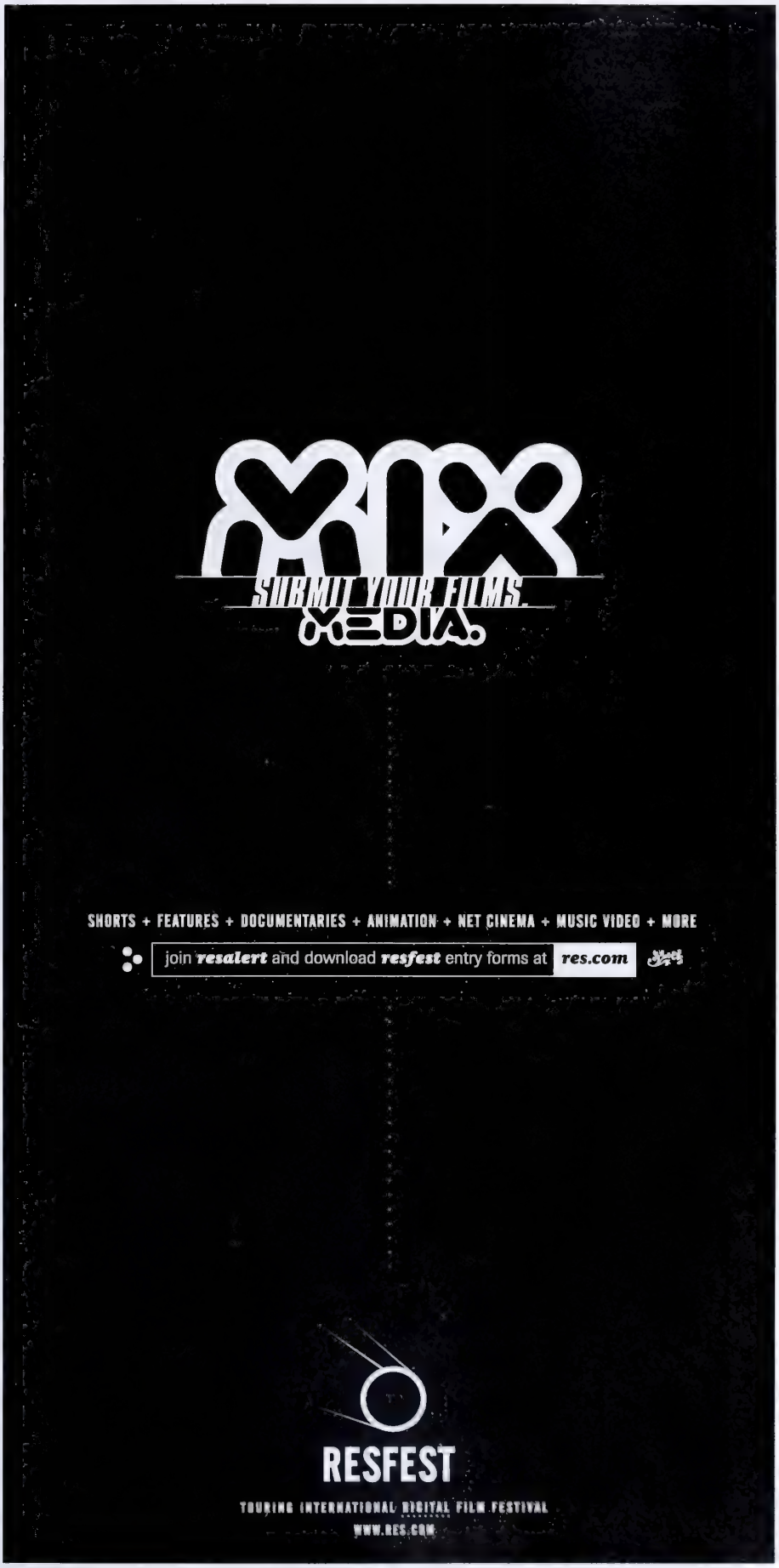
Starr's CIPB is alarmed at the prospect of Powell voting again on religious broadcaster Cornerstone TV's attempts to buy WQED-TV in Pittsburgh [see *The Independent*, May 2000]. This could pave the way for some 70 or 80 public TV stations to go on the block, Starr insists, seriously fracturing the system's role as the foremost arbiter of diversity in mass media.

The bottom line is this: although the President's proposed budget for public television isn't ringing any alarms, supporters of public TV should stay vigilant, as there are other, less visible ways its infrastructure may be eaten away.

Matt Spangler is a Washington, D.C.-based writer and filmmaker.

ERRATA

In the March cover story, the distributor of *Memento* was incorrectly identified, due to an editing error. The distributor is NewMarket Films. In "Access Meets Art" [April 2000], videomaker Ellen Steinfeld's name was misspelled, and the correct title of her video is *Constructing Hope*. *The Independent* regrets these errors.



Tape-to-Film Transfer | Film-to-Tape Transfer

You shoot



motion picture processing & printing
16/35mm color • black & white • neg • pos & reversal
precision processing • custom scheduling • clean film
dailies, answer, intermediate & release printing

FILM Craft LAB

23815 industrial park drive, farmington hills, mi 48335 • voice 248.474.3900 • fax 248.474.1577

METRO ANGELS

New Cable Outlet for New York City Indies



Edward Vilga's film *Dead Broke* (pictured), cablecast in the Big Apple via the new Metro Angelika Film Festival.

NEW YORK FILMMAKERS HAVE A NEW CABLE TV outlet available to them now that Cablevision, a division of Rainbow Media, has teamed up with production/distribution outfit Angelika Entertainment. The result is a weekend screening series, entitled the Metro Angelika Film Festival, described as "a series of fiction and documentary films about the New York experience." The first series will be broadcast from May 18-20 on Cablevision's Metro Channel (channel 70 on main cable provider Time Warner), a channel available in the New York region that is committed to broadcasting various programs by, about, and for New Yorkers, and will coincide with live screenings at New York's Anthology Film Archives.

The festival is the brainchild of Barney Oldfield and David Maquiling of Angelika Entertainment, who for four years have sponsored and programmed the New Filmmakers series at Anthology every Wednesday, and in the process provided a valuable forum for new filmmakers to screen their works in front of an audience. Oldfield and Maquiling have been interested in expanding the series in order to provide greater exposure for the filmmakers featured. After considering Internet distribution, they instead turned their sights to cable TV, which led them to discussions with the Metro channel. "It seemed like a logical thing for a New York film festival about New York, because they focus on the city," says Oldfield. "In New York the Metro channel is the only viable source for something like this," adds Maquiling. "It's either Cablevision or Time Warner, and I don't think Time Warner is receptive to this kind of thing"

After an extended dialogue with vice president of programming and development at Metro Channel, Judith Tolkow, the Metro Angelika festival was born. "The festival provides a way for us to reach out to the filmmaking community of New York," says Tolkow. "It also gives us the opportunity to bring to our viewers different points of view about the New York experience. We're not in the independent film business, so we're just dipping our toe in the water and, having seen the films, we're very pleased." The festival is scheduled to feature 12 two-hour packages of features and shorts that will run repeatedly on the channel over the course of the weekend. The Anthology screenings will take place during this same period and will be complemented by live interviews with the featured directors. "Our goal," says Tolkow, "is to launch the festival this year and build on it in the future, hopefully leading to a yearly slot." Oldfield is similarly ambitious: "Cablevision will have the rights to show the package over a period of two to three years. I'm hoping the festival does well and will be able to go on. We would be hoping to have maybe a weekly show. There's certainly enough material." At press-time, Metro Channel was adopting a wait-and-see approach about extending the festival into a year-round series.

Both Angelika and Cablevision are involved in the selection process, each drawing on their own expertise. "We know the TV world," says Tolkow, "and Barney knows the independent film world." In deciding which films to show, Oldfield and Maquiling have, however, found themselves more restricted than when curating the New Filmmakers series: "We had to adapt our curating process," says Maquiling, "because it is a different venue—TV—which is more commercially driven and is aimed at a more commercial audience than we are used to at Anthology. We also have to be a little more careful of content, things like language and nudity. Actually a lot of filmmakers are willing to leave out certain words and edit their films because we are going to have commercial breaks."

Although the festival's content does need to conform to television's more commercial restrictions, Oldfield and Maquiling are determined not to shy away from more difficult material. "We want to provide a balanced mixture of stuff that's commercially driven and stuff that's more challenging," says Maquiling who is confident that the festival will reach a sizable audience: "It will start Friday night after the Knicks game, which has a huge audience."

Whether viewed by weekend sports fans who might be watching the Knicks or independent film buffs who seek it out, the festival is significant in that it allows the work of struggling filmmakers to reach a much larger audience than would be possible at a theatrical screening. This is a sentiment echoed by Edward Vilga, whose debut feature film, *Dead Broke*, is part of the Metro Angelika program: "I think what is exciting about the festival is that my film will be seen in a proper theater with an audience, and yet also gain much larger exposure through television. I just want to get my film seen, and this will bring it to a much wider audience." Whereas a screening at Anthology might reach a few hundred viewers, the TV broadcasts could be watched by any number of the Metro Channel's approximately three million subscribers. There's another small bonus for the filmmakers: according to Tolkow, screened features will receive $5,000 and shorts will receive a pro-rated portion of this.

With many online venues failing to live up to the promises of their founders, opportunities for outlets on other mediums are to be encouraged. Curated cable outlets for independents are few and far between, and the Metro Channel is a welcome addition.

JIM COLVILL

Jim Colvill is an intern at The Independent.

On an Independent Film Budget?

Relax and call Novaworks Computer Systems.



We offer you expertise in selecting the best digital video solution for you and your budget. We have an excellent service department with multimedia specialists to provide expert installation and follow-up support. Call us to come by, have a cup of coffee and discuss DV, or attend one of our Free Final Cut Pro Seminars on 5/16, 6/6 or 7/25. Go to www.novaworks.com to register online or call Vicki Schwaid for more information on our Apple Final Cut Pro 2.0 bundles at 212.604.9999 X43.

NOVAWORKS 525 West 23rd Street • NYC, NY • 10011 • www.novaworks.com Apple Specialist

DCTV



Cyberstudio
Five robotic cameras
Broadband internet streaming
Virtual sets and more



Digital Cameras
Rentals
Crews
Classes



Digital Editing
AVID online/offline suites
Final Cut Pro suites
Classes







AVID SYMPHONY

Special offer
Identity two of these symphonic composers and win a Symphony demo and one hour of FREE editing.*

Downtown Community Television Center (DCTV)
87 Lafayette Street
New York, NY 10013
tel (212) 966-4510
fax (212) 219-0248
www.dctvny.org



*Call Paola (x228) or Regis (x227) for with your final answer. You may phone a friend for help.

NEWS

Web Lab Crosses Over

When Marc Weiss decides to do something new, it's worth a second look. Weiss, founder and former executive producer at *P.O.V.*, set up the media lab/think-tank Web Lab in 1997 "to explore and expand the potential of new media to change people's lives and the larger society." Web Lab's most recent initiative is Crossover, a hothouse environment established for mediamakers of all types to create interactive projects that, Weiss says, have the potential to fuse "the passion, substance, and storytelling skills of filmmakers with the participatory elements of new media."

Crossover will have two main components—a workshop (Studio A) and a production lab (Studio B). Approximately 30 individuals—half each from the film/video and the new media worlds—will be selected on the basis of project proposals and individual skills to come up with new models, ideas, and ways of communicating their visions to a wider audience. One month after the development of ideas in Studio A, participants will submit specific project proposals, from which five to 10 will be chosen for Studio B—a format modelled roughly on the Sundance Labs.

Projects emanating from Crossover will be taken into production by Web Lab and, says Weiss, "will be to new media what a good independent film is to cinema: precocious, breaking new ground, with lots of new ideas, and with the potential to be commercially successful."

If all of this sounds vague, it's because, Weiss admits, the concept is quite clear but the outcome is anybody's guess. What Weiss is sure of, however, is a new direction with a unique marriage of film, video, and new media that incorporates an interactive element. "We're aren't here to meet expectations; we're here to explode them. The goal is to create projects that have an impact on the culture."

Crossover is funded by the Rockefeller Foundation, supported by the Howard Gilman Foundation, and has a core advisory group comprising the Sundance Institute, DGA, and Banff New Media Institute. Supporting organizations include FAF, ITVS, Creative Capital, IFP, SAG, AFTRA, RESFest, and AIVF. Applications available at www.weblab.org; deadline: July 13.

Paul Power is managing editor of The Independent.

OPINION

Where's the Public in Interactive Public Television?

BY JEFFREY CHESTER

AS WE MOVE FORWARD, HOWEVER HALTingly, into the digital future, public broadcasting represents our best hope of staking a genuine public-interest claim in the emerging new medium of interactive television (ITV). Admittedly, no one is certain exactly what ITV will turn out to be—some combination of electronic program guide, video-on-demand, online shopping, multi-player games, and Internet access, no doubt—but the danger that ITV will become a thoroughly commercialized platform is a real one. And that's why public broadcasting's moves in this area are so important.

Most of the nation's cable companies, seeking to cash in on the e-commerce revolution, have upgraded their systems to full, two-way digital communication, ushering in a new era of "enhanced" or interactive television. Tied to intelligent set-top boxes and other household and personal appliances, the new system will marry the simplicity and emotional impact of television with the depth and diversity of the Internet, producing what Deutsche Bank has called an "advertising nirvana." More to the point, as *Broadcasting & Cable* magazine pointed out, "interactive advertising dollars will position broadcasters to capitalize on the rewards of target marketing, allowing them to take aim at the best of both worlds, i.e., the TV and the Internet..., [with] the ability to track what a user is viewing and then target advertising to pique a consumer's interest."

But the new interactive, broadband platform that cable will deliver to millions of American homes could turn out to be much more than a televised shopping spree. For the full public-interest potential of ITV to be realized, however, public broadcasters will have to move ahead on three broad fronts—as advocates, as exemplars, and, recalling the original Carnegie Commission on Educational Television mandate for public broadcasting in 1967, as "a voice for groups in the community that may otherwise be unheard, . . . a forum for debate and controversy."

First things first. The Federal Communication Commission has launched an inquiry into ITV in order to determine (among other things) how and whether this new platform should be regulated. While the pubcasters' troika—the Public Broadcasting Service, Corporation for Public Broadcasting, and the lobbying organization known as America's Public Television Stations—has never been particularly vocal in Washington (beyond making occasional pleas for increased federal support and fending off attacks from right-wing politicos, that is), it needs to take a strong stand now for an open ITV platform. As the recent AOL Time Warner merger review made clear, there is no end to the mischief that the cable giants can engage in, free as they are from direct competition, if they seek to discriminate against unaffiliated online content providers. The safeguards that the Federal Trade Commission insisted upon in its approval of the merger (prohibiting AOL-TW from interfering with the ITV "trigger" signals that make viewer interactivity possible, and opening up their platform to competitive Internet service providers) should now be extended to the 80% of the cable market beyond AOL-TW's reach. Even though it's likely that PBS, for its "halo effect" alone, will be welcomed into cable's ITV fold, as trustees of the public interest, pubcasters should advocate for an open ITV platform that will allow other noncommercial programmers to participate in this important part of the digital revolution.

Second, in launching its own ITV service, PBS must resist the "t-commerce temptation" that has captured the imagination of the cable operators, who seem determined to transform the set-top boxes sitting in our living rooms into entertainment vending machines. More importantly, PBS must reach beyond its own "more-of-the-same" inclinations—merely using the content-rich ITV platform, that is, to raise funds, flatter underwriters, and repeat past successes. Early reports of the creation of six PBS "walled gardens" (closed online content areas that restrict browsing to specified sites), based on *Nova*, *Zoom*, *Mr. Rogers*, and other PBS staples, do not sound promising. Nor did the press release that PBS issued late last year heralding an agreement with RespondTV that will enable viewers "to join their local PBS station, interact with program sponsors, and purchase educational products through their television."

"PBS must resist the 't-commerce temptation' that has captured the imagination of the cable operators, who seem determined to transform the set-top boxes sitting in our living rooms into entertainment vending machines."

In the overheated ITV marketplace, full of product tie-ins and impulse shopping, PBS will have to set a better example than that. Communication rather than commerce should be the key to the interactive public television revolution.

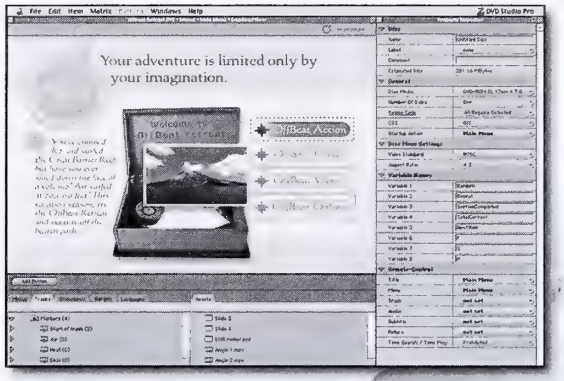
Finally, public broadcasters should recall their own past. Our system of public broadcasting was founded, after all, on the principles of openness and diversity, and that's still a standard by which public broadcasting must be measured. "We seek for the artist, the technician, the journalist, the scholar, and the public servant freedom to create, freedom to innovate, freedom to be heard in this most far-reaching medium," wrote the Carnegie Commission in 1967. "We seek for the citizen freedom to view, to see programs that the present system, by its incompleteness, denies him." When PBS, just over a decade ago, was judged to have fallen far short of that ideal, advocates pressed for the establishment of the Independent Television Service, which continues to address the issues of diversity and inclusiveness. And now, with the slate wiped clean by the shift to the interactive, digital platform, public broadcasting has an opportunity to re-invent itself, and to rediscover its roots in the process.

Jeffrey Chester directs the Campaign for Digital Democracy. He helped direct the campaign which established ITV'S and co-led the successful effort to impose open access and content safeguards as a condition of the AOL-Time Warner merger.

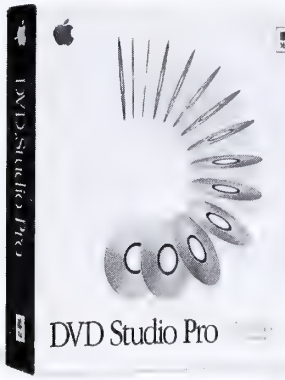
Author, Author

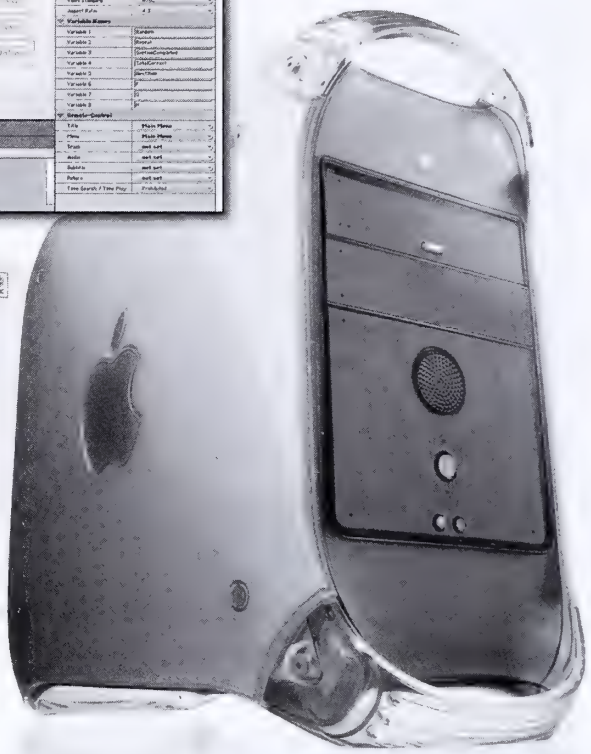
DVD Authoring Systems for Your Desktop Computer

BY GREG GILPATRICK



< DVD Studio Pro: Apple's DVD authoring software





The 733 MHz PowerMac G4's SuperDrive, capable of writing DVDs

WHILE INDEPENDENT FILMMAKERS AROUND the country have purchased their own miniDV cameras, decks, and editing systems, there still is one link in the production chain that has stubbornly remained analog—home exhibition. Until now, if you wanted to show your pristine digital work to your friends and family, it required dubbing to a low-quality VHS tape. Finally, new technology from computer companies Pioneer, Apple, and Compaq allows independent producers to create DVD disks with their desktop computer that can immediately play on home DVD players and computers with built-in DVD drives.

Introduced at the Macworld conference in January by Apple CEO Steve Jobs under the catchphrase "Power to Burn," Apple's DVD products are aimed both at the professional media producer and consumer-level hobbyist. Apple's products include two software programs and a device for writing DVDs dubbed "SuperDrive." At press time the only Apple computer available with the SuperDrive is the high-end 733 MHz PowerMac G4. However, one can almost be sure that as availability increases and prices drop on the SuperDrive, Apple will include it across their product line.

In the Windows PC world, Compaq is the only manufacturer to announce an integrated DVD authoring system so far. Although Compaq's is based upon the same Pioneer drive as Apple's, their approach is to include software from existing video companies like Pinnacle Systems and Sonic Solutions. Since Compaq is releasing their system after Apple, less is known about how theirs will work.

The heart of the DVD authoring process is a combination CD-ReWritable/DVD-Recordable drive manufactured by Pioneer. This means that the drive can write to CD-R and CD-RW disks, like many drives today, but it can also write to special DVD-R disks that can be played in standard DVD decks. The technology to write to DVDs has existed for many years, but until Pioneer released this specific drive, a device for recording to DVDs cost several thousand dollars more.

Apple seems to have been planning for this product for a long time. They are simultaneously releasing two software products for authoring DVDs. The first, iDVD, follows in the steps of Apple's other free iApplications (iMovie for editing video and iTunes for working with MP3 music files) and is included for free on any computer with the SuperDrive. iDVD features an intuitive interface with automated controls and presets for easily converting video and stills to DVD. There are several types of menu styles built-in to iDVD and the process is simplified to the point of dragging your quicktime clips from iMovie, Final Cut Pro, or any other video editing application and burning the DVD.

Another feature is the ability to make a slideshow of your digital pictures. Although a simple sounding feature, this may become a significant tool for those with digital cameras who have found it difficult to share their pictures with others. For media producers this feature could also be useful to showcase stills of a production and its crew along with the video itself.

The second DVD application from Apple is one aimed squarely at professional media producers. DVD Studio Pro is based on the Astarte DVD authoring technology Apple bought about a year ago. While iDVD is designed for the utmost simplicity, DVD Studio Pro allows the user to configure every option available within the DVD video specification. Features of DVD Studio Pro allow includ-

COURTESY APPLE INC

ing up to 99 video tracks, Dolby Digital AC-3 audio, links to the Internet from menus, eight audio streams, 32 different subtitle streams, and nine different camera angles.

Beside the extreme difference in technical ability from iDVD, DVD Studio Pro also allows much greater flexibility in designing the aesthetics of your DVD. Video clips and Adobe Photoshop files can both be imported into the application for creating your disk's menus.

While iDVD is designed specifically for Apple's built-in SuperDrive, DVD Studio Pro is designed for a range of external DVD drives, digital tape drives, portable hard drives, and the SuperDrive. This means that even if you don't have the PowerMac G4 with the SuperDrive, you can still author a DVD and either burn it at home or take your digital tape or portable hard drive to a DVD service bureau for production. If you happen to have an older PowerMac G4 with a DVD-RAM, you can author your media onto a DVD-RAM disk but you will still only be able to watch the disk on a computer with a DVD-RAM drive and not on a standard DVD player.

No matter what type of DVD authoring application you use, the main function of a DVD application is the encoding of video into the MPEG2 standard that DVDs are based upon. Until recently, it was normal for MPEG2 encoding to take up to 12 minutes for every minute of video. Apple's system introduces a new software encoder that takes advantage of a special part of the G4 processor that reduces the time to 2-3 minutes for every minute of video. Beside this significant change, DVD Studio Pro allows the addition of third-party encoders that could do the encoding in real-time (one minute of encoding for one minute of video).

While DVD authoring technology is still out of the budgetary realm of most independent producers, many should still be excited by the prospects of creating digital copies of their work, without any attendant loss in visuals. Even if you don't buy a DVD authoring system yourself, many producers are bound to set-up shop as DVD service providers at a much lower cost than before.

Greg Gilpatrick [greg@randomroom.com] is a New York-based video/filmmaker and technology consultant.

PAL & NTSC
DVD Video Authoring
Final Cut Pro Editing
AVID Editing
Tape to Film Transfer
(**PAL** DV to 35mm)
Film to Tape Transfer
(8mm, 16mm & 35mm)
High Quality Duplication
International Standard Conversions
Sales & Rentals of New, Used & Demo Professional/B'Cast Video Equipment
DVCam & DVC Pro **PAL** Products
ANALOG DIGITAL INTL.
20 East 49th St, 2nd Floor
New York, NY 10017
Tel : (212) 688-5110
Fax: (212) 688-5405
CALL TOLL FREE: (800) 922-4PAL
E-mail: info@analogdigitalinc.com
http://www.analogdigitalinc.com
Discounts for AIVF Members

C&S
International Insurance Brokers Inc.
***Discounted* Liability Insurance for AIVF Members**
Suite 500
20 Vesey Street
New York City, NY
10007-2966
Tel: 800-257-0883
212-406-4499
Fax: 212-406-7588
E-Mail: staff@csins.com
http://www.csins.com

We Got You ALL Covered
Motion Pictures
Documentaries
Industrial Films
Personal Projects
recent projects:
Manhanttan Midnight
An Immoral Incident
Young Survivor
A Hungry Woman
The Laughing Club
Shoot
Edit
Motion Graphics
Sound Mixing
Digital Cloning
Duplication
Conversions
Still Photography
Great Rates for Independents
all in one productions
www.allinone-usa.com
212.868.0028
HDCAM 24P
Digital Betacam
Betacam SP
DVCPRO
DVCAM/DV
U-matic SP/U-matic
S-VHS/VHS
Hi-8/Video 8
24P/30i HDTV
PAL/NTSC
Time Code Dub
Uncompressed Video
SDI/Firewire I/O
Media 100
Final Cut Pro
After Effects
Commotion Pro
Protools
Recording Booth
Sound EFX Library
Equipment Rental
DP/Crew

Judith Helfand & Robert West
WORKING FILMS

BY NICOLE BETANCOURT

A PACKED HOUSE WATCHES YOUR DOCUmentary film on an important social issue. When the lights go up, everyone bursts into applause, then engages in a heated discussion. Grassroots organizations at the event offer resources on the issue. It's a filmmaker's dream screening.

Robert West made this dream a reality for countless filmmakers during his 12 years as curator of film and video at the Mint Museum and director of the Charlotte Film and Video Festival in North Carolina. In addition, he was the founder and director of the Charlotte Gay and Lesbian Film Series, the first and longest-running gay film series in North Carolina. Most people would feel satisfied having produced so many successful film events around social issues. But West wanted more. "The event would be over and you'd think: was what happened here enough? It was powerful to watch what these great films can do, capture an audience in a way that became a collective force, but then afterwards that force would dissipate," says West.

Meanwhile in New York, Judith Helfand was co-producing and co-directing *Uprising of '34* with George Stoney. The film ties the General Textile Strike of 1934 to labor, power, and economics in the South today. In 1994, Helfand and Stoney went to Charlotte to screen a rough-cut for some of the film's participants. They lacked a vital piece of equipment. A friend of theirs phoned West and asked if he would loan the out-of-towners a video projector. West describes the fateful moment when he first met Helfand: "I lugged the projector to the basement of the First Methodist Church and stepped into a room that was full of folks, all in conversation or milling about. I wasn't sure I had the right room, when I spotted this lovely, lively, dark-haired woman coming at me, with arms upraised, saying, 'You must be Robert!!!!' That was Judith."



Over the next two years West helped Helfand organize other local screenings of her film. They were both committed to using documentary films for social change. Both saw that independent documentaries were under-used and had short shelf lives. In response to that glaring problem, Working Films was conceived in 1996. Their first major project together was *From Farm to Fast Food: On the Job in NC*, a statewide educational project that uses the Internet and independent documentary films to teach curricula on North Carolina's economic history. Among the films shown in classrooms across the state were *The Uprising of '34*, *Troublesome Creek*, *Tobacco Blues*, *Going to Chicago*, and *Fast Food Women*.

In February 2000, Working Films launched as a full-time organization. Helfand and West help filmmakers develop issue-specific models for fundraising and outreach campaigns. Working Films is based in North Carolina with West, while Helfand works from her base in New York City.

"Social change happens because people are moved, and because they're moved they want to do something," says Helfand, who has dedicated her life to moving people with film. Her last work, *A Healthy Baby Girl*, was a video diary of her family's experience with her DES-related cancer. She is currently in postproduction on the sequel, *Blue Vinyl*, a toxic comedy about home, family, vinyl siding, industry-sponsored science, and the ecology of denial.

For Working Films, Helfand keeps tabs on the latest documentaries in production, develops partnerships, and works with foundations. West devotes all of his time to Working Films. As executive director, he writes grants, works with filmmakers, and handles day-to-day administration. When taking on a project, they first come up with an outreach plan. Then they usually do their first run in North Carolina to determine the most effective strategies. Finally, they take these targeted campaigns around the country.

Two Working Films' projects were invited to the Sundance Film Festival this year: *Invisible Revolution* and *Trembling Before G-d*. West and Helfand took full advantage of the spotlight. They planned a series of events that had political, emotional, and even spiritual impact on the local community. Paul Malcom of the *L.A. Weekly* declared, "West and Helfand pulled off what was easily the biggest coup of the festival...by getting another Sundance documentary, Beverly Peterson's *Invisible Revolution*, screened at the Utah statehouse." This film is a provocative account of young people involved in the white supremacist movement as well as those in the counter anti-racist ARA movement. The screening was perfectly timed, occurring the day before legislators voted on a hate crimes bill. The bill passed its first two votes in the State Senate (and is waiting a House vote at press time).

They also helped organize a discussion at Sundance around Sandi Dubowski's *Trembling Before G-d*, during which a Mormon father, attending with his wife and two babies, shared his struggle to reconcile his bisexuality and his spiritual beliefs. And they set up a screening of *On Hostile Ground*, Jenny Raskin and Liz Mermin's film about the attrition of abortion providers, at the University of Utah's medical school. As a result, more medical students are now being trained as abortion providers in Utah.

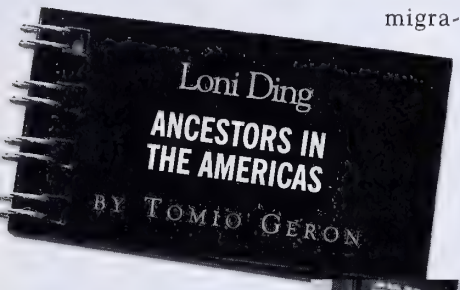
As West explains, "The end game is really impact. Whether that's impact on the public or public policy, that's where we keep our sights."

Working Films, 602 South Fifth Ave., Wilmington NC 28401; (910) 342-9000. In New York: 200 West 72nd St., New York, NY 10023; (212) 875-0456; fax: 501-0889; www.workingfilms.org.

Nicole Betancourt is an Emmy Award-winning filmmaker and Creative Director of MediaRights.org. For more information about Working Films and how to design a documentary outreach campaign, visit www.MediaRights.org.

COURTESY FILMMAKERS

ANY DOCUMENTARY COVERING THOMAS Jefferson, Lewis and Clark, and the Transcontinental Railroad might seem like a typical hour on the History Channel. But Loni Ding's *Ancestors in the Americas* is not your typical historical documentary. *Ancestors*—a two-part series that aired on PBS in March and again on selected stations this month—is the first television series attempting to chronicle the long history of Asians in America. An unusual mix a fictionalized first-person voiceover, historical footage and stills, and contemporary interviews, it spans the world, covering not only the migration of Asians to North and South America and the Caribbean, but also the history of contact between the East and West.





Such an ambitious project—11 years in the making—could only have been attempted by a filmmaker of Ding's standing. Ding has a long history in independent media, producing shows for KQED in San Francisco, then making ground-breaking documentaries on Asian Americans, including *Bean Sprouts* (1980), *Nisei Soldier* (1983), which was one of the early films by an Asian American to air on PBS, and *The Color of Honor* (1988). As a media policy advocate, she also helped start the National Asian American Telecommunications Association and ITVS.

Ding's work has always had an explicitly political edge. "My natural response is to do something about injustice," she says from her home in San Francisco. In *Nisei Soldier* and *The Color of Honor*, Ding exposed the hidden history of Japanese American incarceration in World War II. "I made *The Color of Honor* right at the time of redress movement," Ding says, referring to the 1980s movement among Japanese Americans whose families were detained in U.S. prison camps during World War II, which eventually resulted in an apology from President Reagan.

In contrast to her previous work, which covered specific issues, "I felt [*Ancestors*] needed to be done in a more fundamental, foundational way," says Ding. Here she attempts to chronicle the entire history of Asian Americans and shot footage in Hong Kong, China, India, Cuba, the Philippines, and the U.S. Despite funding cutbacks and other obstacles, Ding raised $1.8 million for the project over 11 years. Funders included the NEH, PBS, the Rockefeller, Ford, and MacArthur foundations, NAATA, and Citibank.

The series' first program focuses on the 17th to 19th century global migration of Filipinos to Mexico, and Indians and Chinese to Mexico, South America and the Caribbean, while the second relates Chinese history in the Western frontier. Ding felt it crucial to cover migration to areas outside the U.S. because "we have to understand the global context. I'm interested not only in a group-by-group history, but how they all tie in to American history and how American history is tied to other regions in the world." Currently Ding is working on episode three of the project, which will cover the late 1880s to the 1920s and is slated to air in the fall.

Ding had twin objectives: to make the series historically accurate, but at the same time to make it moving and entertaining. The series contains dramatic photography of hidden monuments, such as a maze of irrigation ditches in a forest, long forgotten roadside tombstones, and lively interviews with contemporary Chinese in Cuba. With academic precision, Ding shows why it was so important for Thomas Jefferson to have Chinese plates to eat on, and the role tea from China played in world markets, then illustrates how these events relate to Asian migration to the "New World." She shows how the Chinese not only built railroads and worked the fields, but also brought useful knowledge to the U.S on such subjects as irrigation and orange farming and initiated legal and political challenges to exclusionary laws.

The first-person narrator, who acts as an all-encompassing ancestor, is the most interesting—and daring—technical aspect of the film. Ding did all the female narration herself, and drew on actors Sab Shimono for the male voiceover in the first program and Pat Morita for the second. Using this kind of narration was especially difficult, but ultimately necessary for Ding, because of its emotional impact. "You have to create and express a sense of place, human characters, and voice, so information is conveyed in the voice itself," she explains. "There's a feeling for what it is, rather than just information."

Ding first tried this "docu-memoir" method in *Nisei Soldier*. This approach does not try to give a literal scene of the historical moment. Rather, says Ding, "What I'm interested in is the stance outside of [the past], mixing past and present physically. To be in at least in two places. To allow yourself to have both those consciousnesses." In *Ancestors*, this occurs, for example, with a male voiceover reading from 1870 testimony of a Chinese worker while the video shows workers in present-day China. As Ding explains, "You're not trying to get lost in that time. It's an active reaching for it. You have to work for it. I'm trying to have us understand what these events are as human experience."

At the same time, Ding does not want the piece to get narrowly defined as an Asian story. "I'm not interested in a narrowing framing of experience to talk about contributions people made. The story is much deeper than that. It's laid out in terms of economics, politics, culture, personal human meaning. I'm interested in what you can learn. I myself learned all these things about all these connections to the rest of world. I find it very exciting."

Ancestors airs this month on PBS stations in New York, Boston, and Los Angeles. For further informaton, contact: CET, 1940 Hearst Ave Berkeley, CA 94709; (510) 848-1656; fax: (510) 841-1263; londing@sirius.com

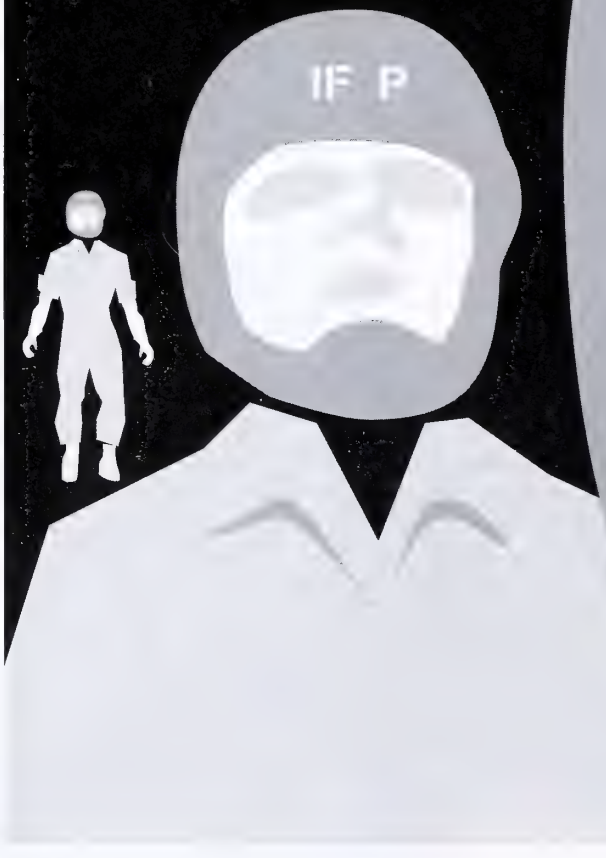
Tomio Geron writes about film and urban politics in New York City.

IF P

The Independent Feature Project
presents the 23rd Annual

IFP MARKET

September 30 – October 5, 2001
New York City



IF P

INFINITE POSSIBILITIES.

START THE JOURNEY NOW.

2001 CALL FOR ENTRIES:
Early deadline: May 18
Final deadline: June 8

Filmmakers & screenwriters:
submit features, works-in-progress, scripts, shorts, and documentaries to the original Market devoted to American independent filmmaking.

FOR AN APPLICATION:
visit www.ifp.org
or contact the IFP at
104 West 29th Street, 12th Floor
New York, NY 10001-5310
P: 212.465.8200
F: 212.465.8525
E: marketinfo@ifp.org

The field's best resources for Self Distribution:



Published to order, ensuring the most current information available!

The AIVF Film and Video Self-Distribution Toolkit
Ioannis Mookas, ed.; $30 / $20 members

The AIVF Film and Video Exhibitors Guide
Kathryn Bowser, ed.; $35 / $25 members

...or order **both Toolkit titles** for $55 / $40 members

Other essential resources for independents:



The AIVF Guide to International Film & Video Festivals
Kathryn Bowser, ed.; © 1996 + update supplement; $17

The AIVF Guide to Film & Video Distributors
Kathryn Bowser, ed.; © 1996; $12

The Next Step: Distributing Independent Films and Videos
Morrie Warshawski, ed.; © 1995; $24.95

...or order **all three paperback titles** for $40 / $30 member

QUAN. TITLE COST

_____

_____

_____

_____

SUBTOTAL $_____

Postage/handling: U.S. (surface mail): $6 ea Toolkit *or* $6 first book / $1 ea addl. $_____
Foreign: provide FedEx account # or contact us for rate

TOTAL $_____

Name _____

Organization _____

Address _____
(**NOTE**: STREET ADDRESS REQUIRED; BOOKS CANNOT BE DELIVERED TO POST OFFICE BOXES)

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ Email _____

☐ Check enclosed Please bill my ☐ Visa ☐ Mastercard ☐ American Express

Acct # _____ Exp. date: / /

Charge by phone: (212) 807-1400 x 303; fax: (212) 463-8519, or via www.aivf.org, or make checks payable to FIVF, 304 Hudson Street, 6th floor, New York, NY 10013

Include shipping address and contact information. Please allow 2–4 weeks for delivery.
If you live in Manhattan, you may prefer to come by our Filmmaker Resource Library within our office (open 11-6 Tuesday, Thursday, Friday; 11-9 Wednesday) for instant gratification!

Ask your local newsstand, library or school to carry *The Independent!*
Retailers: contact national distributor Ingram Periodicals (800) 627-6247
Institutions: use your EBSCO, Faxon, Blackwells, or other subscription service

The Independent Film and Video Monthly **ISSN: 0731-0589** © Foundation for Independent Video and Film



The mission of the Association of Independent Video and Filmmakers (AIVF) is to increase the creative and professional opportunities for independent video and filmmakers and to ensure and enhance the growth of independent media by providing services, advocacy, and information. In these ways, AIVF promotes diversity and democracy in the communication and expression of ideas and images.

AIVF Founding Principles:

1 The Association is an organization of and for independent video- and filmmakers.

2 The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job, that it goes beyond economics to involve the expression of broad human values.

3 The Association works, through the combined efforts of the membership, to provide practical, informational, and moral support for independent video- and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video- and filmmaking.

4 The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5 The Association champions independent video and film as valuable, vital expressions of our culture, and is determined to open, by mutual action, pathways toward exhibition of this work to the community at large.

Laura Wilson
CITYSCAPE MOTION PICTURE EDUCATION

BY ROB SABAL



FADE IN: MIT PROFESSOR HENRY JENKINS is giving a lecture to a group of prospective filmmakers about the style and sensibility of the man whose name is synonymous with the action-oriented exploitation film, Roger Corman. With an oeuvre of more than 50 films, including *Bloody Mama, Swamp Women,* and *The Trip*, it's hardly a highbrow affair. But these students aren't interested in Corman for purely academic reasons; they're going to be working for him—sort of.

Flashback, early 2000: Laura Wilson, an energetic young filmmaker completes her graduate work at Emerson College and is working as the director of education at the Boston Film and Video Foundation (BFVF). Wilson envisions an innovative approach to film education where students will actually serve as apprentices in key roles on professional film shoots. She and her mentor, the venerable Boston filmmaker Richard Broadman, pilot the idea in a short-film class at the BFVF. Broadman dies suddenly, catalyzing Wilson into action: she's determined to find a way to launch this new approach to film education.

Cut to: Robert Patton-Spruill, the Boston-based director (*Squeeze,* 1996) opens FilmShack, a professional production and postproduction facility with a full range of equipment services. Plunging forward with her apprenticeship idea, Wilson convinces Patton-Spruill to lease space in FilmShack with access to production and postproduction equipment. With this agreement in hand, Wilson attracts enough investor financing to launch her new company, Cityscape Motion Picture Education Program, last year.

The Turning Point: Even before Cityscape opens, Wilson has the good fortune to meet Roger Corman, who's in Boston attending the New England Film and Video Festival. Wilson outlines her vision of Cityscape's apprenticeship program to Corman, who loves the idea. Freed from the constraints of a traditional academic program and with a commitment to using professionals in key positions, Cityscape seems viable.

A week later, Corman faxes Wilson an offer: His company, Concord-New Horizon, will provide $60,000 in production funds, help develop the project, and distribute the finished feature. Says Corman, "I've always believed in helping young talented filmmakers get their start. I also liked the idea of participating in a joint commercial/educational project."

Suddenly, Cityscape is on the map. In April, a short column appears in the Sunday *Boston Globe* announcing the Corman/Cityscape deal. All over town, aspiring writers dust off their B-movie treatments and fire them off to Wilson. She and Cityscape's program director, Paula Ribeiro, pore over the entries, arriving at three top choices. Treatments and scene outlines are forwarded to Corman's offices, where Frances Doel, vice president of development, evaluates the stories for the characteristics that reflect the traditional Corman signature: an action-oriented suspense story with clear commercial potential. After all, this is the company whose founder recently published *How I Made a Hundred Movies in Hollywood and Never Lost a Dime.*

Together, Cityscape and Concord-New Horizon purchase the rights to *The Strangler's Wife* by Mark Dickison, a film school grad who is now a Boston attorney. The story of a woman who begins to understand that her husband is actually the Boston Strangler, *The Strangler's Wife* is a sixties period piece. Corman suggests adapting the story into the present and the initial script revision begins.

By May, Cityscape officially opens its doors and a lucky group of eight apprentices work on the Corman project. Paul Oullette of Yankee Classic Pictures guides the revision of *The Strangler's Wife* in a collaborative screenwriting class that transforms the scene outline into a finished script. Each version of the screenplay goes to Doel, who provides the class with feedback and suggestions. As with any low-budget film, says Wilson, "limitations require creative solutions," and it's up to the class to generate these.

Meanwhile, preproduction work commences. Wilson uses her extensive connections in the Boston film community to recruit professional filmmakers willing and able to teach. She also chooses the 26 apprentices who will learn their trade on a feature production and get a screen credit on a distributed film. Each apprentice plunks down between $1,100 and $1,900 for training by an experienced professional filmmakers prior to production; these professionals will then supervise the apprentices during the production process. For example, there are three apprentices to the director of photography. Each receive training on 35mm camera equipment, learn lighting, and have an opportunity to serve on the camera unit. They also camera operate under the supervision of the professional in charge.

There are apprentices to the director, line producer, unit production manager, sound recordist/designer, assistant director, script supervisor, production designer, editor, and in the grip/electrical unit. Most of the apprentices, in their late 20s and early 30s, have long held aspirations of being in film production. Cityscape gives them a chance to try out filmmaking without enrolling in a traditional film school, quitting their day jobs, moving to Los Angeles or New York, or maxing out their credit cards making a film of their own.

Roger Corman, the legendary filmmaker who launched the careers of such well-known directors as John Sayles, Jonathan Demme, and Peter Bogdanovich, is helping Laura Wilson open the door for a new group of aspiring filmmakers. Perhaps another superb talent will step across the threshold.

Cityscape Motion Picture Education, 227 Roxbury St., Boston, MA 02119; (617) 442-4200; lwilson@cityscapefilm.com; www.cityscapefilm.com.

Rob Sabal is a filmmaker who teaches at Emerson College in Boston.

COURTESY FILMMAKER

A Cultural Cornerstone

The Berlinale at the Crossroads

BY CLAUS MUELLER



THE BERLIN INTERNATIONAL FILM FESTIVAL (or Berlinale), ranked with Cannes and Venice among the top three European film festivals, is about to change. It director, Moritz de Hadeln, was recently replaced by Dieter Kosslick, the man who transformed Germany's NRW Film Foundation into Europe's second largest public funding source for films [see "Teutonic Treasures," *The Independent*, November 2000]. As Germany's national film festival, the Berlinale is now completely funded by federal agencies. This means sufficient resources will be available to Kosslick to innovate, following the strategy of Germany's former Secretary of Culture, Michael Naumann, to transform Berlin into a principal cultural metropolis of Europe. The Berlinale serves as a cornerstone of this metropolis, which is one of the reasons why Naumann was instrumental in removing de Hadeln and appointing Kosslick.

The Berlinale consists of the Official Selection, the somehow subordinated Panorama, the International Forum of the New Cinema, plus various sidebars. Next year the Forum and Panorama will be upgraded and run as parallel complementary events to the Official Selection. According to Ulrich Gregor, who served as Forum head for 31 years, there's also a need for "a greater transparency of decision-making and a better profiling of the Berlinale as a world festival." Apart from the trade journals, the festival is hardly covered by the international press, since the artistic quality of the Official Selection has long been considered to be lagging behind Venice and Cannes. Thus critics and other Berlinale observers expect Kosslick to upgrade the quality of the Official Selection. De Hadeln was more interested in stars and favored market-oriented Hollywood-type films. Many films at this year's festival required little reflection (*Hannibal*, *Traffic*, *13 Days*, *Chocolat*, and *Finding Forrester*) compared to the few that did (*Wit*, *Quills*, *Bamboozled*). Twelve of the 28 features in the Official Selection were U.S.-made, yet there was not a single feature produced and directed by a German. Under Kosslick the pendulum is expected to swing toward more innovative and controversial films. As his track record at the foundation shows, his balancing act serves well to reconcile artistic and commercial criteria.

A festival favorite: Jonas Mekas' *As I Was Moving Ahead Occasionally I Saw a Brief Glimpse of Beauty*.

Modifications are also due for the European Film Market [EFM], an important appendage to the Berlinale, which, with 330 films this year, has run out of space. Having launched a co-production conference at the 2000 Cologne Medien Forum, Kosslick is likely to recapitulate this at the Berlinale. He will probably also become involved in the local film foundation scene, which has not been too receptive to U.S. indies. Overall, a greater openness towards challenging films, an expansion of the market, and the possible introduction of a co-production component will benefit American independent filmmakers.

Yet there is continuity. Wieland Speck will continue to helm the Panorama, while Beckie Probst retains her position as the chief of the European Film Market. Even the replacement of Ulrich Gregor by his collaborator Christoph Terhechter will not be dramatic, since Terhechter was trained by Gregor. As the director of the influential Deutsche Freunde der Kinematek (roughly comparable to the Lincoln Center Film Society, which holds the New York Film Festival), Gregor continues to influence the Forum.

As distinct from Venice and Cannes, Berlin's annual festival is an audience-oriented event serving a major metropolitan public, which is upscale in cultural orientation and interested in intelligent films. Directors and programmers both consider the Berlinale audience an "exemplary" (*beispielhaftes*) public, to quote Wieland Speck. The Berlinale has therefore become Europe's primary conduit for productions aimed at major urban audiences via the arthouse circuit. Principal buyers and producers from public and some private television networks attend, as do representatives from the limited European non-theatrical sector. For numerous festival directors participation is mandatory, since the Berlinale is the first major "A" festival in the calendar year, offering selections for other festivals that follow.

For U.S. independent films seeking such audiences, the Panorama and European Film Market are ideal entry points. Yet filmmakers should note that few indie productions are "discovered" at the Berlinale. Most have been already identified by potential buyers at the last Sundance festival, the IFP Market, or other international venues. For example, though 266 productions from the U.S. were submitted to the Forum this year, Gregor did not select a single film from that group. In his words "the films were too market-oriented, had little innovative value, and frequently recapitulated content and format of other films." Virtually all the U.S. films he chose were handpicked through other avenues. Thus Shelly Dunn Frumont's *Pie in the Sky: The Brigit Berlin Story* was discovered five months earlier at the IFP Market, and the monumental *As I Was Moving Ahead Occasionally I Saw a Brief Glimpse of*

COURTESY FESTIVAL

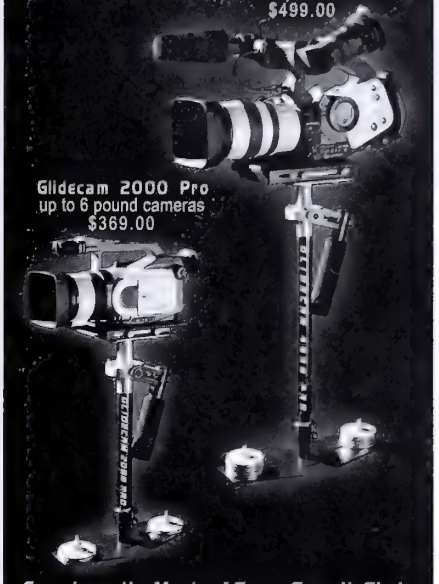
Beauty, a five-hour film by the godfather of independent cinema, Jonas Mekas, was booked after personal communications with Gregor.

This is markedly different from the experience of the 2001 Panorama. More U.S. independents were presented than in past years, apparently reflecting greater innovations in script and production approaches. This year's crop of U.S. indies included 11 out of 56 titles, as compared to last year's six. Many dealt with gay/lesbian/transgendered themes or with Germany's past—two areas in which the Panorama and Berlinale have traditionally been strong. The Panorama programmed 10 of the 40 official Berlinale selections that dealt with gay, lesbian, and transgender issues. Such films play very well in Berlin, with its large gay community and multicultural tolerance. The Berlinale is also the only major A-list festival with an award for best film on a gay or transgendered topic, the Teddy, which was initiated by de Hadeln.

A constant theme in the Berlinale is Germany's past—the Third Reich, the Holocaust, or related topics. For Wieland Speck, whose documentary *Escape to Life: The Klaus and Erika Mann Story* was presented at the Berlinale, this concern will hold for future years, too, since "there are thousand of themes remaining from that period in German history [that] present conflicts or issues which can never be resolved." Such films still attract sell-out crowds.

Meanwhile, the Independent Feature Project's [IFP] showcase in the European Film Market screened 10 new American productions, selected from 120 films at the IFP market in New York the preceding September. The showcase seems to be gaining in importance, since this year more IFP selections were considered by buyers than in 2000. Among them, *Bombay Eunuch*, a sensitive treatment of marginalized transgendered communities in India (by directors Alexandra Shiva, Sean MacDonald, and Michelle Gucovsky) is in negotiations with the French-based distributor F for Films. Two were already represented by Jan Rofekamp from Films Transit International: *Pie in the Sky: The Brigit Berlin Story*, by Shelly Dunn Fremont and Vincent Fremont, which documents an Andy Warhol superstar, and *Southern*

Avid Editing
ProTools Sound Mixing
ISLANDMEDIA
212.343.8020
Edit in beautiful, spacious, windowed suites with our knowledgeable, creative and friendly editors or yours.
AVID AVR77 & OFFLINE
3D-DVE PINNACLE BOARD
101 GIGS HARD DRIVE SPACE
DAILIES SYNCHING
DIGITIZE DIRECTLY FROM DV
AVID CLASSES
SOUND EDIT/MIX/DESIGN
MIX TO PICTURE

GLIDECAM INDUSTRIES, INC.
THE NAME AND FUTURE OF CAMERA STABILIZATION.
Glidecam 4000 Pro
for 4 to 10 pound cameras
$499.00
Glidecam 2000 Pro
up to 6 pound cameras
$369.00

Experience the Magic of Super Smooth Shots with a Glidecam Camcorder Stabilizer.
Glidecam has the most versatile and affordable line of Camera Stabilizers in the World.
1-800-600-2011 or 1-508-830-1414
or reach us on the internet at www.glidecam.com
Glidecam is Registered at the Patent and TM Office.

AVID SUITES AND FULL SERVICE SOUND STUDIO
All In One Location
- MC Offline/Online
- PC or Meridien Systems
- Excellent tech support
- DV, Beta, 1/2", 3/4", DAT
- UNCOMPRESSED or AVR 77 Onlines

Downtown AVID
212 • 614 • 7304

CITYSOUND PRODUCTIONS
212 • 477 • 3250
- Sound mixing and editing
- Voiceover and ADR
- Huge library of sound effects
- Pro Tools Mix Plus
- 2 inch 24 track/DA88/ADAT

636 Broadway at Bleecker Street

NASHVILLE INDEPENDENT FILM FESTIVAL
JUNE 6-10
REGAL GREEN HILLS 16
NASHVILLE, TENNESSEE

PRESENTED BY:
REGAL CINEMAS

CELEBRATE YOUR INDEPENDENTS™

Five Days / 150 Films
Over $10,000 In Cash Prizes
Workshops / Music Showcases
Vendor Expo / And of course, parties!
Academy Award® Qualifying Festival For Shorts & Animations
Academy Award® Qualifying Run For NIFF Regal Cinemas Dreammaker Award Winning Feature

INTERMEDIA It's not just cable. It's capabilities.
GS&F
SONY
MOVIEPARTNERS.COM
SESAC
The Independent Film Channel
ASCAP
FIRST AMENDMENT CENTER FUNDED BY THE FREEDOM FORUM

Workshops sponsored by: AmericanAirlines
Special support provided by the Academy of Motion Picture Arts & Sciences

www.nashvillefilmfestival.org
NIFF Box 24330 / Nashville, TN 37202
niffilm@bellsouth.net / ph. 615.742.2500

Comfort, Kate Davis' sensitive portrait of a trangendered couple and their friends. Rofekamp also wound up negotiating for the rights to *Promises* by Justine Shapiro and B.Z. Goldberg, which picked up an audience award at the Rotterdam festival a few days earlier. Tom Zuber's feature *Lansdown*, about a lawyer's murder of his wife's lover, was selected for the San Sebastian festival, and *Virgil Bliss*, a film on a career teenage thief, prompted inquiries from several buyers, including Arté. According to producer John Maggio, even if there is no sale, his contact with potential funders at the Berlinale are invaluable for future projects.

The institutional support provided by IFP was crucial for U.S. indies attending the Berlinale. This ranged from funding a print (*Southern Comfort*) to covering travel expenses and European Film Market costs for the 10 selected directors/producers. In addition, there were the IFP's customary information, marketing, and hosting services. Such support and gate-keeping is a must in a period of sharply increasing competition for limited screening slots. Excluding the EFM, the Berlinale received about 2,560 submissions for the 161 slots in the Official Selection, Panorama, Forum, and New German Film sections—an increase of more than 10% over last year. Market segmentations with a growing number of distribution platforms is another factor necessitating expert advice. Prior exposure of a film in other venues, such as Sundance, scoring of awards, sales potential to television, and the absolute need for the filmmaker to take a very active role in promoting his or her film are other essential ingredients for success. Since more than 300 films were screened at the market alone, filmmakers have to work to create a buzz for their productions. In the words of IFP market director Milton Tabott, no film, no matter how superb, sells by itself.



WWI IN FOCUS: Jack Comforty's *The Optimists*: An intimate documentary on the rescue of Bulgarian Jews from the Holocaust.

In addition to U.S. works in the market, the Panorama and Forum had 17 American films in their line-ups, equally split between documentaries and features, most of which played to critical acclaim. To name but a few: Hartmut Bitumsky's *B-52*, a U.S.-German co-production with partial backing from Arté, presented reflections on the most sophisticated weapons system of the world, the B-52, and was equally appealing from a conceptual and an aesthetic perspective. *Trembling Before G-D*, by Sandy Simcha Du Bowski, on how to keep the Orthodox Jewish faith while being gay or lesbian, received the well-deserved Teddy Award for the best documentary. Another U.S. entry, John Cameron Mitchell's *Hedwig and the Angry Inch*, was granted the Teddy for the best feature film, with a nod towards its "staging of an extraordinarily original and entertaining rock opera." The intimate and persuasive documentary *The Optimists*, by Jack Comforty, on the rescue of Bulgarian Jews from the Holocaust, was honored with a special mention for its demonstration of effective civil courage during a period of oppression.

Overall, American independents had a positive reaction to and reception at this year's Berlinale. Next year's festival will be larger and more important. With sufficient advance work and good local representation, U.S. indies should even score better.

Claus Mueller [cmueller@hunter.cuny.edu] is a New York-based writer who teaches media analysis at Hunter/CUNY and curates the annual New York Screening Days.

COURTESY FILMMAKERS

GOING DUTCH

The Rotterdam Cinemart and its Progeny

BY SCOTT CASTLE



Director and former Cinemart attendee Jesse Peretz premiered his new film *The Chateau* at the fest.

THE FIRST THING VISITORS TEND TO notice about Rotterdam is how much is doesn't look like Amsterdam. But what this city lacks in picturesque, meandering streets it makes up for in innumerable pieces of public art and startling, architectural achievements. From the Erasmus Bridge, which emerges out of the waterway like a giant, organic harp, to the quartet of colossal lamps that dip and rise like pneumatic wands outside the Pathe Film Center, Rotterdam has built a modern landscape from the rubble of the Second World War. Tops among the city's artistic treasures is the Rotterdam Film Festival, which celebrated its 30th anniversary by settling into its new home at de Doelen Conference Center, adjacent to the Westin Hotel, and conveniently across the street from the Pathe. The effects of the festival are felt in Rotterdam each January, as visitors pour into the city. But the effects of Rotterdam's film market, the Cinemart, are felt worldwide.

The Cinemart (Jan. 28-Feb. 1) runs for five days during the festival and the annual co-production market is open to new fiction projects in any phase of production, from script to rough-cut, with a director and producer attached. About four years ago, the number of projects at the Cinemart was holding steady at 50 to 55. Since then, organizers have scaled back to around 40 in order to maintain the constructive, informal atmosphere that is the market's key strength. This year there were 42 projects from 27 countries, ranging from Taiwan to Tajikistan. "We had almost 400 entries, and we could have selected at least 60 good projects we really believed in, so we turn down projects that we think are very good," says Cinemart coordinator Ido Abrahm. Meanwhile, in the past year the number of industry attendees at the market rose from 617 to 712. This increase helped necessitated the move to the larger, centrally-located Doelen, rather than the nearby Hilton that had housed the market for many years.

The Doelen's third floor serves as ground zero for the Cinemart. It's here where the main meeting room is located. Thirty-five tables fill the expansive room, each with a number and two to six people seated there, trying to find common ground. The meetings begin bright and early at 10 a.m. and proceed until 5 p.m. daily. Every half-hour the occupants switch tables like a big square dance and it begins all over again The market's organizers scheduled 6,000 meetings with participants receiving their schedules upon arrival. The directors submit their request list of desired meetings to Cinemart as do the companies seeking projects, and the organizers do their best to match everyone's request while encouraging folks to set up casual meetings on their own after hours.

The Doelen was selected in part for its high ceilings that add to the openness and comfort of the crowded rooms and gives the staggering amount of cigarette smoke a place to go. The first floor housed the ticket counter, an open-all-day buffet and bar, and served as an arena for the festival's nightly discussions and interviews. It was also the event's central meeting place where attendees from around the globe attempted to communicate with one another using their best English. The second floor hosted the daily Cinemart gatherings where participants from both sides of the table made new connections or followed up on old ones while enjoying a buffet lunch or glass of wine. Throughout these daily events a casual calm kept participants speaking freely. "We have to work hard to maintain this informality," admits Abrahm who floated though the crowd every day making introductions.

Despite the fact that his new film *The Chateau* was having its world premiere at Rotterdam, director Jessie Peretz felt relaxed and at home there. He'd previously come as a Cinemart attendee to secure funding for his first feature, *First Love Last Rites*, which he later premiered at the festival. It was due to these previous experiences that he returned here to premiere *The Chateau*. "Rotterdam seems like a film lover's festival. I feel less self-conscious here and the people in general are really supportive," he says. Peretz also notes that distributors who may not be interested in your project are not dismissive, but instead are helpful in recommending others who might be better to approach.

Director Leslie McCleave came to Cinemart with producer Scott Macaulay of Forensic Films, and one-third to one-half of the budget to her film *The Shamrocks* in place (depending on the final figures). McCleave had high praise for the Cinemart staffers, "Everyone here is incredibly nice—they're like midwives to your project." She especially appreciates the ability to convey more about her project in 10 minutes of face-to-face than via phone and fax over a period of weeks.

David Gordon Green arrived at Cinemart on the heels of his widely suc-

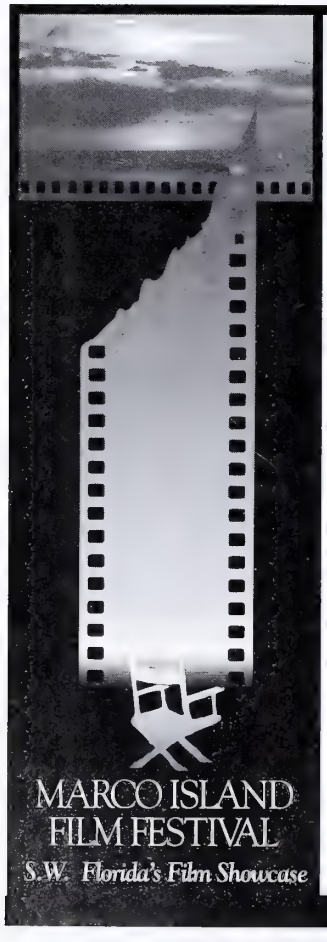
2001 Call for Entries

LONG ISLAND FILM FESTIVAL

18th Annual Film/Video Festival

Westhampton Beach Performing Arts Center
May 3rd-6th, 2001

Call or Write for Entry Forms (Due 4/1/01)
Christopher Cooke, Director
Long Island Film Festival
c/o P.O. Box 13243
Hauppauge, NY 11788
1-800-762-4769 • (631) 853-4800
From 10:00am-6pm, Mon-Fri
or visit our website at **www.lifilm.org**



Accepting shorts, features, documentaries and screenplays.

Film Entry Deadline
August 1, 2001

For submission information visit our web site www.marcoislandfilmfest.com

Marco Island Film Festival
P.O. Box 2002
Marco Island, FL 34146
Or call
941-642-3378.

call for entries

MARCO ISLAND FILM FESTIVAL
S.W. Florida's Film Showcase

SPONSORED IN PART BY THE COLLIER COUNTY TOURIST DEVELOPMENT COUNCIL.

October 17-21, 2001

cessful feature debut, *George Washington*. "It's a far more interesting environment to me than just a marketplace, because I'm not interested in just handshakes and signatures," he says. Green was at the Cinemart for the first time, trying to secure financing for his second film. He has enjoyed having the legwork done for him, so he can concentrate on the meetings. "Some of them are going to be great, and some are going to be a waste of your time," says Green, "but all it takes is one great one to make this trip work out."

The Johnny Appleseed Effect

The Cinemart has inspired numerous other funding markets around the world. The Pusan Market in Korea, the Film Creators Forum in Tokyo, and the Forum of Documentary Film in nearby Amsterdam all got their inspiration from Cinemart, as did San Francisco's International Film Financing Conference (IFFCON) and the Independent Feature Project's No Border component of its September market, among others.

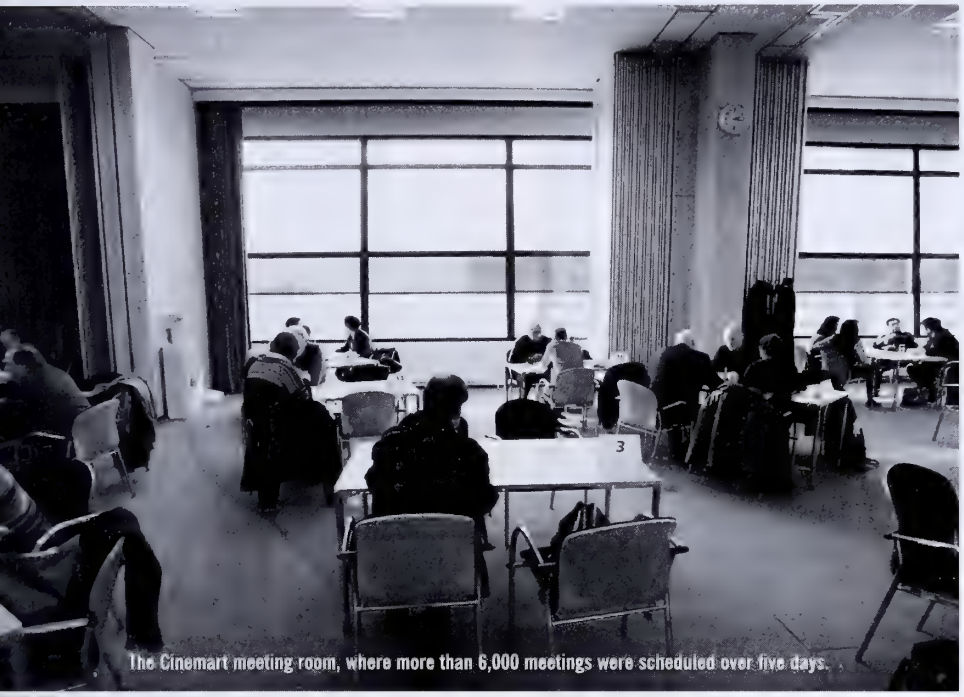
IFFCON director Wendy Braitman has nothing but praise for Cinemart. Braitman took her first trip there in 1991 as a producer in search of funding for the documentary *The Celluloid Closet*, because they were having trouble fundraising stateside. The visit proved lucrative for the film and inspiring for Braitman, who decided on the plane ride home to create a similar event in the U.S. for American



U.S. filmmaker Leslie McCleave whose football project *The Shamrocks* was at this year's Cinemart.

filmmakers. "I'm eternally grateful for their inspiration," she says. "They're really the birth mother of IFFCON."

IFFCON debuted in 1993 and became the first American market of this kind, adapting itself to the local differences and limitations of San Francisco (like utilizing corporate sponsorship, as it cannot rely on the comparatively higher amount of government support Cinemart receives). "I think I learned from Cinemart that attention to detail and a well-trained, hospitable staff are really key," Braitman explains. "The beauty of Cinemart is that it has gotten bigger, but still it strives to retain the intimacy."


The Cinemart meeting room, where more than 6,000 meetings were scheduled over five days.

COURTESY FORENSIC FILMS (OPPOSITE) AND (ABOVE); BRIAN BELCONI

An ongoing relationship is maintained between the Cinemart and its eldest child, and each year a participant from IFFCON is selected to be their sponsored attendant to Cinemart. This year's beneficiary was director Greta Schiller, who has attended Cinemart four times in the last seven years. She notes that Cinemart has become more efficient over the years and appreciates the fact that they invite small and medium-sized sales agents and distributors, which gives producers freedom from struggling to fund projects with one entity.

Schiller's producer, Sandy Lieberson, has been attending other festivals and markets for the better part of 30 years, and has nothing but praise for the Cinemart after his first visit there. "Having been to a lot of markets, I've found that Cinemart has been the most friendly and supportive in terms of helping you meet people," he says. One of the main aspects of that was having meetings facilitated for you, rather than being on your own to set them up. Schiller is quick to add, however, that the casual meetings are as helpful as the structured ones. Lieberson agrees: "If you were in London and wanted to meet with Paul Trijbits (head of the Film Council's New Cinema Fund), you have to go through his assistants, submit the idea in writing, wait months perhaps to get the meeting. Here, I've seen people breeze up to him, set up a meeting, and see him within a few hours," he says. They've had the same experience. "Every person we've wanted to meet, we've met."

Likewise, the No Borders section of the IFP Market was directly inspired by Cinemart. The relationship began in **1995** when then Cinemart director Emil Falleax expressed interest in working with the IFP. Its influence is ongoing. "All the changes [the Cinemart] makes from year to year are things that we look to possibly bring back to the States and adapt," explains IFP executive director Michelle Byrd. "It's really about trying to help each other," adds No Borders manager Colin Stanfield. "We sat down this morning with Ido and he was like 'How can we better help you accomplish what you're looking to do?' " They note, however, that it's just as important for everyone to realize that the Rotterdam model could never be exactly replicated in the U.S. because one could never get the same level of international participation. Nonetheless, certain lessons are universal. "We're learning from our experience with the Cinemart that creating an environment for informal meetings is almost as important as the more structured one-on-ones," says Byrd.

One recent addition to the Cinemart's practical resources is its new web site [Cinemartonline.com], which all invitees can access via password. The site contains the industry manual and contact information on participants. Future plans include downloadable scripts, viewable clips, stills, and budget info, but each project's representative would retain control over what is allowed on the site. "For the project reps, it's a good platform to be more visible throughout the year," explains Abrahm, "and for the industry it can be a tool and a rather discrete way to be updated on the progress of the projects." The information will stay up as long as the producers deem necessary with email reports sent out to recipients interested in the project's progress.

Both IFFCON and No Borders allow 60 projects and report a success rate of 40% annually, compared with Cinemart's 40 projects and phenomenal success rate of 85%. The difference can perhaps be attributed to Cinemart's continued commitment to keep the number of projects down, but its success isn't just numeric. Instead, it's in a prevailing attitude of cooperation and thousands of hours of hard work by a dedicated and focused staff. Those lucky enough to have a project accepted to Cinemart have an opportunity to benefit from a structured, focused event that hasn't forgotten the value of face-to-face conversation in this era of increasingly high-tech, yet distancing mode of communication. An invitation to Cinemart is an accomplishment in itself, but it is only the beginning of the funding process. As Abrahm so accurately sums up, "Cinemart helps those who help themselves."

Scott Castle is assistant editor at The Independent.



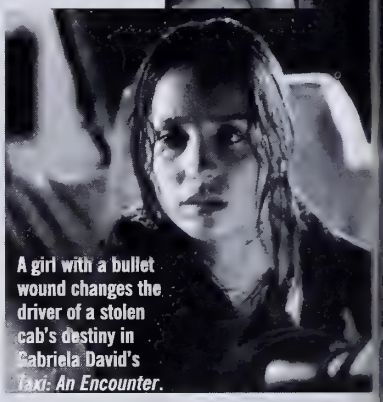


Best of Fest

Pearls are the traditional gift given for a 30th anniversary, and in celebration of theirs, the Rotterdam Film Festival gave audiences an opportunity to schuck through 502 films in 10 days to search for hidden treasures. Festival attendance rose 25,000 to 345,000 this year, so clearly there were plenty of people looking. Here are some World Premieres that are precious discoveries.



Bad Company—The winner of one of three Tiger Awards as well as this year's Fipresci Prize, Furumaya Tomoyuki's first directorial effort in seven years was a moving meditation on the constraining terrors of adolescence. The lyrical tale of youngsters coping with a school instructor who searches for new ways to humiliate them was a reaction to the director's own stringent upbringing. (Japan)



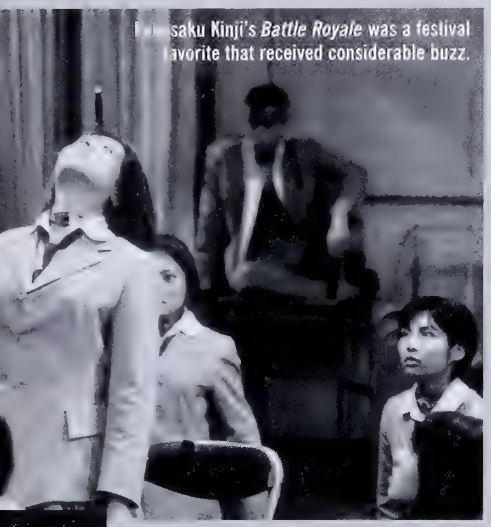
A girl with a bullet wound changes the driver of a stolen cab's destiny in Gabriela David's *Taxi: An Encounter.*

Battle Royale—Fukasaku Kinji's latest film is set in Japan's near future. It tells the story of a junior high class that is selected by lottery, taken to a remote island, given weapons, and told that the last one alive gets to leave. Beat Kitano plays against type as the disillusioned but determined teacher who brutally breaks the news to the kids then kills a few of them to get the ball rolling. (Japan)

The Chateau—Jesse Peretz's follow-up to his debut feature First Love, Last Rites is a comedy of manners about two brothers, one white, one black, who inherit a French castle from a distant relative. High-jinks and cultural misunderstandings ensue when the servants conspire to save their beloved chateau from sale. Brother Paul Rudd's heartfelt but hopeless attempts at French are hysterical: while trying to compliment the object of his affection's cooking, he musters, "Je t'aime potato." (I love you, potato). (USA)

Electric Dragon 80,000 V—A lighting bolt strikes a child, awakening the dormant reptile part of his brain. Years later, the only thing that satiates our hero is the electric guitar he plays with cacophonous abandon. His delicately balanced existence is disrupted by Thunderbolt

Buddha, who sadistically goads him into a hyper-kinetic, ear-shattering showdown on the city's rooftops. Director Ishii Sogo shot this word-of-mouth favorite in black and white in an attempt to reduce its sensual assault, then instructed the projectionist to turn the screeching metal



Takesaku Kinji's *Battle Royale* was a festival favorite that received considerable buzz.



soundtrack to eleven. (Japan)

The Swan Tool—Perched on a catwalk and bisected by two video projection screens, one-woman media-manipulator Miranda July immerses herself in the action as her deconstructionist drama unfolds live. DJ Zac Love spins the soundtrack and paces the projections based on July's narrative, which tells the otherworldly tale of a woman whose life only gets more complicated after she buries herself in the backyard. July moves through her world as both creator and pawn in this witty and unnerving hybrid of cinema and performance. (USA)

Taxi: An Encounter—A petty thief hijacks a cab to make some extra money and picks up a life-altering fare in the form of a beautiful young girl with a bullet in her shoulder. The chain-smoking lead gives a slow -burn performance as a man who wants to do the right thing without getting caught for his crimes. Gabriela David's moving, yet deceptively simple morality tale, pitting the instinct for personal survival against compassion for strangers. (Argentina,)

Urbania (The Return)—A somber, nostalgic blind man and his hedonistic driver return to São Paolo after a 30-year absence. Director Flavio Frederico explained that the two men were the only actors in the film and interacted with real people while exploring the city. Car wipers, restaurant managers, and prostitutes interact with the actors and address the camera directly to tell their stories of a once proud city in disrepair. Stock footage of the city-that-was is narrated by the blind old man, who clearly remembers a city no one can see anymore. (Brazil)

— **Scott Castle**

PHOTOS COURTESY FESTIVAL

Looking for a Distributor?

The University of California Extension is a leading educational distributor, with 85 years of experience selling to universities, schools, libraries, health organizations, and other institutions worldwide.

If your new work is ready for distribution, give us a call.

University of California Extension

510-643-2788 cmil@uclink.berkeley.edu

http://www-cmil.unex.berkeley.edu/media/

Focal Press

now brings you professional workshops online

Beginning June 2001

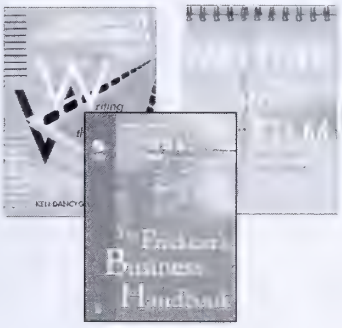
Screenwriting

This sequence of three online workshops will move the novice writer through the process of creating a finished feature-length screenplay. The workshops are:

1. The Characters in Your Screenplay
   June 11 - July 2
2. All About Structure
   August 13 - September 3
3. Challenging the Rules of Scriptwriting - Dates TBA

Course Leader: **Ken Dancyger**, Professor of film and Television with the Tisch School of the Arts at New York University and author of Alternative Scriptwriting and Writing the Short Film.

For more information on these workshops contact marketing@focalpress.com or visit focalpress.com



Producer's Business Masterclass

This course presents the philosophies, principles, and practices used by the best in the industry. Learn what it takes to be a "balanced producer" with a clear eye on the business aspects of independent filmmaking.

Course Leader: **John Lee**, has negotiated, bought and sold motion pictures and their various rights within the major markets and at MIFED, Cannes and AFM, acquired screenplays and motion picture rights to novels, and managed and/or performed every other business function of motion picture development and production. He is also the author of The Producer's Business Handbook.

New Release from Focal Press...

Global Scriptwriting

Ken Dancyger



- *Offers a unique blend of screenwriting technique and film studies*
- *Incorporates the basics of the traditional form of screen stories with the innovative edge of the last 10-15 years*
- *Focuses on how adaptation, innovation, and cultural values combine to create internationally successful stories*

Mention this ad and get **10% off** workshops or any title in this ad
Call 800-366-2665 or order online at focalpress.com

Offer Code FS02

Roja Roundup

What it's like to confront Matters of Race

BY SAM POLLARD

ON FEBRUARY 27, *THE INDEPENDENT* GATHERED TOGETHER THE producers of the upcoming public television series *Matters of Race* to talk about the project and how it will probe the racial, cultural, economic, and social adventure unique to America. Around the roundtable were executive producer Orlando Bagwell, senior producer Jacquie Jones, producers Felicia Lowe, John Valadez, Camilla Haddad, associate producer Sindi Gordon, and director of outreach Michelle Materre, all of the Harlem-based Roja Productions.

The series, which will air in the first half of 2002, comprises four hour-long programs. "One Drop Will Do" looks at the black/white paradigm in America today and explores interracial conflicts, mixed raced identity, racial violence, and the meaning of race today. "Half and Half" looks at "hyphenated Americans" and the image of America as melting pot or mosaic. "Power" focuses on indigenous people in America and their status today. "Identity" explores youth culture and the values of the next generation. All four utilize the observations and personal stories of leading writers and authors as their centerpiece, with John Edgar Wideman, Jane Lazarre, Ruben Martinez, and Eric Liu among them.

During this energetic roundtable, many acknowledged the timely nature of the series, the complexity of the issues, and how race no longer falls only into categories of black and white. The discussion also reveals how each producer is experiencing a learning curve and how their own inspiration can set the tone for a show. The discussion also touches on the legacy of Blackside Productions, for which Bagwell, Materre, and Haddad all had previously worked. This is felt in the diversity of the production teams, in their predilection towards three-act story structure, and in the intensive 'production school' with invited scholars and writers. As it archives the tragedies and triumphs of people of color in America, *Matters of Race* promises to be a challenging growth experience for its producers and audiences alike.

Sam Pollard: Orlando, what made you decide to tackle a series as ambitious as this?

Orlando Bagwell: It started with an effort by the National Minority Consortia. It's something they were talking about—the shift in how we as a nation are changing in a very fundamental way, and how those changes are affecting our perception of what 'race' means. With that in mind, we at Roja Productions just started thinking about how to translate that discussion into television. Is race still the pressing issue for the 21st century that it was for the 20th century? I felt there was something to say about that question. That was the driving force. I didn't realize how difficult it was going to be until we got into it (*laughs*).

I know your previous work with *Eyes on the Prize* and as executive producer with *Africans in America*. Where does *Matters of Race* fit into your dealings with the racial experience in America?

Bagwell: We've all done work in historical documentary, in some way or another, talking about the history of race in America. We learned from that history that race is a constant part of our American experience. And it's constantly changing—changing us and having real influence on the particulars of personal identity as well as national identity. After being involved in the *Africans in America* series and thinking about the whole idea of the construction of race and its origins during the colonial and antebellum period, after working in history, you kinda want to do something where people are *living*. Something that was present day. And being deeply affected by the very clear statistics on race and issues of criminal justice, poverty, opportunities in education, I asked myself, 'How do you do something about that?'

At that time, I was working on a film about the criminal justice system, looking at a story in Baltimore and trying to do something around that. Those stories were true in terms of what I was interested in, but they weren't really talking about the larger meaning. So this project idea from the National Minority Consortia was an opportunity to go there.

We're in the throes of Black History month; we're inundated with programs about people of color. Jacquie, what impact do you think this series is going to have on PBS's viewership?

Jacquie Jones: We agree that there's the potential for something really important. For us, part of the effort lies in the fact that we're including different kinds of people in the dialogue. There's diversity within the shows, and it's also within the [producing] teams. What we try to do is construct a group of people and an environment where you're engaging in that dialogue as part of the process, and hoping that will be reflected in the product and attract a different kind of viewer.

We're also very committed to extending the reach of the series beyond PBS. That has a lot to do with getting a different kind of viewer. So we're working round the clock to figure out ways to develop new partnerships with community groups. For instance, Felicia's first show deals with Native Americans, so we'll be working with community radio on the reservations and dealing with rural populations. We really didn't want the series to be East Coast or West Coast. John has been going out into the heartlands and the South to look at how these issues are affecting a variety of Americans. He's just back from Wisconsin and Iowa.

John Valadez: Mostly when we have a discussion about race, it seems to gravitate towards the coasts, towards the urban environments. But right now, race is being played out in very complicated ways in small towns across the Midwest and the South,

places that were either traditionally black or traditionally white, or traditionally black and white, are now all of a sudden Asian, Black, white, Mexican, Guatemalan, Bosnian, Sudanese. We're seeing this huge change in places that seemed not to change for so long.

Felicia, what are you going to bring to the series and hopefully tell the viewer about the issue of race in America?

Felicia Lowe: I have a very unusual show, about Native Hawaiian and indigenous people in America. They, the 'First Nation people,' have often not been involved in the question of race. Yet here they are, statistically speaking at the bottom of the barrel in almost every way: educationally, poverty is higher for them, there's a high presence in prison relative to their population. The people who were here first ended up at the bottom of the barrel. I think that says loud and clear that there is an issue of race here. It doesn't happen by coincidence that immigrants can come here and somehow begin making their way, yet the people who were here end up losing.

The show I'm dealing with hopes to open up people's eyes to that fact, then to begin engaging in the idea of why that is and where do these people live? This is a conversation worth talking about, especially as we look at the broader concept of race—more and more there comes the idea that it's also about class. That's where there's a commonality in the race issue.

Camilla, you, Orlando, and I came from that Blackside model—that storytelling, three-act structure model. As I was reading these treatments, I kept trying to find the three-acts. [*laughter*]. So, how are you going to apply the Blackside approach to this series?

Camilla Haddad: We're in the throes of figuring that out. These stories that we put together are all very challenging and compelling. One thing about the Blackside three-act structure—not that they can be attributed with inventing it—is that it is flexible. It's about telling a good story, about getting that person up a tree, throwing stones at him, and getting him down. That's a flexible model that can be applied not just to historical films, but present-day films. So part of the Blackside history is finding everybody's dramatic arc.



THE GANG'S ALL HERE: staff of the Harlem-based Roja Productions.

This will be very conscious filmmaking. This is not verité. We are constructing stories about race. —Orlando Bagwell

John, you come from a whole different background, knowing you from *Passing It On*. How does this sort of storytelling approach work for you, in terms of what you're trying to say?

John Valadez: First of all, I think it's enormously exciting and challenging to try to take a living story and weave it together with the experience, memoirs, and reflections of important writers of our era. And that's the principle challenge. It's going to give the series a kind of internal and reflective quality that's going to be really nice.

But the bigger question for me is, we know about huge demographic shifts that are taking place in this country. White people

are beginning to be the minority in certain places around the country. And there are more different shades and hues all over the place. But what does that mean? That power is going to be more shared? Or are people still going to fall in the pockets of poverty? Does it mean there are going to be more kinds of opportunities for people, or does it mean people are still going to be living separate lives? How is that going to play out in America? Is it necessarily an optimistic vision?



Your proposal doesn't indicate where the fourth show goes. Could you tell me about that?

Bagwell: So much of this series is about generations. It's about race as it's been lived and constructed by a generation that is today challenging that construction. And future generations that want to take these lessons and change even more, or interpret this idea of race on their own terms.

So we felt one of the things that was critical was that we not just talk about generational differences in the shows, but we made that a part of the filmmaking. The last show is going to be produced by three young filmmakers representing very different perspectives. Each will produce 15-20 minutes in this hour with pieces that are connected. The difficult part thing is searching; Sindi [Gordon] is sifting through a lot of this right now, looking around the country for filmmakers.

What's the biggest challenge everyone thinks they're going to face?

Jones: One of the struggles we have is, what are we ultimately saying? How do we represent something that is always shifting, but always real? Something that's completely different in the context of, say, a hospital than it is in a school or a family? To really come to understand what our own perspectives are in that, and finding stories that can resonate to larger experiences.

Valadez: How do you untangle race from class from culture? They're such potent forces in our lives and are completely intertwined in complex and surprising ways. When we talk about race, sometimes we're talking about culture. Or class. We're all speaking different languages sometimes when we try to talk about these things. So much of the time, we're just missing each other's cues.

Bagwell: And that's where this whole idea of the production process comes in. We wrestle with this among ourselves, and we realize we have to wrestle even with the whole notion of language and meaning if we're going to represent this in front of a camera. That doesn't mean there's a clear distinction between race and culture, or race and class. It's about all of those things; we have to be very clear about that. But for us, part of the process is working each other over. We're becoming very sharp and critical of what we are seeing when we're out on the road and when we are working, shooting, constructing stories. Our scholars and writers are helping us do that.

You've mentioned how the diversity of your production teams creates a dynamic that mirrors that in the wider world and in your content. You're also bringing in scholars to stir up the waters. Can you talk about how you create the diversity and make the most of these internal challenges?

Bagwell: First we ask people what their sign is. [*laughter*]

Valadez: He's not joking!

Jones: The first thing we did is think about whose work we're excited about. We did a broad call to various kinds of constituencies. We worked with the National Minority Consortia, used friends as a resource, used things we'd seen on TV as a resource. We really cast a wide net. A lot of the stuff we were excited about —like John's film and Camilla's film—were really different, and that could be an exciting part of it, too. A lot of the way we arrived at the kind of diversity we have was not intentional; it was more a function of who we'd like to participate in this dialogue.

Bagwell: Once we constructed teams, there are approaches to the filmmaking that come from a system that we've seen work. So we were pretty rigorous about the schedules we're on; we've created a production schedule that's very tight. It has very clear deadlines. It has writing assignments. We move the teams through a first deadline, where they have to produce outlines. We write treatments and ideas for the films up front, but realize that when we hire producers, they come with a vision. So then we start working together and imagining the film they want to make. We create these documents that helps us see the films they're beginning to see. So we go through a few stages of that. We sit down and talk and debate about those things. Then we take some of the issues that are part of those outlines and discussions on individual teams, and we have group meetings. It's a strange kind of group we have, cause we even go out together, you know. Every two weeks, we go out after work, sit down, get drunk, and talk about it. Well, we don't get drunk [*laughter*]; we drink.

Then we had a production school where we invited scholars to talk to us and really challenge our thinking. And they did exactly that. When we have written outlines and a sense of where the films are going, we bring in key people who can either contribute to that discussion or challenge us. We send them the outlines, we send them reading that's having an influence on where our thinking's coming from. Over the course of two days, they do presentations and then take questions. But usually, the questions are not coming from us; they're coming from them! This last session was a pretty lively session. We were challenged to consider a lot of things we were thinking.

For instance?

Bagwell: Well, our first speaker was Sara Lawrence-Lightfoot. She works with this idea of memoir. All of her books are written around personal experiences with complicated or abstract ideas around race, hope, power, class—things like that. She got to talk to us about how the particulars in our lives can speak *large*, representing many people, many experiences. It allows us then to be in other people's stories and think, 'What would I do? What do I think about that?' That was very good.

And we had Mari Matsuda, a law professor at Georgetown, come in and she basically blasted us away. [*laughs*] Our thinking about race had to be much more critical. It's one thing to think about the particulars. But you cannot forget about the commu-

nity and seeing it on a larger scale, and the glaring reality of race in our society. When you start looking at the differences in terms of wealth, opportunities, criminal justice, you see it's institutional. All these things we have to be aware of, and marry them with this idea of the particular.

Jones: The other thing that's really important about getting scholars' feedback is that we can't represent every perspective. It's too big, too important, too many perspectives. And there are going to be a lot of critics. We know that. We have to start hearing what those criticisms are, so we can respond to them either in the film or just be prepared to respond afterwards. That's one of the things that's really helpful—hearing other people talk about these issues, you get a sense of where you are in it.

Does your use of scholars differ from that on projects funded through the National Endowment for the Humanities?

Haddad: Yes, with NEH projects, one's interaction with scholars is often by phone or mail. They can be very polite when giving you a critique. Our process is very different. There's more of an engagement. There's face-to-face meetings with people you purposefully invite who are encouraged to challenge us. In fact, Orlando was saying to them, 'Come on! Come at us! That's what it's about.' It's a much different process if you *really* put yourself out there. It can be painful, but the films end up being better.

Bagwell: Filmmaking is like a booby trap. Because there's no way to handle all the different issues. They're not lists, so you can't put everything in. Something's *not* going to be there. We can't satisfy everyone. But we have to consider all these things.

Another important part of being a filmmaker is representing your film. There's much to learn when you talk with a filmmaker about the choices they made for that film. That's the beginning of the larger discussion. If we have to really think about those things—why we're making a certain choice, why certain things are in and others aren't going to make it—we will have to be ready to have that discussion.

One of the interesting things was when we had our first big staff meeting after that school. We all sat around the table and began to process what occurred at the school. In many ways, it was a time when we began to reveal ourselves, acknowledging that we all come to this discussion carrying our own experiences, our own history of race. And that's got to be all on the table. We've got to know each other, trust each other. It's not just some sensitivity session; we are around the table grappling with difficult issues.

Jones: I remember one conversation we had about Clarence Thomas during the production school; why do people feel the way they feel about him? You realize that so much of what you implicitly put on that is ideas about authenticity and ideas about who can speak for black people, or ideas about what a black agenda is. Even though you're critically dissecting these ideas, there's still a part of you that clings to this identity, because it's the only one you have. What if you start to think about throwing that out? What if you say that's meaningless and constructed—then what are we replacing that with? We're coming not only from diverse racial perspectives, but generational and geographical, so in discussions with each other, you really begin to interrogate your own positions on these things. I think that makes a better film.

Do you all have an agenda for this series?

Jones: It's hidden. [*laughter*]

Valadez: I kinda have a couple of agendas. One, I suspect that in this age, because of technology and immigration, we can't define ourselves in the same way racially that we did 50 years ago. We're all much more co-mingled in so many ways. And I don't just mean on a biological level, but on a cultural level—the level of language, the ideas and images that go through our heads, the clothes that we wear. We're becoming a society that is hybridized. So there's this huge change that's taking place. And a lot of it is coming from the Third World, which didn't happen in the last great immigration at the end of the 19th century. People from Latin America and Asia in particular have a huge impact on this country and how we think about ourselves. What does that mean? Are we entering a Utopian era? Or do racial fault lines still fall, but in different configurations? I guess my agenda would be that I'm really concerned about that.

Gordon: Talking about agenda, program four is a platform for voices that are not heard. It's kind of a strange thing, because within our society, the climate now is about popular culture and youth culture. So you hear the voices of young people—but only to a point. When looking for the young filmmakers, I went to schools and festivals, but also to health and educational projects. What was amazing to me was I started hearing views and opinions that were just unheard. Concerns that people don't associate with young people. There's a dialogue that is constantly going on in this generation's heads. So one strong agenda would be to give voice to young people and not infringe on that. To allow them to speak honestly. That's what's so exciting.

Bagwell: We want to produce television that's going to get people to ask questions. We want this to be not just for television, but also a kind of national event. We want people to begin to consider these issues, and start thinking about how they can participate in not only the discussion, but ask themselves where do they fit in all this? A big part of what we're doing is a major outreach effort to get the conversation going. PBS is committed to broadcasting the series once a week over a month. During that month, we can begin to create a discussion.

Michelle, do you want to tell us about the outreach?

Michelle Materre: The outreach component is a very integral part of *Matters of Race*. We're not thinking about it as a separate entity. We see the main work of this series happening between weekly broadcasts. We hoping during that time to get local radio and television programming that coincides with the national broadcast, so people are able to create programming that's specific to their communities. That'll be the way to reach people on the local level more specifically.

There's also an educational component, which will target junior high and high school, as well as college students and their teachers. We are creating timed modules that will be useful in the classroom. The hours will be broken into 20 or 30 minute segments that will be designed specifically for the classrooms.

And we'll be partnering with other organizations that have been doing this kind of work, such as the Television Race Initiative, based in San Francisco. They have five partner stations that they work with very closely around issues of race. They select programs that deal with this topic and work with those stations to develop outreach plans for those communities. The Minority Consortia are very involved with this, as well. They've all given money, and they're all very active partners.

Jones: We're trying to broaden the base of the Television Race Initiative beyond their five stations. We worked with them on *Africans in America*, and one of the reasons we're excited to work with them again is they invest a lot in community forums. They allow the producers to really engage with an audience. We've been talking a lot about these teams, and it's important how the [production] process is communicated. They're really fantastic in that. When we were in San Francisco recently, one of their stations had just done 20 screenings in one month in various kinds of community groups, dealing with a show on the Apology Conference in Benin for slavery. One of the groups was all Asian American. Those kinds of outlets are important.

What about the web site you're creating?

Materre: We're doing production on that right now, and it'll premiere before the broadcast. One of the things we're doing is documenting the process of making this series. Part of the site is set-aside for webcasts. It'll probably start this summer, to bring people into the process: how we arrive at these treatments, at who we're going to shoot and how we're going to shoot. Some programming will be designed specifically for the web.

We really see this site being another safe space where people can dialogue about issues of race. Just like the community forums, only this will be a virtual space, where people can cross geographic divides, as well as cultural divides.

Jones: We're also compiling some of our resources into a searchable archive. In the course of our research, we're developing an extensive archive around all kinds of issues—health care, education, welfare. So we're working with the designer now to set up a searchable database. We feel really strongly that this site has to have a functionality beyond advertising. So one of the things we can do is make more information available to more people.

Bagwell: We also see radio as a safe space. We're working with the Minority Consortia specifically to work with local radio that is very much involved with specific communities. We're working with NPR and other national radio forums to bring these groups together on radio. So, potentially, an NPR audience can be in touch with Native American radio.

Orlando, you have a reputation for a very unique visual style in your films. What's going to be the visual approach, the unifying thing, for this series?

Bagwell: We're still in the trenches, working that out right now. When you walk into a series like this, you try to allow the film to tell us what the visual grammar will be. But this will be very conscious filmmaking. This is not verité. We are constructing stories about race. In the film, the idea of myth and reality is a very important part of what we're doing, and so is how we represent that, the complexity of that. Our imagery has to capture that somehow. At the same time, we have to make sure the audience is there with us from the beginning and never feels lost in that; they feel it's appropriate. We're playing with this idea of multiple-layered storytelling. It allows us a lot of space for new and fresh approaches to the documentary form.

Can this series be a breakthrough for PBS? Can it change its look or have a major impact?

Valadez: There's a huge potential to not only break stylistic ground, but also figure out a discussion about race, something people generally don't like to talk about. In fact, you avoid talking about it, because someone's going to punch you in the face, or they're going to interpret it the wrong way, or we're going to say what we really feel and then they're going to know what we *really* think. All these things come out, and we know we can only be screwed, so why even say anything? It's terribly frightening, but that's the only way you can move forward. There's no choice. The other way, you're just going to shrink, shrivel, and die.

Lowe: It's true, but it's also true there's a team here of people who are kinda fearless, who are challenged, and scared, and there's always politics around—'Who's telling *my* story?' 'You're not Indian.' We're all facilitators. My agenda is to tell your story right, from the heart. When I am one-on-one, I get along with anybody. But it's when these institutions walk in and start defining things that problems set in. So if I can help tell a story so you can start to understand, human being to human being, then I will have done a good job.

Haddad: To give truth and give voice is the best we can do.

Valadez: But sometimes when people are honest, they're going to say things and you're not going to like what they say, no matter how you cut it! You have to accept that people are going to have different viewpoints and they're not necessarily going to be cozy ones. And you have to deal with it. If you don't . . . .

Jones: Then you shrivel up and die. [*laughter*]

Bagwell: Getting back to your question of whether we can change PBS, I think we have to. For public television to survive, we've got to help it imagine a new audience and a new documentary form. Like its schedule, it has stayed the same for much too long. That form dominates that you see. The documentary form was resurrected by PBS, but then in a funny kind of way it was almost allowed to die again. I've heard filmmakers say, 'PBS has ruined American documentary filmmaking.' Whereas 20 years ago, they'd say it saved American documentary filmmaking. As producers of documentary and people who believe in the idea of PBS and what it was supposed to do, we have a kind of responsibility to push it to move. Then it's their choice; they either keep you or let you go. But if you're a progressive thinker, you've got to be in that arena, pushing things.

Sam Pollard was editor and co-producer of Spike Lee's Academy Award-nominated 4 Little Girls. *He was co-executive producer for* I'll Make Me a World, *the last Blackside series for which Henry Hampton was executive producer, and acted as producer on two episodes of* Eyes on the Prize II. *His production company, Two Dollars and a Dream, Inc., has begun production on* The History of the Apollo Theatre, *a documentary for HBO.*

CENSUS & SENSIBILITY

CPB's Diversity Fund

BY BOB CONNELLY

WHEN THE CORPORATION FOR PUBLIC BROADCASTING WAS founded over 30 years ago, its mission included "the development of programming . . . that addresses the needs of unserved and underserved audiences," particularly minorities. In 1999, the CPB Board of Directors refreshed that mission by establishing a funding initiative christened, "I, Too, Am America" aimed at diversifying its producers and viewership.

CPB's initiative reflects government statistics of America's changing demographics. According to the U.S. Bureau of Census, ethnic diversity among California's residents has increased to the point where whites no longer constitute the majority of that state's population. By 2050, claims the Census, 90 percent of the country's projected 131 million increase in residents will occur in minority communities. The creation of the "I, Too, Am America" initiative represents CPB's attempt both to sustain its current audience and to promote projects of interest to the country's evolving minority populations.

Included within the "I, Too, Am America" Initiative umbrella are three funding opportunities. The first, "New Voices, New Media," supports diverse perspectives presented through digital and web-based platforms. Second, the "Breakthrough Fund," focuses on public television system-based activities to expand inclusion.

Through its new Diversity Fund Program, CPB has allocated $5.6 million for television projects designed to "develop inclusive, thoughtful content that builds understanding of America's growing diversity."

The third component will be of most interest to independent producers. This is the "Diversity Fund," CPB's "open invitation" to stations, organizations, and individuals to submit proposals for television projects. Important, too, is the tangibility of such programming, which should translate into community outreach programs and services designed to support those audiences. "Our goal with the Diversity Fund," says Project Development Officer Cheryl Head, "is to interest audiences and extend the life of the project's subject matter beyond the broadcast."

For FY 2001, CPB has allocated $5.6 million in targeted funding grants which will be distributed through the Diversity Fund Program for television projects designed to "develop inclusive, thoughtful content that builds understanding of America's growing diversity." Though available to individuals, CPB suggests that independent producers consider collaborating with one of CPB's existing public broadcasting partners, such as the Independent Television Service (ITVS), the PBS series *P.O.V.*, or the National Minority Consortia (which includes five entities: Latino Public Broadcasting; National Asian American Telecommunications Association; National Black Programming Consortium; Native American Public Telecommunications, Inc.; and Pacific Islanders in Communication). Both ITVS and the Minority Consortia, which fund television programming, extend "open calls" to independent producers throughout the year. *P.O.V.*, by design an acquisition outlet, will consider entering the development arena in the near future, says the series' executive director, Cara Mertes. According to CPB's thinking, such cooperative efforts can ensure high-quality vehicles with opportunities for related educational and outreach services. "A project is going to have more impact for us if it comes in with a collaboration," says Head, "either with a station or with ITVS or any one of the Minority Consortia. Those are the other projects and/or services that are really focused on funding diversity-themed and underserved audiences."

Diversity Fund prospects of particular appeal are limited television series or specials that offer high visibility and significant source material for the outreach services—such as audience research, promotion, education, talent development, and an online presence. [The first project to receive funding was the series *Matters of Race*. See story pg. 26-30.] Television programs should be targeted to "a public television general audience and for national primetime broadcast primarily on the PBS National Program Service (NPS)." One-off projects are eligible for funding, but producers must offer convincing explanations as to how a single program can meet the Initiative's goals. "The subject matter has to be so riveting, so new, or their treatment of it so wonderful," explains Head, "or they've got some other collaborations, maybe some community partners that allow this program to get lots of buzz."

Collaboration also helps stretch the Diversity Fund's dollar, allowing for a larger number of fund recipients. "We're not going to fully fund a project," Head maintains; in fact, the fund's distributors look for a high percentage of secured funds or in-kind services already earmarked for a project. Initial requests ranged from $50,000 to $2 million, but, says Head, even the lower-end of that scale exceeds the amount CPB would like to extend to prospective recipients.

By the time of its initial deadline for FY01 applications in January, the Diversity Fund had received proposals from about 25 producers. CPB will continue to accept applications on a rolling basis until this year's grant pool is exhausted. Applications must include a three-page treatment describing the production style and creative approach of the project, a one-page summary of the education, promotion, outreach, and online components that will accompany the program, and a one-page summary of the project team's expertise. Applicants who pass the first-tier screening process will be contacted—usually within 45 days—and requested to submit second-tier full proposals, including a complete line-item budget. All applicants will be notified of the status of their proposal.

For more information on the Diversity Fund, log onto the CPB's website [www.cpb.org]. An online booklet detailing the application guidelines and a complete application form with submission directives may be accessed.

Bob Connelly teaches documentary theory and history at American University in Washington, D.C.

BY FRANCES NEGRÓN-MUNTANER

INSIDE THE ITVS JURY ROOM



An ITVS panel digging in.

DEAR INDEPENDENT PRODUCER:

Have you ever thought of applying to the Independent Television Service (ITVS) but feared that your beloved project would get manhandled by an anonymous bureaucrat who would also take pleasure in humiliating you? Or have you received one or more letters with the painful second sentence that reads "we are sorry to say that your project was not selected" and immediately felt a soulful connection to PBS-hater Jesse Helms? Or perhaps you simply don't know anyone who has been supported by ITVS and are profoundly discouraged by the fact that ITVS funds less than 5% of the proposals it receives, an intimidating—not to say scary—statistic plastered in all of the organization's guidelines. If you ever had any of these (or other) negative feelings about ITVS, this letter is intended to be sung along with Gloria Gaynor's classic disco hit "I Will Survive." Trust me, I have.

I received ITVS funding in 1993 for *Brincando el charco: Portrait of a Puerto Rican*, an internationally acclaimed one-hour experimental narrative that is largely thought of as a meaningful contribution to Puerto Rican/Latino/queer filmmaking and an ITVS flop. I also had the misfortune of participating in the ill-fated ITVS-funded series *The Question of Equality* and painfully contributed a segment that seems to have been edited by Edward Scissorhands for a second series. As of late, I have been turned down by ITVS twice on a project that I thought was deserving of the institution's full support.

My extravagant resume is not, however, my only—or main—qualification in addressing you. For the last two years, I have been an ITVS reader and panelist and have been able to observe up close how ITVS makes its funding decisions. Although initially I thought that the invitation to become a panelist was a form of co-optation—bring in the critic so she gets a sense of power and forgets past grievances—I have now come to appreciate ITVS's invitation as a generous investment in my career.

Participating in the decision-making process has not only demystified the ITVS funding procedures and allowed me witness first-hand ITVS' professionalization under former director James Yee's tenure, it has also helped me to improve key fundraising skills and better understand ITVS' mission as an organization. This knowledge has even emboldened me to the point that I may apply again, something I swore I would never do after consecutive years of rejection. When, a few months ago, *The Independent* asked me to share my experience inside the ITVS panel room with you—with ITVS' blessing (indeed they are brave)—I accepted the assignment with missionary zeal, hoping that by writing this letter, at least some producers could avoid getting the *other*, dreaded one, and take another look at ITVS.

The Review Process

If you already think that the ITVS peer panel review process resembles the reality show *Survivor*, you are right. ITVS takes the country's demographics into account in selecting its panelists. It also factors in the several constituencies that make demands on the public broadcasting system, namely ethnic groups, sexual minorities, geographic regions, and filmmaking communities in recommending grants. But it also never forgets the Congressmen who wish ITVS wouldn't exist, the political groups who take offense at homosex, the largely indifferent tax payers of America, and the broad gamut of "viewers like you." As the verbally incisive director of production Patrick Wickham put it during a recent meeting: "We serve many masters." And producers of all stripes are only one of them, something that we often forget.

Luckily there are important differences between the *Survivor* and panel tribes. Good looks aside, the panelists are pretty smart people following fairly transparent criteria and the money at stake is not going into their pockets. All conflicts of interest must be revealed and documented, and people take their jury duty very seriously. In the last panel session I sat in, an ITVS D.C.-based arts advocate who was observing the process could not help but convey his admiration: "I am very impressed. I witnessed how the NEA panels operated a number years ago, and this is extremely thorough." Indeed. Panelists spend an average of 30 hours thinking about each application and its merits. Unlike most state council and foundation panels, the ITVS is unique in its painstaking process. And it goes something like this.

After grabbing continental breakfast at the ITVS offices on the impossible-to-find block of Federal Street in San Francisco—some people would think that this Kafkaesque location was purposefully chosen—the meeting begins by introductions of all present, and is guided by Claire Aguilar, who recently joined the staff as director of programming. The composition of the programming and executive team at ITVS is fairly diverse, includ-

ALL PHOTOS: CATHY FISCHER, COURTESY ITVS

ing Anglos, Asians, and Latinos. I don't know if it's because I am writing about the ITVS decision-making process for publication, but there is someone transcribing the entire set of sessions, word by word. I later learned that transcripts are created to be available to panelists during the review process, and, in addition, when ITVS provides feedback to producers about their applications, passages pertaining to their projects can be read back to them over the phone. The general ground rule for my spying is that I can only mention the staff by name. All panelists and other observers will remain anonymous.

Prior to this DV Initiative panel meeting, 19 readers across the country helped ITVS narrow down 260 proposals to 18. (For the Open Call panel in February, there were 490 applications reviewed by 45 readers, which were winnowed down to 32 finalists.) Having also participated as a reader, I can say that the main difference between this and the panel phase is that the staff has a greater role in establishing this preliminary group. The producers who make it to the second batch are asked to submit a second and more extensive application along with sample tapes, and this is when panelists come together.

The main—and obligatory—goal of the panel meeting, an almost 10-hour marathon, is to debate and then modify scores that each panelist had sent into ITVS before the meeting. To start, the panelists examine the ratings sheet prepared by the staff. The lowest rating is 1 and the highest is 5. Depending if you have a nice or mean panel, there will be a lot of 0s or a lot of 5s. The fundamental criteria that serve as the basis for evaluation, discussion, and funding consideration are as follows:

- The quality of the project idea as demonstrated by a well-conceived and appropriate approach to the material, making it accessible and compelling programming
- The extent to which the treatment clearly describes the visuals, structure, and style
- Does the proposal address a target audience? Will the program serve the needs and interests of an under-represented audience? Will the program appeal to the national broadcast audience?
- The producer's ability to successfully complete the program on budget and on schedule, given the experience of the producer and proposed production team
- The extent to which the producer has demonstrated credible access/rapport with the proposed subjects and stories
- How does this project fulfill ITVS mission and programming goals?

In addressing these questions and concerns, the panelists are encouraged to think about the quality of the project and not how much funding the producer is requesting, in an effort to concentrate on the substance and not the mechanics. As if these criteria weren't hammered enough in the evaluation form, Claire Aguilar reads them aloud again to make sure that we are thinking about the same thing when we refer to open-ended categories such as "underserved audiences," "innovative," and "diverse."

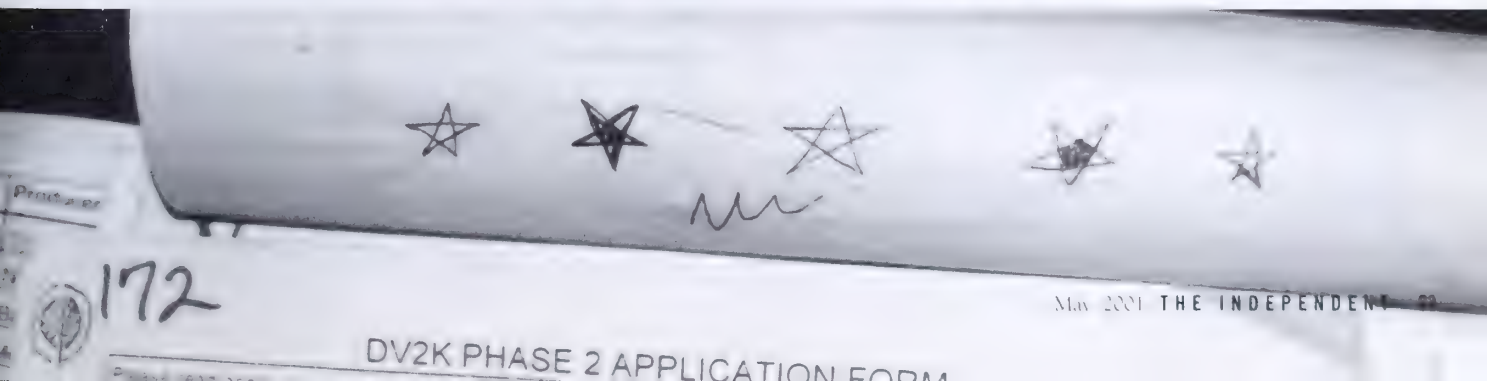
Number Crunching

The panel discusses the scores from the lowest to the highest. After evaluating each project, one by one, from the bottom up, people's scores tend to change as alternative perspectives weigh in. If there is consensus about the lowest scores, these projects are generally eliminated and a second round of scoring follows. Before taking this drastic step, panelists often request to see samples that accompany the lower ranked projects since these may have interesting ideas but not well-written treatments. On rare occasions, people respond differently to a sample, but generally, the weakest samples correspond to the weakest proposals.

Once the lowest ranked proposals are eliminated, panelists engage in approximately 15 hours of discussion. These seven people, plus ITVS staff, will very likely pick up on each proposal's inconsistencies, muddy ideas, budget omissions, or legally risky propositions. If your project needs extensive music rights and you do not have a music budget item, for example, the panelists will raise questions about your experience. If you have a list of questions and half-baked research instead of a treatment in which you describe the visual style and structure, the panelists will likely conclude that you are not ready for production. If you are using a mini DV camera and you have not obtained releases for people found in unflattering situations, ITVS will definitely consult its lawyers and this oversight may cost you the funds.

Towards the end of the first day, panelists re-score once more. These new numbers are revisited on the second (and last) day, in which panelists, after another round of discussion, will proceed to rank projects from "1" onward, "1" being the highest score. Each panelists' new ranking is then added to create an average score for each project. The re-ranking will again be evaluated and debated, allowing panelists to persuade others of projects excluded from the top 5-10. The key issue facing the panel at this point is the cutoff point for funding. In other words, how many projects will receive funding, and how many will become alternates in case one of the higher ranked projects does not accept the funds. This decision is partly limited by the amount of money available for fund-

You would be amazed at how many people do not have a critical eye when it comes to their own work.



ing the projects of the particular call, but there is a small window to include one or two additional projects if these received very strong panel recommendations.

While ITVS staff—not the panelists—usually gets the flak, these folks are actually the producers' best friends, which should make you think twice when calling them up! The staff acts as a balancing force, providing additional information such as whether the maker is emerging or established, clarifying or correcting misconceptions about a project, and pushing panelists to fully articulate their positions, particularly when panelists become emotional. Contrary to what many of us may assume, the staff's sympathies are with the applicant, not against him or her, particularly when faced with pit-bull panelists. In the end, the grueling discussions that take place benefit the applicant more than anyone else as it forces the panel to be as fair as possible and provides a tool for the staff to share the discussion with the applicant. From my experience participating in two panels in which several projects came back, I can say that the feedback process can greatly improve a proposal and sample tape. In this sense, and in contrast to most other funders, ITVS performs a service to the applicant, even when he or she is not funded.

The first time I saw the proposals of several internationally respected producers go to the bottom of the pile, I realized that if there are folks who get repeat funding from ITVS, it is because their proposals continue to be compelling to panelists.



The only moment in which the staff's voice adopts a specific agenda is towards the end of the second day when the programming team directly asks the panelists, particularly those who are programmers, whether a particular show with esoteric subject matter or approach favored by the panel will play well in their respective markets. This type of concern is understandable for ITVS, although since the panel's recommendations tend to be followed, the carriage criteria is not determinant. Very focused experimental work still gets an engaged round of discussion by the panel, although "content is (still) queen."

Tipping the Scores

I hate to admit it but, the system generally works. The best projects eventually tend to rise to the top and the disciplined producers who come back have a better chance than those who give up. So, how can we explain a rejection when producers feel their proposal is flawless? Most proposals that reach even the last round fall into three camps: verbally flawed but visually gifted, visually pedestrian but verbally impressive, and uneven on both counts. Since the weeding-out process depends most heavily on the written word, producers who can create well-crafted documents are more likely to make it to the table than those who don't. Yet, once you get there, things change. When all panelists turn their eager heads to see a mediocre or inept sample, it is when you are more likely to hear comments like: "I so wanted to like this" and "I am just sad." Hence, if words get you to the table, the images bring home the bacon. This maxim brings me to five strong recommendations to avoid being booted from the ITVS funding island:

COMMUNICATION. To get money from ITVS—or any other source for that matter—know *thy* audience. Review the ITVS mission and priorities; find out what ITVS has funded. Talk to other producers who have been funded by ITVS. Call Richard Saíz or Claire Aguilar at ITVS (they're going to kill me for this). Understand that not all projects are suited for this source and if you can figure this out, you may save yourself and others a lot of agony by applying to the source that is right for your project. The imperative to do your homework also applies to very successful producers. Don't assume that just because you have Du Ponts, Emmys, Oscars, and Pea-bodys, you don't have to bother. Remember that what's under scrutiny is not your career but your specific project. In fact, some panelists will apply higher standards to experienced producers, which means that a fair proposal from a young producer will actually fare better than one from a star. The first time I saw the proposals of several internationally respected producers go to the bottom of the pile, I realized that if there are folks who get repeated funding from ITVS, it is because their proposals continue to be compelling to panelists.

THE WRITTEN WORD. Your project's concept will be read many times before any pair of eyes will view your sample. Do not underestimate this part of the process. If you can't write compellingly but can make good movies, hire or collaborate with someone who can help you articulate your ideas. This process will not only result in a better and more confident proposal, it will also help you to not fall into an insular view about your project. Also, if you are an inexperienced producer or someone taking on a bigger challenge than ever before, make sure that you demonstrate that you have the right kind of support to face the challenge. In contrast to what one may think, the issue is not always who you are, but who is working with you.

Peer myths. As a filmmaker who identifies with "minority" communities, I often assumed that if members of my own groups were part of the panel, my proposal would have a better chance of being selected. But let me tell you, that ain't always true. In the two years that I have sat on ITVS panels, the folks from the same communities as the applicant are by far the project's harshest critics, particularly if the proposal touches upon issues that they are knowledgeable about and/or have a stake in. In addition, when people from these communities are very critical of a given proposal, panelists from other communities are less likely to defend it, deferring to the person with insider knowledge. This also happens with fiction projects. Most of the panel will listen carefully to those with screenwriting experience in the evaluation of scripts. Affinity between an applicant and a panelist based on common experiences or aesthetics can—and sometimes—does transform a panelist into an advocate. But this happens less frequently than we may assume. In fact, one of the most reassuring things about ITVS panels is that they are never the same and they are diverse on more than one count. This last session included five women and two men; one African American, one Latina, one Brit, one Asian, one Jew, one Anglo, and several lesbians. There were people from Texas, San Francisco, New York, Utah, Los Angeles, and Miami (moi). The diversity, however, transcends these categories to also include people working inside, outside, and betwixt Hollywood, programmers in widely different markets and with diverse values. Having said that, panel dynamics change from panel to panel, yet, remarkably, each group tends to work towards consensus. And, believe it or not, it is generally achieved.

The P.O.V. Effect. Many producers who apply to ITVS dream of a *P.O.V.* broadcast. Certainly *P.O.V.* is one of the most exciting venues on PBS and this is a logical goal. However, it seems that the *P.O.V.* mystique propels one too many producers to insert their biography into storylines they have only a tenuous relationship to. Claire Aguilar calls this phenomenon "the *P.O.V.* effect" and the number of people who fall under this spell is alarmingly high. When considering whether the personal voice is the best way to treat your subject, take some time to consider whether you are falling for the *P.O.V.* temptation and undermining your project's strengths. Bear in mind that a significant number of projects following this strategy were turned down because the personal often overshadowed the more interesting story.

Sample. Sample. Sample. If you are submitting a proposal for a work-in-progress, do try to produce a sample. But not just any sample. If you think that showing images is sufficient, think again. The people sitting in the room are expecting the highest quality possible. If your sample is technically substandard, structurally weak, or plain dull, it will relocate your project to the bottom of the pile. Or as one of the fellow panelists lamented: "A sample can do a lot of harm." I would go even further: It will kill your project. If you cannot edit a compelling sample in time for the deadline, address the reasons why you will not be presenting a sample and concentrate your efforts in assembling clips that show your past work in the best possible light. This may sound obvious, but you would be amazed at how many people do not have a critical eye when it comes to their own work. If you have 10 mediocre clips and one brilliant one, just send the brilliant one. First impressions only need last 10 seconds to be disastrous.

Nobody Is Perfect: Stuff to Consider

The peer process is not, of course, neutral. That is why a good project can be rejected by one panel and accepted by another. It can find a better advocate under a different configuration or the karma of a new group may be more favorable to the project's vision. These variables, however, tend to affect the middle-of-the-road proposals more than the strong or weak ones. That is why if your project is perceived to fall into this category and is rejected, it is imperative to make the call, receive and process the feedback from ITVS, and re-apply. An improved sample and proposal, plus a different panel can spell success for some applicants. In the last round, the panel funded much improved versions of earlier proposals, while discarding proposals that despite receiving feedback were still found lacking. It is also fair to say that ITVS' sweeping vision—to do things differently with television—is still a goal rather than a consistent practice. In addition, the overly complicated and convoluted procedures are not suited for many talented professionals used to the fast pitch and making a living as producers. Personally, I am currently working on several projects financed by investors and industry sources because I'd rather be in development hell than ITVS limbo (the money is better). But, the harsh reality of the American independent scene is that there are very few financing partners for innovative programming and ITVS remains an exceptional resource.

Importantly, producers can both increase their chances for funding and strengthen ITVS as an institution by increasing the quality of their work. Quality is, of course, an elusive criterion and it is continuously changing. Panelists' taste has certainly shifted over the years, and so has the media world. Certain traditions of documentary are almost dead while reality-shows generate monstrous ratings. Experimental filmmaking is nearly extinct, but its historical insights are liberally exploited by the advertising industry and MTV. I remember the good—or bad—old days when many of us debated the merits of a project in terms of its politics. The emphasis today is on creating accessible and well-crafted products of substantial impact to the broadest possible audience. Something may have been lost in translation, yet this situation presents us with stimulating challenges. Let's think harder of what we want to produce. If visual artistry is your strength, dedicate more time to your concept's depth. If analysis is your strength, critically examine your visual strategies. If you need collaborators, reach out. If you have nothing to say to a broadcast audience, make a movie that works for you but don't expect ITVS to fund it. In raising your standards or adjusting them to your intent, it will be harder for ITVS—or any source—to send you the infamous little letter.

See you on public television,

Frances Negrón-Muntaner

Frances Negrón-Muntaner is an award-winning filmmaker, writer, journalist, and cultural critic. Her films have been screened in festivals throughout the U.S., Canada, Europe, and Latin America, as well as broadcast on many public television stations. She is currently developing a fiction feature, completing two documentaries, and delivering a book of essays titled Passing Memories: Puerto Rican Culture, American Entertainment *(forthcoming from New York University Press).*

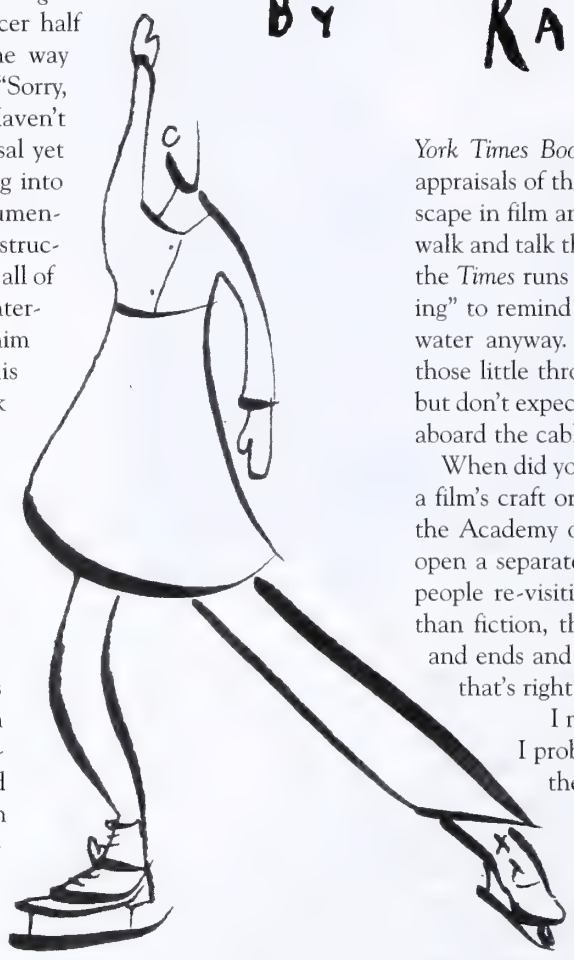
STRANGER THAN FICTION

thoughts on documentary storytelling

By RALPH ARLYCK

I LABOR IN DOCUMENTARY. IT FEELS NOT SO MUCH LIKE A FIELD TO be plowed as it does a rink in which you can carve careful figures, occasionally delicate ones. But increasingly I find myself being cut off by exceedingly busy people with crossover dreams. So now, whenever somebody, in fiction or doc, tells me how he's "basically a storyteller" I feel a need to pull off to the side and sit down for a while.

Here's a quick story anyway: I'm out the elevator on a 14th floor in midtown Manhattan. Fifteen minutes on the reception-area low leather couch, flipping through *Broadcasting & Cable*. An executive producer half my age eventually leads the way back to his corner office. "Sorry, running behind, coffee? Haven't had time to read the proposal yet but here's the thing (leaning into my personal space): documentaries can have dramatic structure, with plot points, build, all of it . . ." That's what they're interested in, and if I can bring him something that fits this description, I can come back and we can talk.



My first impulse was to dismiss the guy as a major league—what's the printable term for what Bush called that reporter during the campaign?—"sphincter orifice." But I quickly realized that, decades apart, this kid and I had actually been formed in the same tradition. I'd been indoctrinated via 16 millimeter and he on videocassette, but a documentary has forever been something sponsored by a petroleum company and is what you saw in chemistry class when the teacher didn't have a lesson plan for the day.

Is it any wonder that even those of us who create these things look at them askance? I probably have 50 cassettes of brilliant documentaries on my home-office shelves. But when my wife and I want to kick back on a Friday night, will we pull down one of those gems? Are you kidding? We'd rather wander the local Blockbuster aisles for 45 minutes, in slack-jawed contemplation of fiction boxes whose graphics ambiguously suggest that we may have already seen what's inside.

There's no durable documentary heritage in America. It has its milestones and its fans but no mass following. This is because it wears the hair-shirt of "journalism" in the steamy tropics of "entertainment." It grew up in the shadow of movie palaces and their fictional dreams, and its m.o. inside those dark spaces was "news featurette." There's no equivalent in the film world to weekly listings of the best selling nonfiction. Film publications do not, as the *New York Times Book Review* does, devote over half their space to appraisals of this material. So people who stroll the factual landscape in film and TV know that they have to walk the narrative walk and talk the West Coast talk. And then once or twice a year the *Times* runs an article about the "crisis in documentary funding" to remind us of the extent to which we're all just treading water anyway. The continuing economic message is: Burnish those little throw-back projects if that's what makes you happy, but don't expect to make a living at it. For that you have to climb aboard the cable-produced, churn-'em-out, true-life-story train.

When did you last read a documentary review that focused on a film's craft or style rather than its content? I understand that the Academy of Motion Picture Arts and Sciences is about to open a separate category for the Oscars: best film about weepy people re-visiting a foreign country with a film crew. Stranger than fiction, these trips turn out to have beginnings, middles, and ends and are sprinkled with Strong Characters who have, that's right, Moving Personal Stories.

I make what are generally referred to as essay films. I probably knew the field was going to be uphill about the same time I understood that the desire for fiction has its roots deep in the oedipal gratification of toddlers having been read to in parental beds. Who knows why more mothers and fathers aren't reading essays to their children? This can't be such a complicated marketing question. Actually "essay film" is a term I myself stopped using about 10 years ago when, after the introductory autobios at one of those bucolic summer workshops, a veteran Hollywood director looked at me across a crowded, but suddenly silent, room and replied, "You mean . . . like Thoreau or something?" I left that afternoon.

In moments of despair I remind myself that much of life is cyclical and that the day will come when there will be room for something other than three-act storytelling. Nuanced films about obscure people and quiet phenomena are what everyone will be looking forward to when the weekend rolls around. *People*

magazine will be going through the trash of essay filmmakers for juicy bio details. My sons will witness this even if I don't.

For now, fortunes are being made by people running screenwriting seminars in most of the larger American cities teaching students of all ages, at $750 a pop, how to think about their lives as rising and falling in thrilling crescendos and instructive diminuendos. The most mundane of experiences have "arcs." Therapists are encouraging small groups of men and women in pain to edit their life histories and daily activities, and to narrate them for others.



It's hard to know for sure where the recent mania for storytelling comes from. I like a good yarn as well as the next guy, but I don't think my trip to the cleaners this morning has to be thought of as having dramatic structure. It would be fine if the function of all this narrative exertion were only to entertain us, but the legions of New Storytellers may be trying to conjure something more substantial. Life lessons; models for how to behave when you kiss, when you're arrested, when you're fired, hospitalized, when the spinning needle of possible infidelity slows and stops in front of you.

I'd like to see a virtual ban on the word. "Storytellers" are griots in the Ivory Coast or people who appear at elementary schools and spin wonderment out to upturned four-year-old faces. The rest of us are talkers, promoters, grant-seekers, networkers, or wonderfully caring humans—but we do not meet the definition of a storyteller.

Actually, the best summation of narrative skill I've ever run across can be found right inside a short story by Ann Beatie. One of her characters says, "Any life will seem dramatic if you omit mention of most of it." Of course. That's it. That's what all these filmed and written concoctions we're so wild about are doing—hydroplaning the dramatic whitecaps and leaving out the boring bits. And then we're surprised when sullen teens seem to have shortened attention spans.

Here's what Plato had to say on the subject: "Shall we, then, casually allow our children to listen to any old stories, made up by just anyone, and to take into their minds views which, on the whole, contradict those we'll want them to have as adults?" And Plato's answer to his own rhetorical question is, loosely translated from the Greek, "Hell no."









My own father, just turned 90, has what I think is the keenest characterization of the fabrications found in most popular entertainment. He waves his hand dismissively downward at the TV and calls what he's seeing, in Yiddish, "facaktah bubbemeises." Literally I think this means "unlikely tales from your grandmother, smeared with doo-doo" but I learned early that you should never try to make Yiddish too literal. What that language does best (in the hands of skilled practitioner like my father) is deflate. I think my father and Plato are basically saying the same thing: Let's not get too carried away. These things are dreamed up by people who are, essentially, not working. Their creations can be a lot of fun, but the educational value is limited.

Ralph Arlyck is finishing a feature-length documentary which re-visits a precocious boy, Sean, he first filmed as a four-year-old in Haight Ashbury in the late sixties.

All About Oscar

***Writing Himself into History: Oscar Michaeux, His Silent Films, and His Audiences*, by Pearl Bowser and Louise Spence; New Brunswick: Rutgers Univ. Press, 289 pp., $20**

***Straight Lick: The Cinema of Oscar Michaeux*, by J. Ronald Green; Bloomington: Indiana Univ. Press, 295 pp., $29.95**

BY BRIAN FRYE



IN HIS RECENT BOOK OF essays, *Other Traditions*, John Ashbery makes a passionate case for the significance of minor poets like Clare, Beddoes, and Roussel on the grounds that often it is they, not the indisputably major poets, to whom he returns when he needs "to be reminded yet again of what poetry is." A comparable case can be made for directors like Oscar Michaeux, the most brilliant and indefatigable Black filmmaker of the 1920s.

Michaeux seamlessly fused the missionary zeal of the social reformer to the shameless hucksterism of the exploitation film. Making so-called "Race" films on shoestring budgets for the 300 or so theaters across the country that catered to Black audiences, he insisted on a social realism that was anathema to the still young film industry, taking a coldly practical view of racial injustice and tackling taboos like miscegenation.

The consummate Black entrepreneur of the Jazz Age, the young Michaeux got his start as a railway worker, parlaying his wages into a South Dakota homestead. After an unfortunate marriage and the loss of his farm to foreclosure, he wrote a successful novel based on his experiences, *The Homesteader*, which became the basis for his first film. Self-produced and directed, Michaeux's eponymous film premiered in Chicago in 1917 and was the foundation for his intermittently successful but astonishingly tenacious career on the margins of the film industry. Michaeux's firm belief in self-reliance and moral rectitude found explicit expression in his films. He was not one to refrain from criticizing what he saw as the failings of his brethren. Beset by censors and creditors alike, he made more feature films in his lifetime than any Black filmmaker before or since.

But Michaeux's films are hardly mere curiosities of sociological interest. While made on the cheap, they offer profound rewards to the attentive viewer. Their cine-povera aesthetic anticipates that of the Nouvelle Vague and New American Cinema. Michaeux was a visionary, and his films have the blunt, visceral force of true conviction. Probably best known now for his wonderful *Body and Soul* (1925), starring Paul Robeson as a philandering preacher, Micheaux continued to produce his strangely compelling films well into the sound era, making his last film, *The Betrayal*, in 1948.

Unfortunately, Michaeux today remains a rather obscure figure, remembered more as an important precedent than as an artist. Thankfully, however, his luck slowly appears to be changing. A star on Hollywood Boulevard, a posthumous lifetime achievement award from the Directors Guild of America, and an annual Oscar Michaeux Film Festival in Gregory, South Dakota (the site of his old homestead) have all contributed to his change of fortune. Last year alone saw several new books devoted to Michaeux, including *Writing Himself into History: Oscar Michaeux, His Silent Films, and His Audiences* by Pearl Bowser and Louise Spence and *Straight Lick: The Cinema of Oscar Michaeux* by J. Ronald Green.

Bowser and Spence's excellent *Writing Himself into History* offers a detailed history of Michaeux's productions during the silent era, drawn largely from primary sources. Lucidly written and carefully researched, with an emphasis on historical data rather than posturing, *Writing Himself into History* is a pleasure to read. While the authors generally refrain from discussing the aesthetic merit of Michaeux's films, neither do they offhandedly dismiss his idiosyncratic style. I regret only that the they chose to limit their study to Michaeux's silent films, as his sound films are arguably among his most rewarding and are in far greater need of recuperation. One can only hope that they will remedy this oversight with a second volume.

Green's *Straight Lick* is less successful. Burdened by an awkward, turgid style and a profusion of lengthy, redundant quotations, *Straight Lick* does Michaeux a profound disservice. Despite a promising introduction, in which Green makes a case for Michaeux's artistic "greatness," his films are quickly lost in a morass of hackneyed neo-Marxist pedantry. I found Green's belabored efforts to oppose the terms "middle class" and "bourgeois" singularly unconvincing, and his strange need to square Marx and Michaeux utterly mystifying. In what little space he devotes to discussion of Michaeux's actual films, Green shows no evidence of any feeling for their peculiar beauty and passion. His half-hearted defense of *The Girl from Chicago* (1932), for example, is worse than no defense at all. Painfully obfuscatory statements like "the evaluation of Michaeux's accomplishment has hardly begun, and fundamental valuative criteria remain obscure" cause one to wonder what Green conceives the role of the critic to be, if not to determine these "valuative criteria."

Ashbery asks rhetorically whether there is "something inherently stimulating in the poetry called 'minor,' something it can do for us when major poetry can merely wring its hands?" In the case of Michaeux, the answer could not be clearer. Oscar Michaeux was not one to wring his hands, and his example remains among the most inspiring the cinema has to offer: that of an artist who spoke his mind in the face of the harshest adversity, abandoning neither his beliefs nor his art.

Brian Frye is a filmmaker, curator, and freelance writer currently living in New York City.

We are a facility specializing in picture and audio post for projects finished on film. We offer full audio services; sound design, foley, ADR and mixing. Film editing at 24 or 30 fps on high end digital non linear systems and full technical support at every stage of your project. Please contact us for more information.

ONE KILOHERTZ TM

One Kilohertz Inc. 580 Broadway, no. 712 New York, NY 10012 Tel (212) 625 0853 Fax (212) 625 0854

CUT HERE

212 242-9585

SON VIDA PICTURES
41 UNION SQUARE WEST
NEW YORK CITY



ONLINE/OFFLINE AVID

Brilliant Archival Footage



Extraordinary historical cinematography dating back to the 1890's is available now from Sekani. Sports, movies, cartoons, newsreels, industrials, government film, documentaries, and much more. Call today and put a piece of the past into your present project.

SEKANI

MOVING IDEAS

FILMBANK

Call toll free: 1-866-4-Sekani

NY Fax: 212-721-0191 • LA Fax: 818-567-4235 • www.sekani.com

AVID at DIVA
large rooms
with a view
in mid-town
24 hr building

AVID 1000/AVR 77
AVID 800 Film Composer

Newly reconfigured
Easier for editing

As long-time
AIVF members
our goal is to help
other independents

DIVA Edit
1-800-324-AVID
330 W 42nd St NYC

Final Cut Pro
Nonlinear Editing

Beta SP, DV, DVCAM,
Hi8, 3/4", S-VHS

EARTH VIDEO

1123 Broadway, Suite 814
New York, New York 10010

www.earthvideo.net
212-228-4254

AVID Made Easy

***Avid Editing: A Guide for Beginning and Intermediate Users*, by Sam Kauffmann; Boston: Focal Press, 301 pp. $44.95**

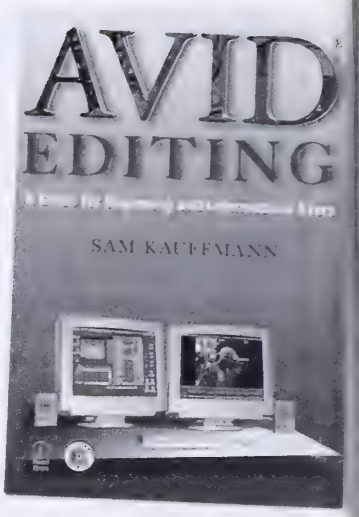
BY GREG GILPATRICK

ONE OF THE MOST CONFOUNDING EXPERIences of my film school education was learning nonlinear video editing with an Avid. Although I'd already spent years using Moviolas, Steenbecks, and linear video systems, getting the hang of the Avid sometimes stressed me to the point of desperation. One of the reasons was the lack of well-written, informed, and timely books designed specifically for beginners.

But now there's relief. Boston University editing instructor Sam Kauffmann has taken the dearth of adequate texts for Avid beginners into his own hands and written one of the clearest, most focused books about Avid editing and digital video editing in general, *Avid Editing: A Guide for Beginning and Intermediate Users*.

Most texts about digital nonlinear editing attempt to cover too much ground, packing information about cameras, computers, aesthetics, and the entire postproduction process into one volume. Kauffmann succeeds so well because he stays on target. There is little mention of aesthetics or editing theory; rather, the book sticks to information important for learning the Avid. Avid specific tools, menus, and shortcuts are clearly defined with examples of their real-world uses. Kauffmann does include some information about the production and postproduction process, but only where it applies directly to understanding the tools and methods of nonlinear editing with an Avid.

Early on in the book, Kauffmann states that it is "a textbook, workbook, and user manual all rolled into one." I would agree. This volume is not only useful for students, but also for experienced editors who may not completely understand the technical processes that occur during Avid editing. If you are about to rent an Avid suite to edit a project, reading this book could very well save you considerable time and money. Using this book to reacquaint yourself with the Avid editing process will move your project along with less of the questions and issues that plague editors who only occasionally work on an Avid. It could also help you understand the jargon technical postproduction people throw around that might confuse you. Kauffmann explains diverse terms like ABVB, Unity MediaNet, Pixel Aspect Ratio, and SDI with such clarity that you won't be intimidated by technical language the next time you walk into a post house.

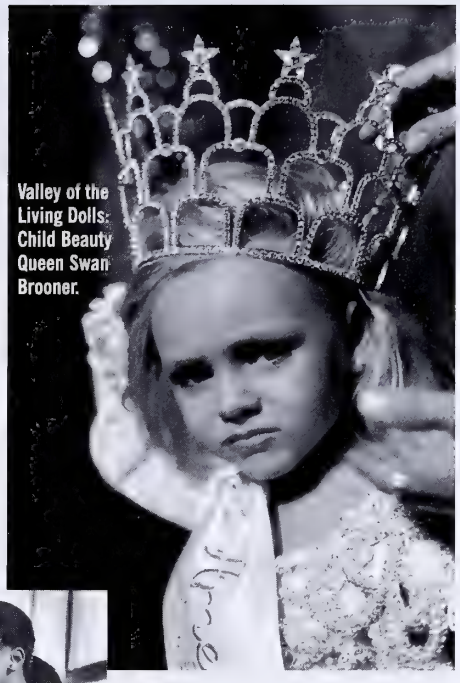


The book covers the Avid Media Composer, Xpress, and Film Composer systems on Macintosh and Windows NT platforms. Like many computer texts, Kauffmann's book delves into the myriad menus, dialog boxes, controls, and tools that you'll run into during a typical workday on an Avid. Technical manuals aren't the most entertaining reads, but Kauffmann keeps it interesting. After a few introductory chapters, he explains the process of editing—from digitizing to advanced editing techniques, adding titles and effects, and finishing. To make the relationship between the book and the user's experience clearer, Kauffmann includes a CD-ROM with sample projects. Kauffmann's experience as an editing instructor is apparent throughout the book. He doesn't cover any topic longer than the typical attention span can handle, yet his writing is clear and knowledgeable. Anybody who plans to learn how to use an Avid should take a look at this book. It will make the experience far less exhausting than it was for all of us who preceded it.

Greg Gilpatrick [greg@randomroom.com] is a New York-based video/filmmaker and technology consultant.

BY DANIEL STEINHART

In today's independent film market there's no time for slow builds. With this in mind "On View" offers shameless plugs for current releases and national broadcasts of independent films and videos in the hope that you'll support them. Who knows—maybe they'll do the same for you someday.



Valley of the Living Dolls: Child Beauty Queen Swan Brooner.

THEATRICAL

The Center of the World (April 20, Artisan Entertainment). Wayne Wang delivers a voyeuristic and provocative story shot on digital video. Longing for human interaction, Richard Longman (Peter Sarsgaard), a young and successful computer engineer, asks Florence (Molly Parker), a rock drummer by day and a stripper by night, to accompany him on a sexual escapade in Las Vegas in exchange for $10,000. Wang conceived the story with the help of writer Siri Hustvedt, multi-media grrrl extraordinaire Miranda July, and writer/filmmaker Paul Auster, who previously collaborated with Wang on *Smoke* and *Blue in the Face*.



From Tod S. Lending's *Legacy*, on how one family broke free of the welfare cycle.

On Hostile Ground (April 6 in New York & May nationwide, Cowboy Booking International). Documentary makers Liz Mermin and Jenny Raskin weave together the stories of three medical professionals who risk their lives to provide abortions in an increasingly dangerous world filled with angry protestors and sometimes violent attackers. Using interviews and footage of both professional and private life, the film supplants the ethical debates that surround abortion and instead focuses on the undervalued personalities, who have become targets in a tense civil war.

Our Song (May, IFC Films). In this intimate movie, filmmaker Jim McKay looks at the lives of three Brooklyn teenaged girls, who endure demanding rehearsals with their marching band, while spending the hot summer days shoplifting, daydreaming, flirting with boys, and confronting the rising tensions within their own friendships.

Startup.com (May, Artisan). Chris Hegedus, D.A. Pennebaker, and newcomer Jehane Noujaim take a behind-the-scenes look at the start-up phenomenon, tracking the tumultuous development of govWorks.com. Shot on digital video, the vérité style film chronicles the trials of two best friends as they progress from being novices with only a business plan to leaders of a nationally recognized company. With the continuing downfall of hundreds of Internet companies, this documentary may prove to be an important historical record of that moment in time.

Under Hellgate Bridge (May, CAVU Pictures). Newly formed CAVU Pictures releases Michael Sergio's directorial debut about two old enemies, Ryan (Michael Rodrick) and Vincent (Jonathan LaPaglia), who face off in a fight for love and power. Returning to his Queens neighborhood after being falsely imprisoned, Ryan is drawn to his ex-girlfirend Carla (Jordan Bayne), who is now married to the small-time mobster Vincent. As the secrets between the characters begin to resurface, Ryan finds himself in a world he has desperately tried to avoid.

TELEVISION

America Undercover Sundays (May, HBO). Now in its 18th year, this acclaimed series airs docs that reflect contemporary American issues. *Bellevue: Inside Out* (May 6) Filmmakers Maryann DeLeo and Sarah Teale use their unprecedented access to the country's most famous psychiatric institution, Bellevue Hospital in New York City, to give voice to the individuals striving for sanity. *Living Dolls: the Making of a Beauty Queen* (May 13) Shooting over the course of a year, director Shari Cookson records the experience of a five-year-old aspiring beauty queen in a world of heavy makeup, catwalk routines, and ambitious stage parents. *The Iceman Confesses: Secrets of a Mafia Hitman* (May 20) Director Gabby Monet visits notorious Mafia hitman Richard Kuklinski in prison, where he reveals new information about some of his previously unsolved crimes.

Big Mama (May, Cinemax). Producer, director, and Academy Award-winner Tracy Seretean documents an 89-year-old African American grandmother's battle to raise her orphaned nine-year-old grandson in South Central Los Angeles. The film follows Viola and Walter Dees for 18 months, as Viola suffers a heart attack and Walter accidentally sets fire to their home. Through it all, the power of their familial bond bridges their age difference and enables them to survive the system that threatens to tear them apart.

Islam: Empire of Faith (May 8, PBS). Ben Kingsley narrates this account of the rise of Islamic power and faith, and its deep impact on Western culture. Filmmaker Rob Gardner combines historical reenactments, analysis of Islamic art, and interviews with scholars from around the world to address the history and culture of Islam.

Legacy (May, HBO). For four generations the Collins family was trapped in poverty, relying upon welfare, and living in one of the most perilous housing projects in America—Chicago's Henry Horner Homes. By documenting and immersing himself in the lives of the Collins family, filmmaker Tod S. Lending tells the inspiring story of how members of one African-American family break free of welfare, overcome addiction, and escape the shadow of violence in their community.

Daniel Steinhart is an intern at The Independent.

FAQ & INFO

DISTRIBUTOR FILE

PBS HOME VIDEO

BY LISSA GIBBS

PBS Home Video, 1320 Braddock Place, Alexandria, VA 22314; (703) 739-5000; fax: 739-0775; info@PBS.org; www.PBS.org; e-commerce site: www.shop.PBS.org. Contacts: Dan Hamby, Vice President, PBS Home Video & Tracey Beeker, Director of Licensing and Marketing, PBS Home Video

What is PBS Home Video?
The mission of PBS Home Video is to provide the highest quality products and services to our customers and member stations while promoting the core ideals of our company: education, culture, and citizenship. We do this by extending the visibility and utilization of our programming through marketing, selling, and fulfilling home video products through mass retail with Warner Home Video and internal direct-to-consumer distribution services that include: shopPBS (our e-commerce site, which is an extension of our online service), the PBS Home Video catalog, on-air direct response sales, select PBS direct retail accounts which we service independently of Warner, and third-party catalog and special market outlets.

What's your relationship with PBS?
We're a self-supporting division within PBS that supports independent producers and public television stations while extending the mind print of the PBS brand directly to our viewers.

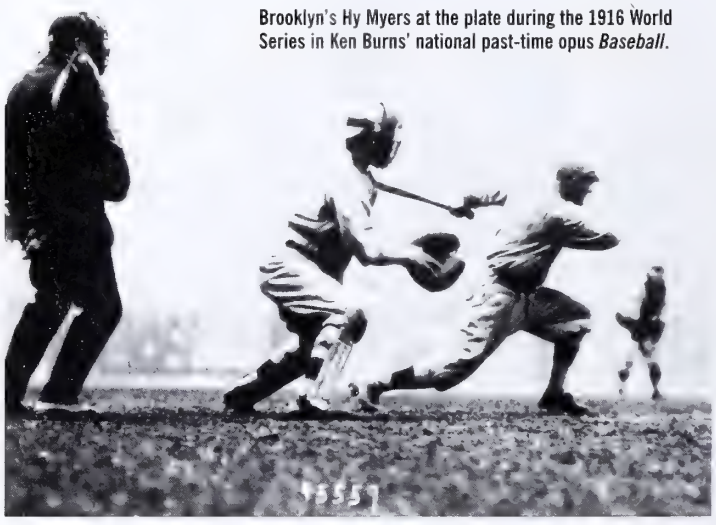
What's your "mind print?"
It's like how other companies talk about their "footprint," but since PBS wants to make an impression on the mind, we call it our "mind print."

Describe your relationship with Time Warner:
Our partner, Warner Home Video, services all non-PBS distribution outlets including mass merchants, club stores, video retailers, distributors, etc. We're able to capitalize on WHV's marketing and distribution strengths to promote our titles that have a broader consumer appeal.

Who is PBS Home Video?
Dan Hamby, VP PBS Home Video
Tracey Beeker, Director Licensing & Marketing
Jennifer English, Director of Retail Marketing
Jonathan Segal, Director of Retail Marketing
Cindy Haimowitz, Director of Retail Sales
Ed Bell, Senior Manager, Special Market Sales
Monday Johnson, Director of Merchandise
Royce West, Director of E-Commerce Marketing

Total number of employees:
25

How, when, and why did PBS Home Video come into being?
PBS Home Video was developed in 1989 and was a result of increasing consumer interest in collecting PBS programming. PBS had distributed videos to the educational market for more than 15 years prior to creating the PBS Home Video label. We still serve educators through PBS Video.



Brooklyn's Hy Myers at the plate during the 1916 World Series in Ken Burns' national past-time opus *Baseball*.

Where does the funding come from for PBS Home Video?
PBS Home Video is a self-supporting department within PBS. Net revenues generated from distribution and licensing are put back into the PBS National Programming fund and other membership services.

Driving philosophy behind PBS Home Video:
To extend the life of PBS programming beyond broadcast.

What would people be most surprised to learn about PBS Home Video?
Every purchase of a PBS Home Video or DVD product supports our on-air endeavors. We thank our customers individually and remind them that funds generated from the sale of our products goes back to securing the programs they enjoy watching and expect PBS to provide.

How many works are in your collection?
More than 500 series and individual titles.

Best known title in PBS Home Video's collection:
Although there are several, the most well-known title that helped define PBS Home Video's business is Ken Burns' *The Civil War*. This breakthrough series really defined the documentary genre and continues to be one of our best sellers. Of course, choosing this one title is really hard as there so many to choose from, such as *Eyes on the Prize* and *Baseball*, but *The Civil War* stands out as our first mass market hit. Note: *Eyes* is now available to the educational market only.

Films and filmmakers you distribute:
Ken Burns' *The Civil War*, *Baseball*, *America*, *The West*, *Thomas Jefferson*, *Lewis & Clark*, *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton & Susan B. Anthony*, and most recently *Jazz*; the *American Experience* series; films by Emmy-award winning David Grubin (*FDR*, *LBJ*, *Napoleon*, *Abraham and Mary Todd Lincoln*); Ric Burns's *New York: A*

Documentary Film, *The Donner Party*, and *The Way West*; and our PBS Kids Home Video properties (*Teletubbies*, *Zoboomafoo*, *Caillou*, etc.), which continue to grow.

How does a title come to be distributed by PBS Home Video?
All of the PBS Home Video programs must have aired on PBS. Our role is to act as an extension of our broadcast service and to distribute programs directly to consumers.



From the children's series *Zoboomafoo*.

Are works that have shown on PBS through its national feed required to be available for distribution through PBS Home Video?
No.

What are the terms of a typical PBS Home Video distribution contract?
Retail and direct response rights, North America, 7-10 years.

Are there specific advantages to being aired on PBS and then also distributed by PBS Home Video?
Sure. Consumers know and trust PBS to be a leading provider of poignant, high-quality, entertaining programs. Our broadcast reaches 99% of U.S. households and because of that reach, we've been able to build incredible equity in the PBS brand. Consumers trust our programs and services and look to the brand as a seal of value and quality.

Do you also distribute titles that may have only shown regionally on a PBS affiliate?
Occasionally, but not often.

Using its national feed, does PBS publicize videos on-air that are available through other distributors?
Not directly. If it's a distribution service owned and managed by a public television station, yes. Otherwise, no.

How do teachers find out about the titles you handle?
In addition to our Home Video business, PBS markets and distributes products and services to the



AVID PRICES KILLING YOU?

Come to RADICAL AVID for the LOWEST PRICES in New York!

RADICAL AVID

1133 Broadway at 26th Street
(212) 633-7497



New 3D Meridian AVIDS
Media Composer 10.0

Spacious 24 Hour Editing Suites
Fulltime Support On Site

Work In One of Our Suites, or Let Us Install A Complete AVID Rental in Your Edit Room.

DV • miniDV • BETA • DV • miniDV • BETA

Got Docs?...

We are looking for high-quality documentaries in all subject areas for international broadcast distribution. CS Associates has specialized in sales and pre-sales of documentary programs for the past twenty years. We represent a wide variety of programs and producers ranging from Ken Burns to Jon Else to Martin Scorcese. We would like to hear about your latest production.

Please review our catalog on our website **www.csassociates.com**







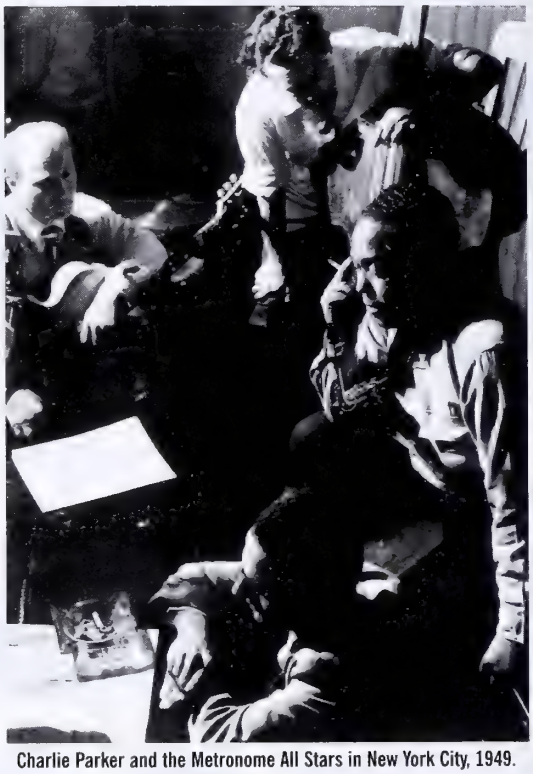
CS Associates

22 Weston Road, Lincoln, Massachusetts 01773
tel: 781.259.9988 fax: 781.259.9966
e-mail: programs@csassociates.com
Send VHS submissions to Brian Gilbert, Director of Acquisitions

education (AV) market under the PBS Video brand. This business fulfills our mission to promote education and be a solid resource for educators.

Do you develop study guides for your titles?
Yes, we do.

What's been the biggest change at PBS Home Video in recent years?
Focusing on youth. From an expanding PBS kid's line of 'tween and preschool programs to young adult programming, PBS is bringing some compelling new series to television and home video. A few upcoming programs include *Frontline*'s *Merchants of Cool*, which looks at today's teens and the impact they have on the U.S. economy; *American High*, a series by independent producer R.J. Cutler that originally aired on Fox and has subsequently been reworked and formatted for PBS; David Zeiger's *Senior Year*, a compelling docudrama that follows a group of teens throughout their senior high school year; and many new children's series, including *Sagwa*, *The Chinese Siamese Cat*, an animated *Anne of Green Gables* series, and *Cyberchase*, to name a few. Also, our launch of DVD titles to support our business by mining our catalog and having day-and-date VHS and DVD releases has been a big change.


Charlie Parker and the Metronome All Stars in New York City, 1949.

What's the most important issue facing PBS Home Video today?
Pricing. We know through our internal distribution services what a PBS consumer is willing to pay for our products but have a hard time maintaining a premium price point and securing placement at retail. We're working with Warner Home Video on developing a key retail program that is flexible and supports retail needs while being able to maintain our position in the marketplace.

Where will PBS Home Video be 10 years from now?
PBS Home Video will continue to support programming endeavors of PBS and through cutting-edge technology, provide consumers the same high-quality products in formats as dictated by the marketplace. We have a division at PBS dedicated to testing various new technologies, and we will continue to support their efforts.

Other domestic or foreign distributors you admire and why:
Winstar: They're a marketing-savvy company that uses their talents to promote their products to the trade and consumers effectively. We'd add Acorn Home Video to this list as well.

What's the best film you've seen lately?
There are so many. *Jazz*, naturally. Also, *Sound & Fury*. Both received well-deserved Oscar nominations. Everyone here really enjoyed *The Natural History of the Chicken*. The last two films by David Grubin, *Napoleon* and *Abraham and Mary Lincoln*, were also great.

If you could only give independent filmmakers one bit of advice it would be to . . .
Wow, so many things come to mind. But probably the most important piece of advice would be to deliver a compelling story. Also, it helps to have more than one or two photos to work when developing packaging, sales materials, catalogs, etc.

Upcoming releases to watch for:
Scottsboro, produced by Barak Goodman and aired on *The American Experience*, which examines one of the most significant legal fights of the 20th century. Samuel Leibowitz, one of the country's most prominent defense attorneys, was hired to defend nine falsely accused African-American teenagers on trial in Alabama for rape. Also *Natural History of the Chicken*, produced by Mark Lewis and recently screened at Sundance, which looks at chickens and the people who love them.

Famous last words:
Excite, Enrich, and Educate (but keep it simple).

Lissa Gibbs is a contributing editor to The Independent *and former Film Arts Foundation Fest director.*

PRODUCTION POST PRODUCTION DUPLICATION
media BOX
145 WEST 20TH STREET N.Y., NY 10011
TEL: 212-242-0444 FAX: 212-242-4419
DVD Independent Special
includes encoding, authoring & one disc
15 min. - $800 30 min. - $1200
60 min. - $1750 90 min. - $2000
Media 100 Editing
Production Packages
Video Duplication
Transfers & Conversions
Film Festival Duplication Special
20 VHS Tapes
w/sleeves & labels
Independents
Only
$99 $99

Small classes & tutorials
IN DIGITAL
AUDIO, VIDEO & INTERACTIVITY
Interdisciplinary Certificate Program
CULTIVATING TALENT
Harvestworks Digital Media Arts
[212] 431-1130
596 Broadway Suite 602 inSoHo
harvestw@dti.net/www.harvestworks.org
HARVESTWORKS
Digital Media Arts Center

NATIONAL BLACK PROGRAMMING CONSORTIUM

BY MICHELLE COE

National Black Programming Consortium
145 E. 125 St, 2 fl., New York, NY 10035;
(212) 828-7588; fax: 828-9380;
nbpcinfo@blackstarcom.org
Contact: Mable Haddock

What is the National Black Programming Consortium?
NBPC is a national nonprofit media arts and funding organization dedicated to the promotion, funding, preservation, and distribution of non-stereotypical, culturally diverse, and contemporary issues emanating from African American communities. NBPC is one of five consortia funded primarily by the Corporation for Public Broadcasting (CPB) to increase diversity through programming, bringing new producers from their communities into the system, and generally helping to promote the rich tapestry of American culture to the national public television audience.

When and why did the NBPC come into being?
NBPC was incorporated as an organization in 1979 and began active work in 1980. As the third consortium to come into being after the Native American and the Latino consortia, NBPC's goal was to find ways to work with African American producers and public television to get more work for producers into the national PBS system, and to work within African American communities to increase support for and visibility of public television and independent work.

The driving philosophy behind the NBPC is . . .
To bring to public television, and to the general public, stories by and about African-American communities—in particular, those which reflect the rich spectrum of the diversity within African-American communities.

Who makes up the NBPC?
NBPC is composed of a diverse board of directors which includes two public television representatives, an attorney, a financial person, corporate and entrepreneurial representation, educational and community/social service representation, and an independent producer. The board meets three to four times a year. There is also a producer advisor board which meets annually, a community advisory board which meets monthly, an outreach staff located in the Pittsburgh office, a partnership relationship with WQED/Pittsburgh. Located in the New York office are the president/CEO (Mable Haddock), office manager (Dorothy Johnson), director of program development and new technology (Terrence Scott), and a grants program manager (Paulette Clark).


William Greaves' recent documentary *Ralph Bunch: An American Odyssey*

What is your relationship to CPB?
CPB is a major funder and supporter, and a partner in many instances. Many of its goals and interests parallel that of consortia—that is, the increase of diversity in programming, training for multicultural producers, increase in employment diversity at all levels, and making sure that the system reflects the nation's rich diversity.

What percentage of your budget is from CPB?
This year it is about 45%. However, it can be—and has been—as high as 75%.

What are the purposes of the CPB minority consortia?
To assist in bringing diversity to the system particularly with respect to program development and producer services.

How do you define "minority programming"?
Minority programming is, has been, and will continue to be defined in different ways, depending on who is doing the defining. Our sense is that the programming or issues are not 'minority' and that label does them a disservice. Especially given the fact that together, if not now, then soon, we will become the majority demographic. But programming that is culturally specific to our communities, in this case African-American, the faces on air are substantially reflected in the development and decision-making behind the screen. And the point of view is specific to the histories, culture and concerns of the community. I am not sure if each consortium shares the exact same definition of minority programming and don't purport to speak for them all.

Do you have any direct involvement with these consortia?
When and where appropriate, we share resources. For example, co-presentation of programming to the national public television system, developing major series for the national system like *Matters of Race* (see story pp. 26) and *Color TV*, working with PBS and CPB to provide producer services (including sponsoring workshops and forums at the national PBS annual meeting), sending producers to conferences, etc. to increase and update on new developments in the field.

How has the funding climate for independent media changed since the NBPC's inception?
Many changes have occurred. In many cases where funding levels increase, risk-taking, experimentation, and new ideas and forms decrease. There has been a move on the part of public television for the past 10 years to encourage more mini-series for the core schedule, which is anathema to what many independents are producing—shorts and one-offs. New technology continues to threaten to turn media upside down, and bring with it great changes due to cost reduction and higher levels of quality maintenance for productions. In fact, little change has drifted into the system, except for the models and experiments taking place through the CPB, which, compared to commercial TV, simply does not have adequate resources to meet the many training and research needs out there. In response, the consortium has partnered with CPB to provide training and workshops to

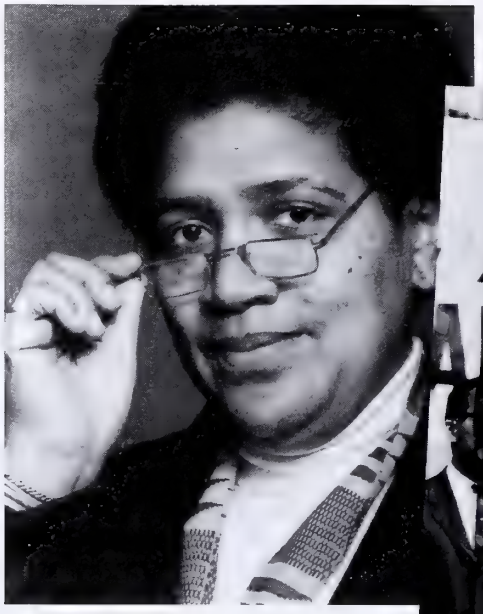
CALL US!
1-800-431-2050 ext 121

Human Relations Media **has been a leading producer/distributor for educational videos/print for 25 years. Our specialties are K-12 health, drug education, math, science, guidance, career education and language arts.**

We're looking for new videos to distribute.

HRM
HUMAN RELATIONS MEDIA

41 Kensico Drive, Mt. Kisco, NY 10549
800-431-2050 ★ Fax: 914-244-0485
www.hrmvideo.com ★ letters@hrmvideo.com



Political philosopher, orator, minister, husband and father Malcolm X from *The American Experience: Malcolm X: Make it Plain.*



Celebrated African-American poet Audre Lorde from *A Litany for Survival: The Life and Work of Audre Lorde.*

minority producers around new technology and its impact on public television and producers.

What percentage of the NBPC's overall budget goes towards individual film or video projects?
70%.

How many awards are given out per year? What is the total dollar amount awarded annually?
Both the number of awards and the total dollar amount change according to a number of factors, including how much we are able to raise outside CPB. For instance, this year we raised $3 million for the *Matters of Race* series. Generally, NBPC funds three to seven projects from the open solicitation, and another three to five from its discretionary funding.

What are the average sizes of these grants?
Grant size ranges from as low as $3,000 to as high as $250,000 with the average being about $50,000.

How many applications do you get on average per year?
On average we get about 100 applications from the request for proposals, and about another 25 to 35 which are unsolicited.

What are the restrictions on applicants' qualifications?
Applicant should be a U.S. citizen or have a co-producer based in the U.S. Films/videos produced for industry are obviously not acceptable; most everything else is fair game.

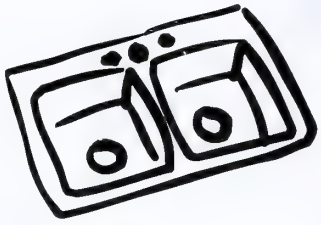
What types of projects do you seek?
Stories reflecting the issues, concerns, and cultures of the community, involvement of producers from that community, and ownership of project by producer from that community. Projects should also demonstrate that they can be generally completed within a reasonable time period for production or post (no more than two years) using community support and an experienced crew. The project should have a reasonable budget plus outreach and distribution plans. Added funding incentives include built-in training and internship opportunities for emerging producers from more seasoned producers.

Do you fund projects in specific stages? Can an individual who was funded in the development stage come back to you for distribution funds?
Yes, and yes.

Explain your funding cycle and deadlines.
Annually. Generally the proposal deadline is about October 30. Decisions are made within three months after the deadline.

Once the applicant receives funding, are there time-frame restrictions within which the funds must be used? Can the same individual apply for funds two years in a row?
The funds must be used within two years. There is no restriction on the number of years a successful applicant who is making his or her deliverables can apply. A project which has been denied funding can come in three successive years and sit out one.

Do you offer any additional assistance to funded projects? What resources do you offer producers?



Everything included.

Avid Media Composer Off-line at rates the artist can afford. Manhattan suite.

kitchen SYNC

Tel: (516) 810-7238 • Fax (516) 421-6923

We can refer producers to distributors, as well as refer them to other potential sources of funding. We also offer a community festival, some training, and workshop opportunities, information-sharing via our newsletter and web, and outreach services for projects via our outreach division.

There are a couple of films for sale on your we site. How involved do you get with projects you fund?

NBPC distributes some of the films we fund; it also distributes some that do not come through the CPB fund. The majority, however, we do not distribute due to funding and other restrictions.

Name some of the best-known titles and/or artists you have funded. What have been some of the distribution paths of those projects?

Julie Dash's *Daughters of the Dust*, for public television airing; Marlon Riggs' *Black Is . . . Black Ain't*; *Tongues Untied* for public television (California Newsreel handles distribution); Avon Kirkland's *Simple Justice: The Story of Thurgood Marshall* and *Street Soldiers* (NBPC handles distribution for *Street Soldiers*); Orlando Bagwell's *Malcolm X*; *Make It Plain* for public television, *The August Wilson Story* for public television (soon to be on *American Masters*), *A Hymn for Alvin Ailey* (NBPC has distribution on the Ailey project); Louis Massiah's *W.E.B. DuBois: A Biography in 4 Voices* (NBPC has limited distribution); Madison Davis Lacy's *Black Boy* (NBPC has limited distribution), also Lacy's *Free to Dance*, a three-part series on black dance and choreography, for air on *Great Performances* next month (NBPC will handle distribution for educational market); Stanley Nelson's *The Black Press: Soldiers Without Swords*; and *Marcus Garvey: See You In The Whirlwind*; for public television; Bill Greaves' *Ralph Bunche* for public television; Yvonne Smith's work on George Clinton, now in development (NBPC is negotiating educational rights); Demetria Royals *Conjurer Women* and now *Conjurer Men* in production (NBPC will own educational rights on *Men*); and many more.

Who are the program officers?

Paulette Clark began in April. Prior to that, Mable Haddock acted as program officer.

Who makes the awards decisions? Name a few of your past panelists.

There is a preliminary readers' cut, and the top entries go onto a panel—usually no more than 20. The recommendations are made to staff who begin the negotiation process with producers. Past panelists have included Jacquie Jones, independent producer; A.J. Fielder, independent; Greg Tate, writer; Paris Qualles, chair of the panel and writer for the past three years; Claire Aquillar, program



MAKE MOVIES

SHOOT FILM BASIC SCREENWRITING CAMERA FILM LABS GUEST SPEAKERS FILM STUDIO TOURS SOUND DIRECTING RENTAL HOUSES EDITING VIDEO FILM TO VIDEO TRANSFER DISTRIBUTION WEB ANALIZE FILMS FILM EDITING BUSINESS OF FILM BUDGETS LIGHTING TECHNIQUES PRODUCING RESOURCES FILM STOCKS VIDEO ALTERNATIVES NON-LINEAR EDITING WORKING WITH ACTORS CAREER GUIDANCE DIGITAL VIDEO

4 WEEK INTENSIVE PROGRAM

Our four-week, intensive program offers hands-on experience and instruction in all aspects of filmmaking. Your unique creative visiontakes shape under the guidance of our experienced faculty,comprised of award-winning, industry professionals.

CLASSES FORMING NOW FOR JUNE, JULY, AND AUGUST

INSTRUCTION BY AWARD-WINNING FILMMAKERS AND INDUSTRY PROFESSIONALS

TUITION INCLUDES FILM, EQUIPMENT, LAB PROCESSING AND EDITING SUPPLIES

FOR MORE INFORMATION CONTACT

THE NEW YORK INDEPENDENT FILM SCHOOL

training a new generation of filmmakers

212-706-2225

www.nyfilmschool.com

director, ITVS; Sandie Pedlow, program officer, CPB; Chris Moore, producer, WQED; Cheryl Chisholm and Pearl Bowser, programmers; Jackie Cain, KCET; Nolan Walker, independent producer; Louis Massiah, independent producer; Orlando Bagwell, independent producer; Cindi Readdon, WNET/TV; Manthia Diawara, Clyde Taylor, Ed Guerro, film writers and critics/NYU; Juanita Anderson, independent producer.



From the upcoming series *Free to Dance*, by Madison Davis Lacy

Tell us about the review process.

There is a reader process, a panel process, and a set of criteria that includes many of the items mentioned above, such as ability to complete in a timely manner; relevance to community; potential for airing on the national public television system; experience of crew; uniqueness and creativity; support from community; etc.

What advice do you have for media artists in putting forth a strong application?

Write a proposal and treatment that is as much about the elements that make a strong compelling story for television or film as it is about the need for the story. Present a sample that demonstrates your ability to do the story you are asking for support on. Present a budget that is realistic and adds up. If you have little or no public television experience, get those people with such experience on your crew. If it's a historical documentary, make sure that there are adequate and appropriate scholars involved. Having other funding on the project helps, particularly on a large budget. Be clear that the project has potential for the national public television schedule but don't assume public television is only about heavy documentaries and dead heroes—contemporary stories are welcome also. Collaboration and partnerships help to expand the story and effectively utilize resources in many cases. NBPC has limited dollars—$600,000 average for funding productions—so we are not able to fund all worthy projects and we try to give equal consideration to the small independent as well as to the larger budget projects.

What is the most common mistake applicants make?

Not telling the story, but giving too much history and rationale. Younger producers may sometime not do thorough research, thinking the subject matter itself merits support. Also not taking enough time to develop the story and the proposal—sample and budget does not match the proposal.

What would people most be surprised to learn about the NBPC and/or its founders?

We would love to get more stories from younger producers as well. We will consider narratives as well as documentaries. And we have a sense of humor even though we work in public television.

Other foundations or grantmaking organizations you admire and why.

Not sure I know enough about the inner workings of a lot of others to comment, but I think that Creative Capital does a lot of things I like, such as working with the artists through the process, including marketing and promotion and exhibition and building a community of artists, and their artists services.

What distinguishes the NBPC from other funders (besides its funding of African American artists)?

We try to work with the producers in various stages and we provide services other than funding, such as training, information sharing and networking, and distribution of some of the work. For those producers whose work we may not fund, we provide information designed to assist the producers in making another application and improving the work. We also have a festival in September for producer's work, and we provide promotion and outreach services to producers once the project is completed, as well as technical assistance to help them figure out the CPB/PBS maze.

Famous last words:

Bring me your best work. The work is everything.

Michelle Coe is program director at AIVF.

Solar
FILM / VIDEO
VIDEO/AUDIO POST
AVID
Media Composer 8000 / XL 1000
Film Composer
1:1 Uncompressed / AVR 77
Adobe Photoshop / After EFX
3D / Titles / Graphics
Experienced Editors
PROTOOLS 24 MIX PLUS
Sound Design / Editing / Mixing
Audio Syncing w/ Digital Pix
SOUND STUDIO
Voice-Over / ADR / Foleys
Sound EFX Library
DUBS & XFERS
632 B'WAY (& Houston) 10012
212.473.3040

STUDIO 4J
Video for Art's Sake
T+F: (212) 254-1106 E: studio4j@mindspring.com
Discreet logic's
edit*plus
Combustion*
After Effects
DVCAM, MiniDV, Beta-SP, 3/4", S-VHS, Hi8
Create in the comfort of a private edit suite.
Meg Hanley, Editor
Priced for the Independent
Independent Post Production
In the East Village

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

About AIVF and FIVF

Offering support for individuals and advocacy for the media arts field, The Association of Independent Video and Filmmakers (AIVF) is a national membership organization of over 5,000 diverse, committed, opinionated, and fiercely independent film- and videomakers. AIVF partners with the Foundation for Independent Video and Film (FIVF), a 501(c)(3) nonprofit offering a broad slate of education and information programs.

To succeed as an independent you need a wealth of resources, strong connections, and the best information available. Whether through the pages of our magazine, The Independent Film & Video Monthly, our expanded website, or through the organization raising its collective voice to advocate for important issues, AIVF preserves your independence while reminding you you're not alone.

Here's what AIVF membership offers:

the Independent FILM & VIDEO MONTHLY

"We Love This Magazine!!"
-UTNE Reader-

Membership provides you with a year's subscription to The Independent. Thought-provoking features, profiles, news, and regular columns on business, technical, and legal matters. Plus the field's best source of festival listings, funding deadlines, exhibition venues, and announcements of member activities and services. Special issues highlight subjects including experimental media, new technologies, regional activity, and non-fiction work. Business and non-profit members receive discounts on advertising as well as special mention in each issue.

INFORMATION

FIVF publishes a series of practical resource books on international festivals, distribution, and exhibition venues, offered at discount prices to members (see the other part of this insert for a list).

Our New York City Filmmaker Resource Library houses up-to-date information on everything from job listings to sample contracts, tailored to the needs of the independent producer. We also provide referrals, answering hundreds of calls and e-mails each week!

WWW.AIVF.ORG

Stay connected through www.aivf.org, featuring the lowdown on AIVF services, resource listings and links, web-original articles, advocacy information, and discussion areas. Special on-line services for members include distributor and funder profiles and archives of The Independent - much more to come!

INSURANCE

Members are eligible to purchase group insurance plans through AIVF suppliers, including health insurance and production plans tailored to the needs of low-budget mediamakers.

TRADE DISCOUNTS

Businesses across the country offer AIVF members discounts on equipment and auto rentals, stock and expendibles, film processing, transfers, editing, shipping, and other production necessities. Members also receive discounts on purchases of the AIVF mailing list and classified ads in The Independent.

WORKSHOPS & EVENTS

Special events covering the whole spectrum of current issues and concerns affecting the field, ranging from business and aesthetic to technical and political topics.

COMMUNITY

AIVF Regional Salons are based in cities across the country. These member-organized, member-run get-togethers provide a unique opportunity to network, exhibit, and advocate for independent media in local communities. To find the salon nearest you, check The Independent or visit the Regional Salon section of the AIVF website.

ADVOCACY

Since AIVF members first gathered over 25 years ago, AIVF has been consistently outspoken in its efforts to preserve the resources and rights of independent mediamakers, as well as to keep the public abreast of the latest issues concerning our field. Members receive periodic advocacy alerts, information on current issues and public policy, and the opportunity to add their voice to collective actions.

MEMBERSHIP CATEGORIES

INDIVIDUAL / STUDENT MEMBERSHIP

Includes: one year's subscription to The Independent • access to group insurance plans • discounts on goods and services from national Trade Partners • online and over-the-phone information services • discounted admission to seminars, screenings, and events • book discounts • classifieds discounts • advocacy action alerts • eligibility to vote and run for board of directors • members-only web services.

DUAL MEMBERSHIP

All of the above benefits extended to two members of the same household, except for the year's subscription to The Independent which is shared by both.

BUSINESS & INDUSTRY / SCHOOL / NON-PROFIT MEMBERSHIP

All the above benefits (for up to three designated contacts) • discounts on display advertising • special mention in each issue of The Independent.

JOINT MEMBERSHIPS

Special AIVF memberships are also available through AIVF Regional Salons as well as many media arts organizations – ask for details!

LIBRARY SUBSCRIPTION

Year's subscription to The Independent for multiple readers.
Contact your subscription service to order or call AIVF at (212) 807-1400 x501.

JOIN AIVF TODAY!

MEMBERSHIP RATES

Individual	☐ $55/1 yr.	☐ $100/2 yrs.
Dual	☐ $95/1 yr.	☐ $180/2 yrs.
Student	☐ $35/1 yr. (enclose copy of current student ID)	
Business & Industry	☐ $150/1 yr.	
School & Non-profit	☐ $100/1 yr.	

MAILING RATES

Magazines are mailed second-class in the U.S.

- ☐ First-class U.S. mailing - add $30
- ☐ Canada - add $18
- ☐ Mexico - add $20
- ☐ All other countries - add $45

FOR LIBRARY SUBSCRIPTIONS

Please contact your current subscription service, or call AIVF at (212) 807-1400 x501.

* Your additional, tax-deductible contribution will help support the educational programs of the Foundation for Independent Video and Film, a public 501(c)(3) organization

Name _____

For Dual: 2nd name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

$ _____ Membership cost

$ _____ Mailing costs (if applicable)

$ _____ Additional tax-deductible contribution to FIV

$ _____ Total amount

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmX

Acct # _____

Exp. date: / /

Signature _____

Mail to AIVF, 304 Hudson St., 6th fl, New York, NY 10013; or charge by phone (212) 807-1400 x 503, by fax (212) 463-8519, or via our website www.aivf.org. Your first issue of The Independent will arrive in 4-6 weeks.

BY SCOTT CASTLE

LISTINGS DO NOT CONSTITUTE AN ENDORSEMENT. WE RECOMMEND THAT YOU CONTACT THE FESTIVAL DIRECTLY BEFORE SENDING CASSETTES, AS DETAILS MAY CHANGE AFTER THE MAGAZINE GOES TO PRESS. DEADLINE: 1ST OF THE MONTH TWO MONTHS PRIOR TO COVER DATE (JUNE 1 FOR AUG/SEPT ISSUE). INCLUDE FESTIVAL DATES, CATEGORIES, PRIZES, ENTRY FEES, DEADLINES, FORMATS & CONTACT INFO. SEND TO: SCOTT@AIVF.ORG

DOMESTIC

BELLEVUE ART MUSEUM FILM AND VIDEO FESTIVAL, July 27-28, WA. Deadline: May 18 (postmark). From 1967 to 1981, the Bellevue Art Museum hosted the first experimental/underground/independent film festival in the Northwest. Continuing this tradition, the museum will present a program of film and video from the region and beyond. Cats: experimental, narrative, humorous, dramatic, erotic, subversive, animated and underground works. 15 min. max, shorter works most welcome. Work must have been completed after Aug. 1, 1998. Formats & preview: VHS, S-VHS. No entry fee. Contact: BAMFVF, Bellevue Art Museum, 510 Bellevue Way, Bellevue, WA 98004; (425) 519-0747; programs@bellevueart.org

BRAINWASH MOVIE FESTIVAL, July 13-15 & 20-22, CA. Deadlines: May 15. 7th annual fest presents works from a nat'l selection of movie makers. Provides the opportunity to show "odd & obscure shorts, performance videos, works made for TV & out-of-genre efforts." Cats: Any style or genre. Awards: incl. in "Best of" collection for possible broadcast. Formats: VHS, 16mm. Preview on VHS. Entry fees: $20 (shorts, under 13 min.), $50 (features, under 130 min.) Contact: BMF, Shelby Toland, Box 23302, Oakland, CA 94623; (415) 273-1545; shelby@brainwashm.com; www.laughingsquid.com/brainwash

CHICKS WITH FLICKS FILM AND VIDEO FESTIVAL, Aug., NY. Deadline: May 25. Fest showcases films made by women indie filmmakers. Cats: feature, shorts & doc. Formats: 35mm, 16mm, digital. Preview on VHS. Entry fee: $20. Contact: CWFFVF, 188 Norfolk St., #6G, New York, NY 10002; yhane@chickswithflicks.com

COLUMBUS INTERNATIONAL FILM & VIDEO FESTIVAL, Oct. 24-27, OH. Deadline: July 1. Competitive fest with screenings of selected winners, founded in 1952, is one of the older non-theatrical showcases in country. Accepts indie & corporate productions in 13 major divisions w/ about 10 cats in each (97 cats in all). Divisions incl. Arts; Entertainment; Business & Industry; Children & Youth; Education & Info; Humanities; and Science & Technology. Cats: feature, doc, experimental, short, animation, script, children. Awards: Chris Awards go to best of cat; 2nd place Bronze Plaques, Certificates of Honorable Mention & Silver Chris statuette (Best of Division) also awarded. Formats: VHS, CD-ROM. Preview on VHS. Entry fees: $75 & up (professionals); $35-$50 (students). Contact: CIFVF, Joyce Long, Awards Administrator, Film Council of Greater Columbus, 5701 N. High St., Ste. 200, Worthington, OH 43085; (614) 841-1666; fax: 841-1666; info@chrisawards.org; www.chrisawards.org

DOCTOBER: INTERNATIONAL DOCUMENTARY FILM FESTIVAL, Oct. 15-23. Deadline: May 18. Fest was created as an avenue for filmmakers to exhibit their work in the theatrical setting for which it was created. Fest qualifies feature & short length films for Academy Awards consideration as long as they meet minimum requirements: no broadcast or other TV airing anytime prior to, nor 6 months following first day of festival. Only individual doc films are eligible. Cats: doc, short. Formats: 16mm, 35mm. Preview on VHS. Contact: Doctober, IDA, 1551 S. Robertson Blvd. Ste. 201, Los Angeles, CA 90035; (213) 534-3600; fax: 785-9334; ida@artnet. net; www.documentary.org

HEARTLAND FILM FESTIVAL, Oct. 17-25, IN. Deadline: June 15. Fest seeks features & shorts that "explore the human journey by artistically expressing hope & respect for the positive values of life." Cats: dramatic, children (live action & animation), doc. Prizes totaling $100,000; $50,000 grand prize for dramatic feature. Formats: 16mm, 35mm. Preview on VHS. Entry fees: $20 (under 50 min.); $55 (50 min. & up). Contact: HFF, Jeffrey L. Sparks, Artistic Dir., 200 S. Meridian, Ste. 220, Indianapolis, IN 46225; (317) 464-9405; fax: 464-9409; hff@ pop.iquest.net; www.heartlandfilmfest.org



Living the Wild, Wild Life!

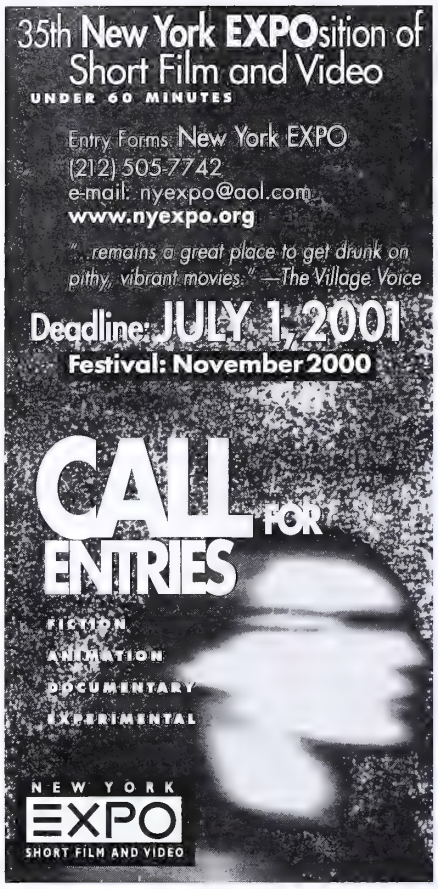
Seeking to encourage natural history programming around the world, THE JACKSON HOLE WILDLIFE FILM FESTIVAL provides nonfiction filmmakers and broadcasters with an international forum to conduct business, test new equipment, refine program production techniques, and continue to seek new and more effective ways to promote awareness and sensitivity to the conservation of wildlife and wildlife habitat around the world. Every other year the festival gives way to the Jackson Hole Symposium. See listing.

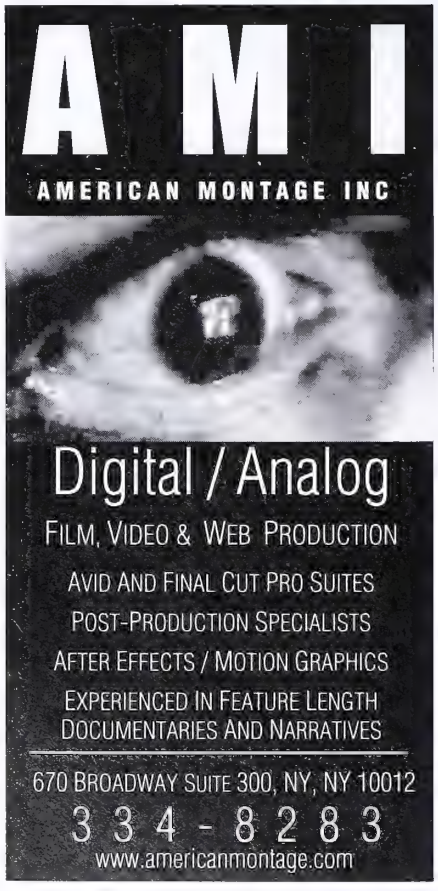
IFP MARKET, Sept. 30-Oct. 5, NY. Deadlines: May 18 (early); June 8 (final); June 1 (No Borders). Annual event is the longest-running U.S. market devoted to new, emerging film talent. Large focus on works in development (scripts) & projects looking for finishing funds (works-in-progress). Selective "Feature Showcase" Market is attended by over 2,500 filmmakers, distribs, TV & home video buyers, agents, development execs & festival programmers from the U.S. & abroad. IFP Market is currently accepting submissions for the upcoming 23rd market in the following cats: feature films (over 60 min.), short films (under 60 min.), works-in-progress (edited scenes, trailer, intended for feature-length), script (copyrighted, for feature-length film). Also accepting submissions for No Borders Co-Production Market: feature length fiction & doc films in development or at an early stage of production are eligible to apply. Program is limited to 40 projects. Producer/submitter must have track record with previous work which received major festival exposure &/or theatrical distribution. Approx 25% of the projected budget should be in place. Doc projects may be in the treatment stage. Separate membership & entry fees apply. All applicants must be current IFP or FAF members. Formats: 35mm, 16mm, video. Preview on VHS. Entry fees: $400 (features); $350 (works in progress); $300 (shorts up to 40 min.); $325 (40-60 min.); $275 (video library only); $275 (scripts); add $50 for final deadline. Contact: IFP Market, 104 West 29 St., 12 fl., New York, NY 10001; (212) 465-8200 x. 107 (Market), x. 216 (No Borders); fax: 465-8525; marketinfo@ifp.org; cstan@ifp.org; www.ifp.org

JACKSON HOLE WILDLIFE FILM FESTIVAL, Sept. 24-29, WY. Deadline: June 1. Fest seeks films dealing with natural history, wildlife, conservation, & related topics. Entries must have been completed between 6/1/99 & 5/31/01. Awards are given in 14 categories. Formats: HD, DigiBeta. Preview on VHS. Entry fee: $75. Entry forms avail. on web site. Contact: JHWFF, Box 3940, 125 E. Pearl St., Jackson Hole, WY, 83001; (307) 733-7016; fax: 733-7376; wbent@wyoming.com; www.jhfestival.org

LABORFEST: INTERNATIONAL WORKING CLASS FILM & VIDEO FESTIVAL, July, CA. Deadline: May 31. LaborFest is now calling for videos for 8th annual event held in San Francisco. Fest organized to commemorate the 1934 San Francisco General Strike through cultural arts of working people. Videos & films can incl. union struggles, political struggles of labor, locally, nat'ly & int'ly. Works should explore the connections between labor & democracy, race, sex, environment, media, war & capitalist economy. English captions preferred. Open genres incl. drama, animation & doc. Send video w/ bio & narrative summary. Formats: 16mm, Beta, 1/2". Preview on VHS. Contact: Laborfest, Box 425584, San Francisco, CA 94142; (415) 282-1908; fax: 695-1369; lvpsf@labornet.org; www.laborfest.net

LATINO FILM FESTIVAL OF SAN FRANCISCO/MARIN/BERKELEY, Oct 19-28, CA. Deadline: June 15; July (late). 5th annual competitive fest seeks works in any genre by or about Latino in the U.S. & int'ly. Fest showcases artistic or educational films by or about Latinos & expresses the cultural diversity of all Latino countries as a source of inspiration & empowerment. Works must have been completed in last two years. Cats: feature, doc, experimental, animation. Awards: Best Short, Best Doc, Best Film by Women, Best Student Film, Human Rights Award, Gay & Lesbian Award, Audience Award. Formats: 16mm, 35mm, 1/2". Preview on VHS. Entry fees: $25, $35 (late). Contact: LFFM, 3100 Kerner Blvd., Ste. G, San Rafael, CA 94901; (415) 459-3530; fax: 456-0560; cinefest@latinofilmfestival.org; www.latinofilmfestival.org





LOS ANGELES INTERNATIONAL SHORT FILM FESTIVAL, Oct. 4 - 8, CA. Deadline: July 1. 5th annual fest is presented by Filmmakers United, a nonprofit org. Academy accredited, expanded 5-day event incl. over 100 short films, panel discussions, film market. Eligible films must have been completed after 1/1/00. Cats: short, animation, drama, doc, experimental, comedy, music video. Awards: Award winners eligible for Academy nomination; Best American, Best Foreign & Best in each cat. Prizes incl. gift certificates, goods & services. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry fees: $25 (under 40 min.); $30 (40-60 min.). Contact: LAISFF, Robert Arentz, fest dir., N. Alexandria Ave., Los Angeles, CA 90029; (323) 663-0242; fax: 663-0242; info@lashortsfest.com; www.lashortsfest.com

MIX: NEW YORK LESBIAN & GAY EXPERIMENTAL FILM/VIDEO FESTIVAL, Nov. 14-18, NY. Deadline: July 1. Longest-running lesbian & gay film fest in NYC & premiere int'l venue for emerging artists & experimental media. In conjunction w/ PlanetOut, MIX will present Online Queer Digifest. Fest requests all genres, as well as audio/visual installations, cyber submissions of interactive & digital media plus media-based performance. Awards: MIX Innovator Awards: Producer Award, Distributor Award, Maker Award & Emerging Maker Award. Formats: VHS, Beta, 16mm, 35mm, super 8, S-VHS, 3/4". Preview on VHS. Entry fee: $20. Contact: MIX, Yvette Choy, 29 John St. PMB 132, New York, NY 10038; (212) 571-4242; fax: 571-5155; info@mixnyc.org; www.mixnyc.org

NEW YORK ANIMATION FESTIVAL, Sept. 14-20 NY. Deadline: May 15. Fest is a comprehensive forum for all types of animation—from film animation using traditional techniques to computer/digital work, from experimental & independently produced films by artists to animation intended for wider, general audiences. Submissions should have been made in previous two years, need not be entirely animated & may incl. live action. Awards: cash awards & in kind services awards. Formats: 16mm, 35mm, Beta SP. Preview on VHS. Entry fees: $30; $20 (student). Contact: NYAF, Matt Isaac, NYAF, Box 1513, Peter Stuyvesant Station, New York, NY 10009; (212) 982-7781; fax: 260-0912; nyafest@yahoo.com; www.members.tripod.com/~ nyafest/home.html

NORTHAMPTON FILM FESTIVAL, Oct. 31-Nov. 4. MA. Deadline: June 30. 7th annual fest showcases indie film & video from throughout N. America. Approx. 50-60 works screened at competitive, juried event. All works must have been completed after 1999. Entry form & info. avail. on web site or send s.a.s.e. Cats: feature, short, doc, experimental, animation. Awards: Most Creative Cinematography; Best Feature; Best Doc; Best Short. Formats: 35mm, 16mm, Beta-SP, VHS (NTSC). Preview on VHS (NTSC). Entry fees: $25 (less than 30 min.); $30 (30 min. to less than 60 min.); $35 (60 min. or more). Contact: NFF, Northampton Film Associates, Inc., 351 Pleasant St. #213, Northampton, MA 01060; (413) 586-3471; fax: 584-4432; filmfest@nohofilm.org; www.nohofilm.org

ONE REEL SHORT FILM FESTIVAL, Aug. 31-Sept. 3, WA. Deadline: May 15. Fest is held during Seattle's Bumbershoot Arts Festival and welcomes all styles & genres of films up to 30 min. Over 100 films screened in four days. Films should have been completed no earlier than Jan 1, 2000. Awards: One Reel Breakthrough Award; Audience Choice Award. Formats: 16mm, 35mm. Preview on VHS. Entry fee: $10. Contact: ORSFF, 1725 Westlake Ave. N., Ste. 202, Seattle, WA 98109; (206) 281-7788; fax: 281-7799; filmfest@onereel.org; www.onereel.org

ONION CITY FILM AND VIDEO FESTIVAL, Sept. 14-16, IL, Deadlines: June 15; June 29 (late). 13th annual fest is dedicated to the art of experimental film and video. Awards: Cash prizes based on jury selections. Formats: 16mm, Super 8, video. Preview on VHS (NTSC or PAL) or contact fest to inquire about submitting film prints for preview. Entry fees: $25; $35 (late). Contact: OCFVF, Chicago Filmmakers, 5243 N. Clark St., Chicago, IL 60640; (773) 293-1447; fax: 293-0575; info@chicagofilmmakers.org; www.chicagofilmmakers.org

PALM SPRINGS INTERNATIONAL SHORT FILM FESTIVAL, Aug. 7-13, CA. Deadline: June 1. 7th annual competitive fest is one of the world's largest presenter of short films, screening 250 films from 35 countries last year. Fest accepts works no longer than 40 min. & completed in 2000 or 2001. Student & non-student cats incl. animation, live action (under 15 min.), live action (over 15 min.), doc & best of the fest. Awards: Cash prizes of $1,000 (1st) & $500 (2nd) in each cat. 1st place winner becomes eligible for Academy Award consideration. Formats: 35mm, 16mm, Beta SP. Preview on VHS. No entry fees: $30; no entry fee for students. Contact: PSISFF, 1700 E. Tahquitz Canyon Way., Ste. 3, Palm Springs, CA 92262; (760) 322-2930; fax: 322-4087; filmfest@psfilmfest.org; www.psfilmfest.org

ROCKY MOUNTAIN WOMEN'S FILM FESTIVAL, Nov. 2-4, CO. Deadline: June 30. Fest celebrates "the drive, diversity & spirit of women." Cats: feature, doc, short, animation. Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. Entry fee: $25. Contact: RMWFF, 255 Laurel Oak Ct., Colorado Springs, CO 80906; (719) 226-0450; fax: 579-5395; jpblbb@ix.netcom.com; www.rmwfilmfest.org

SACRAMENTO GAY AND LESBIAN FILM FESTIVAL, Oct., CA. Deadline: June 15. Fest seeks film & video portrayals, either positive or critical, of lesbian, gay, bisexual & transgender communities. Cats: open. Awards: Audience Award. Formats: 3/4", 1/2", 35mm. Preview on VHS. No entry fee. Contact: SIGLFF, Tom Swanner, 150 Parkside Dr., Folsom, CA 95630; (916) 605-1558; fax: 325-1993; deosnider@aol.com; www.fairyflicks.com

SIDEWALK MOVING PICTURES FESTIVAL, Sept. 28-30, AL. Deadline: June 15. 3rd annual fest presents new films for a new audience. Program of 50+ films incl. seminars & workshops. Cats: feature, doc, short, student, script. Awards incl. Best Feature, Best Doc, Best Student Film, Best Screenplay, Audience Choice Award. Formats: 35mm, 16mm, DigiBeta, Beta SP, VHS. Preview on VHS. Entry fees: $40 (features/screenplays); $30 (shorts); $20 (student). Contact: SMPF, Box 590125, Birmingham, AL 35259; (205) 871-2927; info@sidewalkfest.com; www.sidewalkfest.com

SONO FILM AND VIDEO FESTIVAL, Aug. 4-5, Norwalk, CT. Deadline: June 15. 2nd annual non-competitive fest is part of SoNo Arts Celebration, a large community art event in historic S. Norwalk. Seeks shorts (under 30min.) works of all types, especially works of CT filmmakers, although longer works may be considered. Films shown on large outdoor screen. Preview on VHS. Entry form

avail. on web site. Contact: SNFVF, SoNo Arts Celebration, Box 600, S. Norwalk, CT 06856; (203) 226-8313.

SUPER 8 SIDESHOW, July 14-16. CO. Deadline: May 30. Fest seeks short films & videos that were shot predominantly on Super 8 film. 2nd annual fest is looking for any & all work—narrative or otherwise. Awards incl. cash, film stock & supplies. Entries must be on tape & must not exceed 20 min. Preview on VHS or mini-DV. Entry fee: $15 (for one entry), $2 (each additional entry). Contact: S8S, Johnny or Trish, c/o Brainbox, 1522 Lafayette St. #3, Denver, CO 80218; (303) 863-9235; www.thebrain box.org

TAHOE INTERNATIONAL FILM FESTIVAL, April 6-10. Deadline: June 1, (early); June 29 (final). Fest accepts fictional & doc narratives of all lengths shot on film, video, digital or animated mediums encompassing all genre. Cats: feature, short, doc, animation, student. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry fees: $15 (shorts, under 30 min.); $25 (shorts over 30 min.); $35 (features); $5 off for students; $10 additional for final deadline. Contact: TIFF, Box 7588 (mailing) or 405 N. Lake Blvd. Ste. 205 (shipping), Tahoe City, CA 96145; (530) 583-FEST; 581-5474; info@tahoefilm festival.org; www.tahoefilmfestival.org

TELLURIDE INDIEFEST, Dec. 6-9, CO. Deadline: Aug. 1 (Enter early as entries limited to only 1,200; total of all films, videos & screenplays). Fest is an int'l event showcasing the world's best indie films & screenplays. All genres. Screenplays should not exceed 120 pgs. Formats: 35mm, 16mm, Beta SP, VHS. Preview on VHS Entry fees: $55 (61-120 min./pgs), $50 (31-60 min./pgs), $45 (11-30 min./pgs), $40 (1-10 min./pgs). Late entries (July 1-31) add $10. Contact: TI, Michael Carr, Box 860, Telluride, CO 81435; (970) 728-7230, fax: 728-8128; festival@telluridеindiefest.com; www.telluridеindiefest.com

UNITED NATIONS ASSOCIATIONS FILM FESTIVAL, Oct. 25-28, CA. Deadline: June 20. Int'l film fest, held at Stanford Univ., showcases doc films & videos dealing w/ UN-related issues; human rights, environmental survival, war & peace, etc. All genres & lengths eligible. Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. Entry fee: $25. Contact: UNAFF, Jasmina Bojic, Stanford Univ., Main Quad Bldg. 40, Stanford, CA 94305; (650) 725-0012; fax: 725-0011; info@unaff.org; www.unaff.org

VIRGINIA FILM FESTIVAL, Oct. 25-28, VA. Deadline: July 1. Fest seeks independent works of all genres & lengths. Submissions must relate to a theme, which changes each year. Year 2001 theme is "Masquerades," on people whose identities are performances. Cats: experimental, feature, doc, animation, video art. Formats: VHS, CD-ROM, 35mm, 16mm. Preview on VHS. Entry fee: $20. Contact: VFF, Box 400128, 109 Culbreth Rd., Charlottesville, VA 22903; 800-UVA-FEST/(804) 982-5277; fax: 924-1447; filmfest@virginia.edu; www.vafilm.com

WOODSTOCK FILM FESTIVAL, Sept. 20-23, NY. Deadline: July 1. Annual nonprofit fest fosters an intimate, reciprocal relationship between indie filmmakers, industry reps & audience members. Cats: feature, doc, short, music video. Awards incl. Best Feature, Doc, Short & Musical score. Formats: 16mm, 35mm, Beta SP, DV. Preview on VHS. Entry fees: $20-$50). Contact: WFF, Box1406, Woodstock, NY 12498; (845) 679-4265; fax: (509) 479-5414; info@woodstockfilmfestival.com; www.woodstockfilmfestival.com

presented by the Mary Riepma Ross Film Theater and the Nebraska Film Office



Entry Deadline
June 1, 2001

FESTIVAL DATES
July 12–29, 2001

Honoring Latino Culture in Film & Video at this year's festival

Contact Information
University of Nebraska–Lincoln www.greatplainsfilmfest.org
Phone: 402-472-9100 Email: dladely1@unl.edu

Cool tools for the imagination

audio/video gear
cell phones
walkie-talkies
video dubbing
&
web video services

We're a one stop digital video house
with camcorders, cranes, lighting units
& Discreet Edit Suite.

Hello World Communications
118 West 22nd Street NYC 10011
212.243-8800 fax 691-6961

Foreign

CARROUSEL INTERNATIONAL DU FILM DE RIMOUSKI, Sept. 20-27, Canada. Deadline: May 16. 19th annual fest aims to promote cinema for young people though animation, introductory & learning activities, film screenings & exchanges among the various int'l players in the film industry. Films must not have commercial distribution in Canada & not screened at any other Quebec festival. Films must be dubbed in French or in its original version w/out subtitles & accompanied by the written texts of dialogue & narration in French or English. Cats: long & short (competition), long & short (information), retro &/or tribute. Awards: Best long film, short film, actor, actress; Humanitas award & public award. Jury members are 14-17 yrs old & from various countries. Awards: Best long film, short film, actor, actress; Humanitas Award & Public Award. Formats: 16mm, 35mm, 3/4". Preview on VHS. No entry fee. Contact: CIFR, 92, 2e Rue Ouest, C.P. 1462, Rimouski, Québec, Canada, G5L 8M3; (413) 722-0103; fax: 724-9504; cifr@carrousel.qc.ca; www.carrousel.qc.ca

CORK FILM FESTIVAL, Oct. 14-21, Ireland. Deadline: July 1. Founded in 1956, aim is to "bring Irish audiences the best in world cinema in all its variety." Fest's program is eclectic, bringing together new int'l films w/ other forms of film art, incl. doc, short, animation & exp. film. Entries must have been completed w/in previous 2 yrs to be eligible for competition sections & must not have screened previously in Ireland in theaters or on TV. Competitive for films under 30 min. Cats: short, feature, doc, animation, experimental. Awards: Awards for best int'l, European & Irish shorts; also for shorts in B&W. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Contact: CFF, Angela Jones, 10 Washington St., Cork, Ireland; 011 353 21 427 17 11; fax: 353 21 427 59 45; info@corkfilmfest.org; www.corkfilmfest.org

FANTASY FILMFEST, July 25-Aug. 22, Germany. Deadline: May 21. 15th annual fest is held in six German cities (Frankfurt, Cologne. Munich, Berlin, Stuttgart, Hamburg) and accepts 35mm features & shorts in the following cats: science fiction, horror, thriller & killer, animation, fantasy & action adventure. Film must be German premieres. Preview on VHS/DVD. No entry fee; $25 (for return of tape). Contact: FF, Rosebud Entertainment; Veranstaltungs + Medien GMBH, Fregestr. 36, 12161 Berlin, Germany; 011 49 30 861 45 32; fax: 49 30 861 45 39; rosebud_entertainment@t-online.de; www.fantasyfilmfest.com

HELSINKI FILM FESTIVAL: LOVE AND ANARCHY, Sept. 20-30, Finland. Deadline: June 30. Non-competitive fest transforms Helsinki into a moviegoer's paradise, aiming to promote artistry of filmmaking; inventive, visually stunning, controversial films & highlighting the talents of tomorrow. Fest is a combination of different strands: Best of Young European Cinema, American Independents, Gay & Lesbian, Fantasy films, Experimental Vision, and Modern Doc & Animation. Under the flag of "Love and Anarchy" we also harbor the strange & the offensive, as our responsibility is to promote groundbreaking films & the diversity of modern filmmaking to Finnish audiences, industry & professionals. Cats: general. Awards: none. Formats: 16mm, 35mm. Preview on VHS. No entry fee. Contact: HFF, Pekka Lanerva, Dir. of Programming, PO. Box 889, Helsinki, Finland 00100; 358 9 684 35 230; 358 40 532 6204; fax: 358 9 684 35 232; office@hiff.fi; www.hiff.fi/

IMAGE&NATION: MONTREAL'S INTERNATIONAL QUEER FILM AND VIDEO FESTIVAL, Sept. 20-30, Canada. Deadline: June 1. Fest is the oldest & largest queer festival in Canada. 2000 edition of screened over 200 works in 85 programs from 17 countries. Fest offers a wonderful opportunity for showcasing work & also networking w/ programmers, distribs & other film professionals. Open to works produced by &/or for queer audiences of all genres, formats & lengths. Formats: 70mm, 35mm, 16mm, Beta, Beta SP, 3/4", 1/2", CD-ROM. Preview on VHS. No entry fee. Contact: I&N, 4067, Boul. St-Laurent #404, Montreal, Quebec, H2W 1Y7 Canada; (514) 285-4467; fax: 285-1562; info@image-nation.org; www.image nation.org

LOCARNO INTERNATIONAL FILM FESTIVAL, Aug. 2-12, Switzerland. Deadline: June 15. 54th annual fest's program incl. competition, Piazza Grande screenings, filmmaker of the present, retro section, new Swiss cinema & film market. Competition is reserved for fiction features representative of "Young Cinema" (1st or 2nd features) & "New Cinema" (films by estab. filmmakers innovating in film style and content & works by directors in emerging film industries). Leopards of Tomorrow is devoted to short films & works from film schools. Entries must have been completed w/in previous yr. Films which have won prizes at other int'l fests recognized by the FIAPF ineligible for competition & preferences for all sections given to world or European premieres. 2 reps of each competition film will be fest guests for 5 days. Over 250 prods shown each yr. Covered by 1000 journalists from 31 countries. Formats: 35mm, 16mm, videos for "Filmmaker of the Present." Cats: any style or genre. Awards incl. Golden Leopard together w/ Grand Prix of the City of Locarno (SFr 40,000; approx. $24,000) to best film in competition; 2nd Prize (Silver Leopard) for a film in the "New Cinema competiton" (SFr. 20,000; approx. $12,150) & 3rd Prize (Silver Leopard) for a film in the "Young Competition" (SFr. 20,000). Formats: 35mm, 16mm. Preview on VHS. No entry fee. Contact: LIFF, Irene Bignardi, Dir., Via Luini 3a, CH-6600 Locarno, Switzerland; 011 41 91 756 2121; fax: 41 91 756 2149; info@pardo.ch; www.pardo.ch

MIFED, Oct. 28-Nov. 1, Italy. Deadline: June 22. 68th annual event is one of the biggest int'l markets for TV & films. Over 80 countries, 2/3 of participants are prods. & distribs. 27 film theaters, all with Dolby, more than 9,000 square mt. exhib & booth space. Facilities incl. commercial office space. After June 22 office space is subject to availability. Cats: Multimedia. Formats: 35mm, 16mm, 3/4". Preview on VHS. Entry fee: Varies. Contact: MIFED Paola Mercalli, L.go Domodossola, 2-20145 Milan, Italy; 011 39 02 480 12912; fax: 39 02 499 77020; mifed@fmd.it; www.fmd.it/mifed/

MONTREAL WORLD FILM FESTIVAL, Aug. 23-Sept. 3, Canada. Deadline: June 22 (shorts); July 10 (features). Only competitive fest in N. America recognized by FIAPF. Founded in '77, large & int'ly known fest boasts audiences of over 300,000 & programs hundreds of films. 9 cats: Official Competition (features & shorts); World Greats (noncompetitive); Focus on One Country's Cinema; Latin American Cinema; World Cinema: Reflections of Our Time; Cinema of Tomorrow: New Trends; Panorama Canada; Films for TV; Tributes. Features in competition must be 70mm or 35mm, prod in 12 months preceding fest, not released commercially outside of country of origin & not entered in any competitive int'l film fest (unreleased films given priority). Shorts must be 70mm or 35mm & must not exceed 15 min. Awards incl. Grand Prix of Americas to Best Film; Special Grand Prix of Jury, Best Director & Best Screenplay. Shorts compete for 1st & 2nd Prize. Second jury awards Prix de Montreal to director of 1st fiction feature; all 1st features in all cats eligible. Formats: 70mm, 35mm, 16mm, 3/4." Preview on VHS. No entry fee. Contact: MWFF, Serge Losique, Fest Dir., 1432 de Bleury St., Montreal, Canada H3A 2J1; (514) 848-3883/848-9933; fax: 848-3886; ffm@qc.aira.com; www.ffm-montreal.org

SAFO: OTTAWA INTERNATIONAL STUDENT ANIMATION FESTIVAL, Oct. 18-21, Canada. Deadline: July 1. Fest seeks animated films & videos made after July 1999. Cats: children under 12, first professional films, grad films, first yr. undergrad films, secondary level films, best school. We accept all techniques. Awards: cash and/or sculpture prizes. Formats: 16mm, 35mm, 1/2", Beta SP. Preview on VHS. No entry fee. Contact: SAFO, 2 Daly Ave., Ste. 120, Ottawa, Canada K1N 6E2; (613) 232-8769; fax: 232-6315; safo@ottawa.com; www.awn.com/safo01

ST. JOHN'S INTERNATIONAL WOMEN'S FILM AND VIDEO FESTIVAL, Oct. 17-21, Canada. Deadline: May 31. Non-competitive fest seeks films & videos made by women. Cats: experimental, animation, feature, doc. Formats: 35mm, 16mm, 1/2". Preview on VHS. Entry fee: $20 (Cnd). Contact: SJIWFV, Box 984, St. John's, NF, Canada A1C 5M3; (709) 754-3141; fax: 754-3143; www.womensfilmfestivl.com; filmfest@thezone.net

UPPSALA INTERNATIONAL SHORT FILM FESTIVAL, Oct. 22-28, Sweden. Deadline: June 29. Fest, established in '82, programs more than 200 int'l shorts & docs & children's films. Program also incl. retros, exhibits & seminars. Entries must be under 60 min., produced no more than 2 yrs prior to fest. Cats: All categories, max. 60 min. Any style or genre. Awards: Grand Prix, 25,000 SEK (approx $ 2,845), special Jury Prizes, Audience Award, Best Children's Film Award. Formats: 35mm, 16mm. Preview on VHS. No entry fee. Contact: UISFF, Åsa Garnert, P.O. Box 1746, S-751 47 Uppsala, Sweden; 011 46 18 12 00 25; fax: 46 18 12 13 50; info@shortfilm-festival.com; www.shortfilmfestival.com

VENICE INTERNATIONAL FILM FESTIVAL, Aug. 29-Sept. 8, Italy. Deadline: June 30. Fest is one of the most prestigious in the world w/ several int'l sections, each w/ their own regulations. Italian premieres only. Accepted works must be subtitled into Italian for presentation; two prints req. Sections incl. Cinema of the Present, Dreams & Visions, New Territories (experimental), Corto-Cortissimo (short, non-animated films, max. 30 min.). Cats: feature, doc, short, animation, TV, retro, experimental. Awards incl. Golden Lion for Best Film, Special Prize for Best Director, Best Script, Best Actor, Best Actress, "Marcello Mastroianni" Award for Best Young Actor or Actress, Golden Medal of the Italian Senate. Formats: 35mm, 16mm, Beta SP, (experimental film sections also accepts BVU & Betacam video). Preview on VHS. No entry fee. Contact: VIFF, La Biennale di Venezia Dept. of Cinema, CaíGiustinian-San Marco, 30124 Venice, Italy 30124; 011 390 41 521 8711; fax: 390 41 522 7539; das@labiennale.com; www.labiennaledivenezia.net

NOTICES OF RELEVANCE TO AIVF MEMBERS ARE LISTED FREE OF CHARGE AS SPACE PERMITS. THE INDEPENDENT RESERVES THE RIGHT TO EDIT FOR LENGTH AND MAKES NO GUARANTEES ABOUT REPETITIONS OF A GIVEN NOTICE. LIMIT SUBMISSIONS TO 60 WORDS & INDICATE HOW LONG INFO WILL BE CURRENT. DEADLINE: 1ST OF THE MONTH, TWO MONTHS PRIOR TO COVER DATE (E.G., JUNE 1 FOR AUG/SEPT ISSUE). COMPLETE CONTACT INFO (NAME, ADDRESS & PHONE) MUST ACCOMPANY ALL NOTICES. SEND TO: INDEPENDENT NOTICES, FIVF, 304 HUDSON ST., 6TH FL., NY, NY 10013. WE TRY TO BE AS CURRENT AS POSSIBLE, BUT DOUBLE-CHECK BEFORE SUBMITTING TAPES OR APPLICATIONS.

COMPETITIONS

ACCOLADES TV SCRIPT CONTEST: Screenplay competition designed to provide outlet for emerging talent & undiscovered screenwriters in increasingly impenetrable industry. Finalist judges include agents, managers & other industry executives. Cats: 1/2 hr pilot, 1/2 hr sitcom, 1 hr pilot, 1 hr drama & long form. Cat. winners receive $300. Grand Prize: $2,500. Entry fee: $35-$50, depending on format. Deadline: Aug. 30. Appl. avail on web site. Contact: Accolades TV, 2118 Wilshire Blvd., Ste. 160B, Santa Monica, CA 90403; info@AmericanAccolades.com; www.AmericanAccolades.com

FILM IN ARIZONA SCREENWRITING COMPETITION: To promote screenplays set in Arizona to Hollywood creative community. Nat'l competition for original feature-length screenplays (90 min., 130 max. pgs). 85% of screenplay's locations must be authentic AZ. Industry standard format req'd. Screenplays that are currently optioned or have been previously sold or produced are ineligible. Awards: $1,000 Cox Communications Award, industry meetings, pro script notes & other donated prizes. Entry fee: $40. Deadline: May 15. Conatc: Wendy Carroll, Film In AZ Screenwriting Competition, 3800 N. Central Ave., Bldg. D, Phoenix, AZ 85012; (602) 280-1380; hotline: 280-1384; film@azcommerce.com; www.azcommerce.com/mopic.htm

GORDON PARKS INDEPENDENT FILM AWARDS: The Independent Feature Project (IFP) presents the 5th annual awards for outstanding achievement by emerging Black independent filmmakers. Eligible cats: feature-length screenplays, fiction & doc. feature films, short films & feature works-in progress. 2 winners, a screenwriter & director, will be selected to receive $10,000. Finalists are also invited to participate in IFP Market (Sept 30-Oct 5). Entry fee: $40. Deadline: June 1. Contact: IFP: fax: (212) 465-8525; marketinfo@ifp.org; www.ifp.org

HEART OF FILM SCREENPLAY COMPETITION provides peer recognition, education opportunities & exposure. Cats: adult & family comedy. Prizes: $5,000 per category, airfare (up to $500), accommodations (up to $500), VIP pass to attend 2001 Austin Film Festival & AFF Bronze Award. Entry fee: $40. Deadline: May 15. Contact: 1-800-310-FEST; www.austinfilmfestival.com

HOLLYWOOD "FINAL-CUT" SCREENPLAY COMPETITION supports quality scripts from around the world. Character driven, feature length, standard format scripts accepted. Grand prize: $1,000 & a scene shot w/ professional actors & crew. Entry fee: $45. Deadline: Aug. 1. Contact: GLAdams Enterprises, 1626 North Wilcox Ave., #382, Hollywood, CA 90028; www.finalcutcontest.com

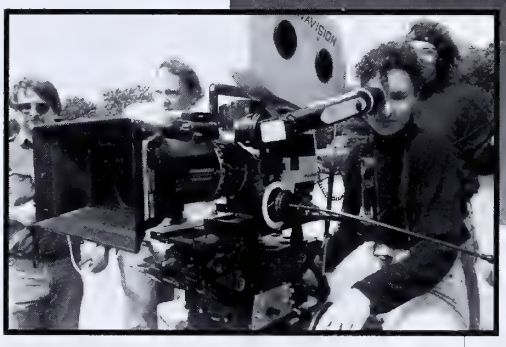
HOLLYWOOD'S SYNOPSIS WRITING CONTEST: To give experience, feedback & direction as to whether your current synopsis writing would make an agent, producer, or development company sit up & take notice. Enter 1-page synopsis of screenplay you've already written, or one you intend to write. Judges evaluate synopses on originality, marketability & cleverness. Contestant receive personalized commentary on merits of each synopsis entered. Winner receives free copy of Final Draft, plus free script detail of screenplay of choice. Deadline: last day of every month. Only online entries accepted. Contact: info@thesource.com.au; www.thesource.com.au

NATIONAL SCREENWRITING COMPETITION rewards screenwriters for outstanding writing. Submitted scripts evaluated based upon concept, structure, character, cinematic quality & superior writing. Winning entries considered for possible production or development. Entry fee: $45. Awards: 1st, $2,500; 2nd, $500; 3rd, $250. Deadline: June 30. Contact: Seamus O'Fionnghusa, Director, Nat'l Screenwriting Competition, 145 Broad St., Matawan, NJ 07747; (732) 583-2138, fax: 566-7336; director@skyweb.net; www.nationalscreenwriting.com

OHIO INDEPENDENT SCREENPLAY AWARDS: Call for entries for Screenplay Awards. All genres accepted. Prizes incl. $1,000, screenplay reading at the Ohio Independent Film Festival in Nov, submission to LA literary agent & subscription to *SCR(i)PT* magazine. Entry fee: $40 per screenplay (postmarked by May 15); $60 (postmarked by June 1). Contact: OIFF, 2273 West 7th St., Cleveland, OH 44113; (216) 781-1755; OhioIndieFilmFest@ juno.com; www.ohiofilms.com

FILM SCHOOL CONFIDENTIAL!

Founded in 1973, **The International Film and Television Workshops**, located in scenic Rockport, Maine, is the world's largest educational center in film, television, video, photography, and digital media, offering nearly 300 one and two-week workshops throughout the summer and fall. Each year, almost 3,000 working and rising professionals and serious amateurs come from around the world to master their craft and advance their careers.



The faculty includes prominent professional photographers, filmmakers, cinematographers, and visual artists, who share their skills and expertise.

See listing

RHODE ISLAND INTERNATIONAL FILM FESTIVAL SCREENPLAY COMPETITION 2001: Created to recognize creativity, innovation & art of storytelling. Scripts must not have been sold or optioned prior to entry. Entry fee: $30. Grand Prize: $2,000 in cash & prizes plus staged reading of work. Deadline: June 1. Contact: RIFF, Box 162, Newport, RI 02840; (401) 861-4445; fax: 847-7590; flicksart@aol.com; www.film-festival.org

SCRIPTAPALOOZA TV SEMI-ANNUAL COMPETITION: Scriptapalooza TV was created to open a new door for the aspiring writer & expand competition arena to incl. a wider spectrum of writing opportunities. Pilots, sitcoms & 1 hr episodics accepted. Entry fee: $35. Deadline: May 15. Contact: Scriptapalooza TV, 7775 Sunset Blvd., PMB #200, Los Angeles, CA 90046; (323) 654-5809; info@scriptapalooza.com; www.scriptapalooza.com

SLAMDANCE SCREENPLAY COMPETITION 2001: Screenplays must not have been previously optioned, purchased, or produced (see entry form for other rules). Prizes incl. cash, software, plus submission to a major literary agency & major studio. Entry fee: $40-$50. Deadline: July 23. Contact: Larry Hansen, Slamdance Screenplay Competition; (323) 466-1786; fax: 466-1784; lhansen@slamdance.com; www.slamdance.com

VIDEO CONTEST FOR COLLEGE STUDENTS is sponsored by The Christophers, a nonprofit media org. The theme is "One Person Can Make a Difference." Cash prizes totaling $6,000 will be awarded. Winning entries aired nationwide via the "Christopher Closeup" TV series. Deadline: June 15. Contact: 12 East 48th St., New York, NY 10017; (212) 759-4050; fax: 838-5073; youth-coordinator@christophers.org;

CONFERENCES • WORKSHOPS

INSTITUTE OF VIDEOGRAPHY'S ANNUAL CONVENTION & TRADE EXHIBITION, May 2-3. Event showcases the latest technology & services in DV production. Event includes full schedule of seminars & workshops aimed at addressing the needs of today's video production community: from web-streaming video to panel discussions on all key business topics. IOV welcomes non-members & offers free convention pre-registration service & convention info via web site. Contact: 011 44 (0) 20 8502 3817; www.iov.co.uk

INTERNATIONAL FILM AND TELEVISION WORKSHOPS offer hands-on training with the latest equipment in a total immersion atmosphere under the guidance of leading professionals. In addition to the campus in Rockport, Maine, workshops, courses, photo & film expeditions are offered in Tuscany, Provence, Mexico, Cuba, Martha's Vineyard, Greece, Norway & Peru. Contact: International Film & TV Workshops, Box 200, 2 Central St., Rockport, ME 04856; (207) 236-8581; fax: 236-2558; info@TheWorkshops.com; www.TheWorkshops.com

NEW MEDIA WORKSHOP: "Crossover: New Opportunity for Innovative Filmmakers" is an intensive workshop/retreat bringing together independent filmmakers & new media professionals to re-image & reshape digital media on the Internet. Designed to combine "old media" storytelling & "new media" interactivity, the first 5-day workshop is scheduled for Feb. 2002. Travel & accommodations will be covered. Preliminary appls. due mid-July. More info: www.weblab.org

POETRY VIDEO will be explored at the Popular Culture/American Culture Congress in Puebla, Mexico, Oct. 18-20. Scholars & artist present new ways of thinking about poetry video. To present a paper on poetry video at the Congress, submit 150-200 word abstract via email. To submit original poetry video, contact: Maria Chamberlain, mchambers68@aol.com; www.udlap.mx/congress

VOLUNTEER LAWYERS FOR THE ARTS offer seminars on "Copyright Basics," "Nonprofit Incorporation & Tax Exemption" & more. Reservations must be made. Contact: (212) 319-2910 x. 9.

Films • Tapes Wanted

CARTE BLANCHE: A touring program that looks to promote & dissiminate work from emerging women artists in media arts from Canada & around the world. Event brings together works that shows current preoccupations-experimentations & expose them in a new & poetic vision. Student works are welcome, artist fees are paid for selected work. Selected digital videos will be presented in Canada & abroad starting in late fall 2001. Deadline: June 1st. Preview on VHS, Send CV, videography, artist statement to: At Perete de Signal, Box 42025 succ. Jeanne-Mance, Montréal, Québec H2W 2T3 Canada; info@perte-de-signal.org; www.perte-de-signal.org

CINEMA L.A.: Ongoing call for submissions of short films, videos & docs. of 5-60 min. in all genres for broadcast on LATV. Latino filmmakers & films about the Latino experience are encouraged but not required. Non-paid submissions. Tapes will not be returned. Contact: Cinema LA, c/o LATV, Complex Studios, 2323 Corinth Ave., Los Angeles, CA 90064; Agudino@LATV.com

DUTV, a progressive, nonprofit access channel in Philadelphia, seeks works by indie producers. All genres & lengths considered. Will return tapes. Beta SP, DV, S-VHS & 3/4" accepted for possible cablecast & webcast. VHS for preview. Contact: Debbie Rudman, DUTV, 3141 Chestnut St., Bldg 9B, Rm 4026, Philadelphia, PA 19104; (215) 895-2927; dutv@drexel.edu; www.dutv.org

FILM STUDENTS—CALL FOR ENTRIES: Angelus Awards Student Film Festival accepting submissions through July 1. Cash prizes & gifts. Screenings will be held on Oct. 27 at the Director's Guild of America in Hollywood. Contact: (800) 874-0999; www.angelus.org

FILMS/VIDEOS WANTED for weekly art program on Time Warner (public access TV) in Manhattan & Brooklyn entitled: *SNACK-ON-ARTS*. Artists please submit your work. 15 min. max. Contact: Box 050050, Brooklyn, NY 11205; snacontt@hotmail.com

INDUSTRIAL TV: Cutting-edge cable access show now in its 5th year, is looking for experimental, narrative, comedy, dramatic, erotic & animated works for inclusion in fall season. Controversial & subversive material encouraged. Guaranteed exposure in the NYC area. Contact: Edmund Varuolo, c/o 2droogies productions, Box 020206, Staten Island, NY 10302; ed@2droogies.com; www.2droogies.com

MICROCINEMA, INC./BLACKCHAIR PRODUCTIONS is accepting short video, film & digital media submissions of 15 min. or less on an ongoing basis for monthly screening program *Independent Exposure*. Artists qualify for non-exclusive distribution deal, incl. additional license fees for int'l offline & online sales. Looking for short narrative, alternative, dramatic, erotic, animation, etc. Works selected may continue on to nat'l & int'l venues. Submit VHS or S-VHS (NTSC preferred) labeled w/ name, title, length, phone # and any support materials incl. photos. Submissions not returned. Contact: Microcinema, Inc., 2318 2nd Ave., #313-A, Seattle, WA 98121; (206) 568-6051; info@microcinema.com; www.microcinema.com

MOVIEPALOOZA: (Aug 22-Sept 8) Indie film & video series at 99-seat theatre in NYC. Seeking features & shorts. No entry fee. Deadline: May 15. Contact: Joe Murphy, (212) 765-1721; MurphyMovie@yahoo.com; www.shadowofdeath.com/moviepalooza

NY GALLERY VIDEO LOUNGE seeks video artists & filmmakers for 1-year installation opening in July. Political, doc, exotic & DV works are encouraged, but not exclusive to. Send VHS & $5 check (catalogue fee). Contact: Monk Gallery, 301 Bedford Ave., Brooklyn, NY 11211; (718) 782-2458; soapboxnyc@cs.com

OCULARIS provides weekly forum for filmmakers to exhibit their work. Works under 15 min. considered for Sunday night screenings; longer works considered for group shows. All work considered for online exhibitions & other special projects. Open Zone 4, a quarterly open forum, also exhibits emerging, non-commercial work. Contact: Ocularis, Galapagos Art & Performance Space, 70 N. 6th St., Brooklyn, NY 11211; ocularis@billburg.com; www.ocularis.net

QUEER PUBLIC ACCESS TV PRODUCERS seek public access show tapes by/for/about gay, lesbian, bi, drag, trans subjects, for incl. in academic press book on queer community programming. Incl. info about program's history & distribution. Contact: Eric Freedman, Asst. Prof., Comm. Dept., FL Atlantic Univ., 777 Glades Rd., Boca Raton, FL 33431; (561) 297-2534; efreedma@fau.edu

REEL ALTERNATIVE FILM SALON, Brooklyn's original microcinema featuring indie filmmakers of color, seeks film & script submissions for 2nd season. All genres & formats welcome. Film (submitted on VHS) & script submissions must incl. synopsis, bio & $10 (check/m.o.). Films screened monthly & scripts staged quarterly. Contact: Sheryl Ellison, IGH Multimedia, 655 Fulton St., Ste. 139, Brooklyn, NY 11217; (718) 670-3616; ighmultimedia@excite.com; www.ighmultimedia.com

THE SHORT LIST, showcase for int'l short films, airs nat'ly on PBS stations. Licenses all genres, 30 sec. to 19 min. Produced in association w/ Kodak Worldwide Independent Filmmakers Program & Cox Channel 4. Five Kodak product grants awarded annually. Submit on VHS. Appl. avail. on web site. Contact: fax: (619) 462-8266; ShortList@mail.sdsu.edu; www.theshortlist.cc

THIRD WORLD NEWSREEL, one of the oldest alternative media organizations in U.S., is seeking film & video submissions of short & feature length docs, narratives, experimental & other works attentive to intersections of race, class & gender. Projects that address other issues of political & social interest also welcome. Formats: 1/2" VHS tapes. Send submissions, film synopsis & director's bio to: Third World Newsreel, Attn: Sherae Rimpsey, 545 Eighth Ave., New York, NY 10018; (212) 947-9277; fax: 594-6417; twn@twn.org; www.twn.org

WIGGED.NET, a bimonthly webzine, is seeking innovative & experimental new media works, animation & videos made for the web. Deadline: ongoing. For details visit web site. Contact: Seth Thompson, (330) 375-0927; seththompson@wigged.net; www.wigged.net

WOLFTOOB, local New York City TV show, is looking for short films & music videos from 1 min. to 17 min. Contact: info@wolftoob.com

Publications

FELIX, a journal of media arts & communication. The new issue "Voyeurism" explores complex nature of topics of voyeurism & the pleasures & risks of watching. Cover price is $15. Contact: (212) 219-0951; www.standby.org

IFFCON 2001-INTERNATIONAL FILM FINANCING CONFERENCE transcripts of 8th conf. avail. IFFCON is North America's premier financing event for independent film. Topics discussed by int'l financiers & producers incl. "Pitch Perfect" & "Now What? Independent Filmmaking in the 21st Century." Send $46 to: IFFCON, 360 Ritch St., San Francisco, CA 94107; (415) 281-9777; www.iffcon.com

INDEPENDENT PRESS ASSOCIATION: The IPA's new directory to the indie magazine world can give you the name & number of the editor you need. For $24.95 (plus $3.05 S&H) *Annotations: A Guide To The Independent Press* provides diverse contacts. To order, send check to: IPA, 2390 Mission St., #201, San Francisco, CA 94110; (415) 634-4401; www.indypress.org

THE JOURNAL OF FILM & VIDEO seeks written reviews of Univ. Film & Video Assoc. member films for possible inclusion in journal. Send approx. 5 double-spaced pages to: Temple Univ., Dept. of Film & Media Arts, 14E Annenberg Hall, Philadelphia, PA 19122; (215) 204-8472; lerickson3@aol.com

Resources • Funds

8X10GLOSSY.COM: Online artists' co-op offers free listing for all actors, technicians & orgs. in directory & searchable database, free email address & use of bulletin board. Send s.a.s.e. to: Jim Lawter, 37 Greenwich Ave, #1-6, Stamford, CT 06902; www.8x10glossy.com

ALLIANCE OF CANADIAN CINEMA TELEVISION AND RADIO ARTISTS (ACTRA) announces new program that supports indigenous Canadian productions & aims to increase volume of Canadian-made films. ACTRA represents over 16,000 film, TV & commercial performers across Canada & wishes to bring these performers to independent film. Contact: Indra Escobar, (877) 913-2278.

BAVC announces Artist Equipment Access Awards call for entries, in postproduction grants for video or new media projects. Award: $2,000 grant for equipment use. BAVC takes special interest in video artists working on projects in association w/ community groups or about

community issues. Deadline: May. 21. Contact: Michella Rivera-Gravage; michella@bavc.org; www.bavc.org

COMPOSER CONTACT ONLINE CATALOGUE: Harvestworks Digital Media Center presents interactive database to learn more about composers who can be commissioned to write & record compositions for various projects. MP3 samples & bio info avail. Contact: cc@harvestworks; www.harvestworks.org

DIGITAL MEDIA TRAINING SERIES (DMTS) is a video & DVD-based training series for film, TV & web developers. Series provides high-end training tools that improve productivity & creativity for the end-user. Training episodes feature the latest topics & technology, giving viewers access to working professionals & experts. Contact: Rafael, (877) 606-5012; info@magnetmediafilms.com; www.digitalmediatraining.com

DOCUCLUB helps filmmakers in the making of their documentaries by providing a supportive community to screen & offer feedback. DocuClub is now accepting doc. rough cuts for monthly screenings. Send $40 membership fee (payable to: The Four Oaks Foundation) to: DocuClub, 635 Madison Ave, 16th fl., New York, NY 10022; (212) 753-1326; www.docuclub.org

FREE SOUNDTRACK SONGS if you credit song in your film credits. Professionally produced & mastered CD with 22 punk, rock, alternative, dance songs. Call John at Road Rash Music (ASCAP publisher), (703) 481-9113.

INTERNATIONAL FILM SEMINARS: Geraldinne R. Dodge Fellowship avail. to qualified New Jersey residents to attend 47th Robert Flaherty Film Seminar held in upstate NY from June 15-22. Awards cover full registration fee of $700 incl. transportation. Deadline: May 28. Contact: L. Somi Roy, Int'l Film Seminars, 198 Broadway, Rm 1206, New York, NY 10038; (212) 608-3224; fax: 608-3242; ifs@flahertyseminar.org; www.flahertyseminar.org

LATINO PUBLIC BROADCASTING supports development, production, acquisition & distribution of noncommercial cultural TV programming that is representative of Latino people or addresses issues of interest to Latino Americans. Emerging fund guidelines: Latino content accessible to a general audience, two 30 sec. or one 60 sec. spots, emerging producers only, max budget of $5,000 & 5 month timeframe requirement. Deadlines: May 7 (emerging fund); June 4 (general open call). Contact: LPB, 6777 Hollywood Blvd. Ste 500, Los Angeles, CA 90028; (323) 466-7110; fax: 466-7521; lpbprograms@yahoo.com; www.lpbp.org

MEDIA GRANTS AVAILABLE TO ORGANIZATIONS IN NEW YORK STATE: Experimental TV Center provides support to electronic media & film artists & orgs in NY State. Presentation funds provided to nonprofit orgs. Deadline: ongoing. Media Arts Tech Assist. Fund designed to help nonprofit media arts program w/ up to $2,000 per project. Orgs must be receiving support from NY State Council of the Arts Electronic Media & Film Program. Deadlines: July 1 & Oct. 1. Contact: Sherry Miller Hocking, Experimental TV Center, 109 Lower Fairfield Rd., Newark Valley, NY 13811; (607) 687-4341; etc@experimentaltvcenter.org; www.experimentaltvcenter.org

NATIONAL ENDOWMENT FOR THE HUMANTIES: Summer seminars & institutes for college & univ. teachers. Seminars incl. 15 participants working in collaboration w/ 1 or 2 leading scholars. Institutes provide intensive study of texts, historical periods & ideas for teachers of undergrad humanities. Info & appl. materials avail. from project directors. Contact: (202) 606-8463; seminst@neh.gov; www.neh.gov

NEW DAY FILMS, premier distribution co-op for social issue media, seeks energetic independent film & videomakers w/ social issue docs for distribution to non-theatrical markets. Now accepting appl. for membership. Contact: New Day Films, 22D Hollywood Ave., Ho-Ho-Kus, NJ 07423; (415) 383-8999; www.newday.com

NEWENGLANDFILM.COM: Online resource providing film & video professionals w/ searchable industry directory, listings of local events, screenings, jobs, calls for entries, upcoming productions, filmmaker interviews & industry news. Reaching over 20,000 visitors each month. All articles & listings on sites free to read: www.nefilm.com

NEWPROJECT.NET provides resource for producers in search of partnerships, financing & distribution for projects. Online database of projects in development, production, or recently completed, NewProject.net is where professionals announce their copyrighted new projects & present them to programming execs, distribution companies, potential underwriters, investors & other partners.

NEXT WAVE FILMS was established to provide finishing funds & support to emerging filmmakers w/ low-budget, English-lang features from U.S. & abroad. Selected films receive assist. w/ postproduction, festival strategies & securing distribution. Through Agenda 2000 , filmmakers w/ an established body of work can receive production



Begin here to make your movie:



"From start to finish, Dr. Rawstock's services were everything I needed."

Brett Thompson, Screenwriter/Director.
THE HAUNTED WORLD OF EDWARD D. WOOD JR.

Final Cut Pro
& Web Classes

The #1 choice to help independent filmmakers realize their dreams:



Filmstock
& Videotape



Camera Rentals
& Tech Services



Final Cut Pro
System Sales/Rentals



Final Cut pro
Edit Suites

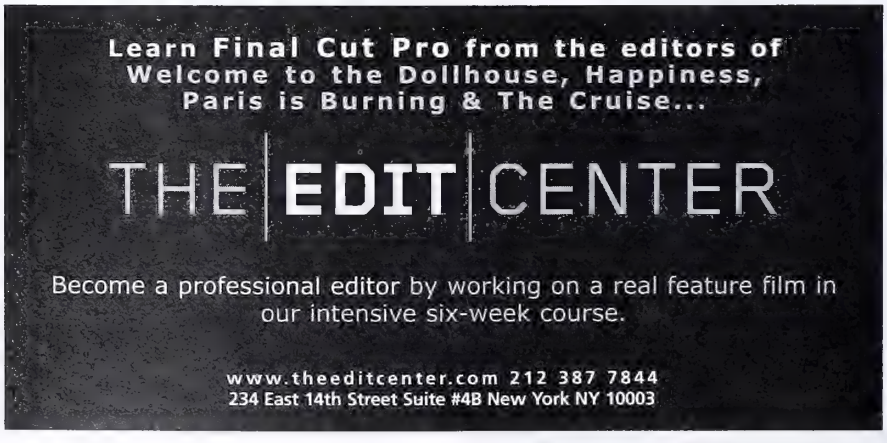
DR. RAWSTOCK
the Digital Division
The place for your movie.

Call us @ 800.323.4647
www.DRRAWSTOCK.com
6150 Santa Monica Blvd. Hollywood CA 90038

Context
STUDIOS
2 stages
48x44 with cyc wall
30x24 sound stage
multi-camera digital video
• audio post-production •
recording & rehearsal studios
• video editing • stage rentals •
tape duplication
• production office •
lighting & grip packages
Artists and Independents Welcome
Located in Williamsburg
1 North 12th Street Brooklyn,NY
718.384.8300
www.contextnyc.com







financing & assist. for features shot on digital video & intended for theatrical release. Both fiction & nonfiction films considered for finishing funds & Agenda 2000. Contact: Next Wave Films, 2510 7th St., Ste. E, Santa Monica, CA 90405. (310) 392-1720; fax: 399-3455; launch@nextwavefilms.com; www.nextwavefilms.com.

OPPENHEIMER CAMERA: New filmmaker grant equip. program offers access to pro 16mm camera system for new productions in dramatic, doc, experimental, or narrative form. Purely commercial projects not considered. Provides camera on year-round basis. No appl. deadline; allow 10 week min. for processing. Contact: Film Grant, Oppenheimer Camera, 666 S. Plummer St., Seattle, WA 98134; (206) 467-8666; fax: 467-9165; marty@oppenheimercamera.com; www.oppenheimercamera.com

PACIFIC ISLANDERS IN COMMUNICATIONS (PIC) announces Media Fund 2001 call for proposals for programs intended for national public television. Doc, performance, narrative, animation, children's or cultural affairs programming proposals eligible. PIC is interested in projects that examine & illuminate realities of Pacific Islander issues such as diversity, identity & spirituality. Must be PBS standard length. Awards of up to $50,000 available for works-in-progress including production & postproduction. Research, development & scripting phases may receive up to $15,000. Deadline: Aug. 3. Contact: Annie Moriyasu, Media Fund, PIC, 1221 Kapi'olani Blvd, Ste. 6A-4, Honolulu, HI 96814; (808) 591-0059; fax: 591-1114; amoriyasu@piccom.org; www.piccom.org

PAUL ROBESON FUND FOR INDEPENDENT MEDIA solicits projects addressing critical social & political issues w/ goal of creating social change. Funding for radio projects in all stages of production; film & video projects in preproduction or distribution stages only. Grants range from $3,000-$8,000. Deadline: May 15. Contact: Trinh Duong, The Funding Exchange, 666 Broadway, #500, NY, NY 10012; (212) 529-5300.

PEN WRITER'S FUND & PEN FUND for writers & editors w/ AIDS. Emergency funds, in form of small grants, given each year to over 200 professional literary writers, incl. screenwriters facing financial crisis. Funds are not intended to subsidize writing projects or professional development. Contact: PEN American Center, 568 Broadway, New York, NY 10012; (212) 334-1660.

PORTLAND, OREGON FILMMAKING GRANTS: Digital Media Education Center of Portland, OR is announcing call for submissions for the prestigious Avid Film Camp 2001 program. 5-yr-old program affords a boost to indie feature directors looking to complete their films, while offering Avid-authorized training to editors. Film Camp films will receive free Pro Tools audio finishing & Avid Symphony Online editing. Submissions must be feature-length projects w/ shooting completed. Projects accepted on a rolling basis. Contact: DMEC, Deborah Cravey, 5201 SW Westgate Dr., Ste. 111, Portland, OR 97221; (503) 297-2324; deb@filmcamp.com; www.filmcamp.com

TEXAS FILMMAKERS' PRODUCTION FUND 2001 is an annual grant awarded to emerging film & video artists who are residents of Texas. In September, the Fund will award $50,000 in grants ranging from $1,000-$5,000. Deadline: July 2. Contact: Texas Filmmakers' Production Funds, 1901 East 51st St., Austin, TX 78723; (512) 322-0145; www.austinfilm.org

DEADLINE: 1ST OF EACH MONTH, 2 MONTHS PRIOR TO COVER DATE (E.G. JUNE 1 FOR AUG/SEPT ISSUE). CONTACT: FAX: (212) 463-8519; scott@aivf.org; PER ISSUE COST:

0-240 CHARACTERS (incl. spaces & punctuation) $45 FOR NONMEMBERS/$30 FOR AIVF MEMBERS

241-360 CHARACTERS: $65/$45 AIVF MEMBERS

361-480 CHARACTERS: $80/$60 AIVF MEMBERS

481-600 CHARACTERS: $95/$75 AIVF MEMBERS

OVER 600 CHAR: CALL FOR QUOTE
(212) 807-1400 x. 229

Frequency discount:
$5 OFF PER ISSUE FOR ADS RUNNING 5+ TIMES.

ADS OVER SPECIFIED LENGTH WILL BE EDITED. COPY SHOULD BE TYPED & ACCOMPANIED BY CHECK OR MONEY ORDER PAYABLE TO: FIVF, 304 HUDSON ST., 6TH FL, NEW YORK, NY 10013. INCLUDE BILLING ADDRESS; DAYTIME PHONE; # OF ISSUES; AND VALID MEMBER ID# FOR MEMBER DISCOUNT. TO PAY BY VISA /MC/AMEX INCL. CARD #; NAME ON CARD; EXP. DATE.

Buy • Rent • Sell

AVID FOR RENT: Indie-friendly rates. 96GB storage. Full range of offline & online resolutions. Top quality Sony monitors. Self drive or with editor. DVCAM/MiniDV/S-VHS/VHS. CT location. (212) 713-5528.

AVID OFF-LINE FOR RENT: In our editing suite or in your office. System: MC 7.1, Powermac 9600, 33 gig memory, two 20" Mitsubishi monitors, 14" Trinitron monitor, 16-ch Mackie mixer. Incl. Avid tech support. $625/wk, long-term discounts avail. Howard (914) 271-4161; Edit suite: 225 Lafayette St., heart of SoHo. Spacious room w/ lots of light, phones, internet access, fax & copier. $1,850/mo. for suite alone. Sue (212) 925-5170. $1,100/wk for suite w/ Avid, long-term discounts avail. Call Howard.

FOR RENT: SONY 3 CHIP Digital DV camera plus Sennheiser ME 66 shotgun mic, with or without operator. $100 per day without operator. Call (212) 966-5489.

MOST COMPLETE SUPER 16MM camera package in U.S. We pay roundtrip next day shipping anywhere. You quote us a price. Support, no extra charge. You won't believe it, check it out. (312) 343-3456; www.zacuto-rentals.com

VIDEO DECKS/EDIT SYSTEMS/CAMERAS FOR RENT: I deliver! Beta-SP deck (Sony UVW-1800) $150/day, $450/wk. Also—1:1 Avid Suite, Final Cut, Media 100, DV Cams, mics, lights, etc. Prod'n Central (212) 631-0435.

Distribution

19 YEARS AS AN INDUSTRY LEADER! Representing outstanding video on healthcare, mental health, disabilities & related issues. Our films win Oscars, Emmys, Duponts, Freddies & more. Join us! Fanlight Productions: (800) 937-4113; www.fanlight.com

AN OUTSTANDING DISTRIBUTOR seeks outstanding producers to join us. Seeking educational documentaries and training videos on disabilities, mental health, aging, stress, health issues. As a medium-sized distributor we give your video the attention it deserves. Call or email us! Our films win Emmys, Freddies, CINEs, Oscars, and more! Aquarius Health Care Videos: 888-441-2963; leslie@aquariusproductions.com; www.aquariusproductions.com

BALLANTINE FILMS.COM is an online streaming and resource site for film and video professionals, independent filmmakers, students, animators, actors, screenwriters, producers, and film enthusiasts is currently accepting film and videos for free online streaming. In addition, site is seeking entries for our free industry directory, including talent lists, script library, production facilities, and more. Contact: info@ballantinefilms.com or visit web site for more information: www.ballantinefilms.com

BUDGETS/INVESTOR PACKAGE: Experienced Line Producer will prepare script breakdowns, shooting schedules & detailed budgets. Movie Magic equipped. MC, Visa, Amex. Indie rates negotiable. Mark (212) 340-1243.

EDUCATIONAL DISTRIBUTOR SEEKS VIDEOS on guidance issues such as violence, drug prevention, mentoring, children's health & parenting for exclusive distribution. Our marketing gives unequaled results! Call Sally Germain at The Bureau for At-Risk Youth: (800) 99-YOUTH x. 210.

LOOKING FOR AN EDUCATIONAL DISTRIBUTOR? Consider the University of CA. We can put 80 years of successful marketing expertise to work for you. Kate Spohr: (510) 643-2788; www-cmil.unex.berkeley.edu/media/

THE CINEMA GUILD, leading film/video/multimedia distributor, seeks new doc, fiction, educational & animation programs for distribution. Send videocassettes or discs for evaluation to: The Cinema Guild, 130 Madison Ave., 2nd fl., NY, NY 10016; (212) 685-6242; TheCinemaG@aol.com; Ask for our Distribution Services brochure.

Freelance

35MM/16MM PROD. PKG w/ DP. Complete packagew/ DP's own Arri 35BL, 16SR, HMIs, dolly, jib crane, lighting, DAT, grip, 5-ton truck. . . more. Ideal 1-source for the low-budget producer! Call for reel: Tom Agnello (201) 741-4367.

ANDREW DUNN: Director of Photography/camera operator Arri35 BL3, Aaton XTRprod S16, Sony DVCAM. Experience in features, docs, TV & industrials. Credits: *Dog Run, Strays, Working Space/Working Light.* (212) 477-0172; AndrewD158@aol.com

AWARD-WINNING EDITOR w/ Avid and Beta SP facility. Features, shorts, docs, music videos, educational, industrials, demos. Trilingual: Spanish, English, Catalan. Nuria Olive-Belles (212) 627-9256.

BRENDAN C. FLYNT: Director of Photography w/ many feature & short film credits. Owns 35 Arri BL3, Super 16/16 Aaton, HMIs, Dolly, and Tulip Crane. Awards at Sundance & Raindance. Call for quotes & reel at (212) 226-8417; www.dpFlynt.com

CAMERAMAN/STEADICAM OPERATOR: 35BL, 16SR, Beta SP, Stereo TC Nagra4, TC Fostex PD-4 DAT, feature lite pkg. to shoot features, music videos, commercials, etc. Call Mik Cribben for info & reel, (212) 929-7728 or (800) 592-3350.

CINEMATOGRAPHER w/ Arri SR Super 16 pkg & 35IIC, w/ over 15 years in the industry. Credits incl. 2nd unit, FX & experimental. Looking for interesting projects. Will travel. Theo (212) 774-4157; pager: (213) 707-6195.

CINEMATOGRAPHER w/ reg/S-16mm Aaton, video-tap, lighting gear & more. Digital video too. Collaborations in features, shorts, docs, music videos & other compelling visions. Kevin Skvorak, reel & rates (718) 782-9179; kevskvk@inx.net

CINEMATOGRAPHER w/ Super 16 package with video tap, digital, lighting; 20 yrs experience on features, shorts, documentaries, music videos. Italian, English, some Spanish; will travel. Renato Tonelli (718) 728-7567; rtonelli@tiscalinet.it

CINEMATOGRAPHER w/ Aaton reg/super16mm, Sony 600 Beta, Sony DSR-500 DVCAM packages + lights + Van. Experienced, looking to collaborate on features, docs, shorts & commercials. Adam Vardy, reel + rates (212) 932 8255; nyvardy@worldnet.att.net

COMPOSER: Experienced, award-winning Yale conservatory grad writes affordable music in any style that will enhance your project. Save money without compromising creativity. Full service digital recording studio. Free demo CD; initial consultation. Call Joseph Rubenstein; (212) 242-2691; joe56@earthlink.net

COMPOSER Miriam Cutler loves to collaborate with filmmakers—features, docs. Sundance: *Licensed To Kill, Death A Love Story* / Peabody: *The Castro / POV: Double Life of Ernesto Gomez Gomez* & more (323) 664-1807; mircut2@earthlink.net

COMPOSER: Original music for your film or video project. Will work with any budget. Complete digital studio. NYC area. Demo CD upon request. Call Ian O'Brien: (201) 222-2638; iobrien@bellatlantic.net

COMPOSER: Perfect music for your project. Orchestral to techno—you name it! Credits incl. NFL, PBS, Sundance, Absolut. Bach. of Music, Eastman School. Quentin Chiappetta (718) 752-9194; (917) 721-0058; qchiap@el.net

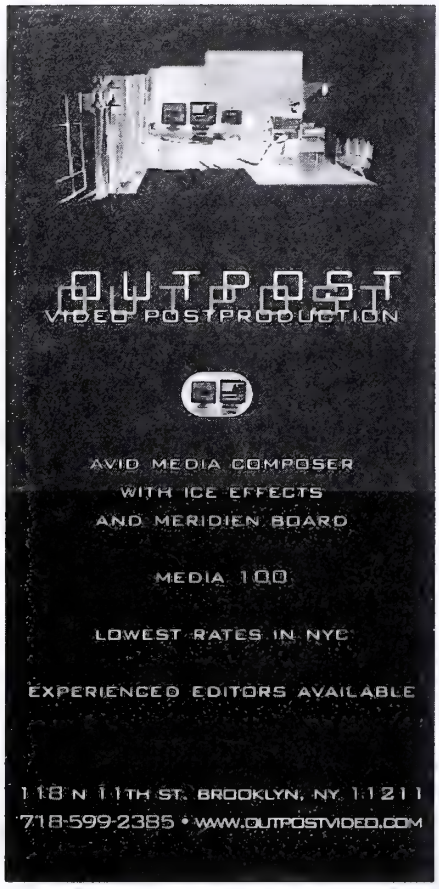
CREATIVE DIRECTOR OF PHOTOGRAPHY w/ lighting director background. Specialty films my specialty. Can give your film that unique "look." 16mm & 35mm packages avail. Call Charles for reel: (212) 295-7878.

DIGITAL VIDEO: Sony VX100 digital camera & cameraman, Sennheiser ME 66 shotgun mic, pro accessories. Experienced in dance, theater, performance art documentation & features. Final Cut Pro digital editing with editor $125/day. John Newell (212) 677-6652; johnewell@ earthlink.net

DIGITAL VIDEO VIDEOGRAPHER/DP with Canon XL-1 videocam; prefer documentaries, shorts and less traditional projects; documentation for dance, music and performance. Alan Roth (718) 218-8065; (917) 548-4512; alanroth@mail.com

DIGITAL VIDEOGRAPHER with Sony VX-1000 and Lectrosonic radio mic. available and happy to shoot documentaries and shorts. Contact Melissa (212) 352-4141; meliss@rcn.com

DIRECTOR OF PHOTOGRAPHY: creative cinematographer w/ a heavy lighting background; many credits w/ top DPs. Looking to lens interesting projects w/ a true vision. Over 15 years in the industry; 35mm & 16mm pkgs



THE STANDBY PROGRAM

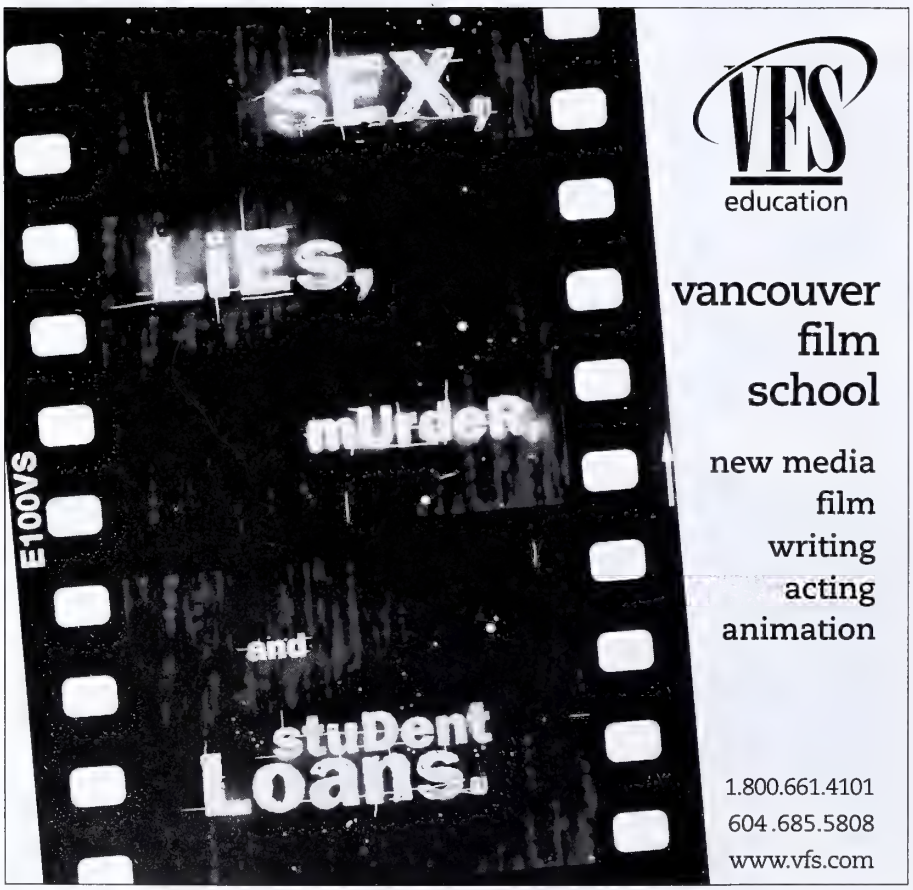
We provide artists and non-profit organizations access to broadcast quality video post-production services at discount rates.

• Film to Tape Transfer	$175/hr.
• DigiBeta to DigiBeta OnLine	$120/hr.
• InterFormat OnLine Editing	$ 85/hr.
• Animation Stand	$ 85/hr.
• Digital Audio Post	$ 85/hr.

All services include an Editor/Operator.

Contact Us for Services & Info.

PO Box 184 NY, NY 10012-0004
Tel: 212.219.0951
Fax: 212.219.0563
www.standby.org



VFS education

vancouver film school

new media
film
writing
acting
animation

1.800.661.4101
604.685.5808
www.vfs.com

avail. Flexibe rates; I work w/ experienced gaffer w/10 ton truck. Will travel. Call for reel: (781) 545-2609; bkarol@mediaone.net

DIRECTOR OF PHOTOGRAPHY looking for interesting features, shorts, ind. projects, etc. Credits incl. features, commercials, industrials, short films, music videos. Aaton 16/S-16 pkg avail. Abe (718) 263-0010.

DIRECTOR OF PHOTOGRAPHY w/ Arri 16 & 35BL2 camera pkgs. Credits incl. many indie features & shorts. Create "big film" look on low budget. Flexible rates & I work quickly. Willing to travel. Matthew: (617) 244-6730; (845) 439-5459; mwdp@rcn.com

DIRECTOR OF PHOTOGRAPHY with Arri BL 3, Aaton XTR Prod S16/16mm, and Canon XL1 camera package is ready to shoot your project. Call Jay Silver at (718) 383-1325 for a copy of reel; hihosliver@earthlink.com

DP WITH CAMERA: Client list, package details (cameras and editing), view clips/stills. To order reel or contact, visit: www.kozma.com

DP/CAMERAMAN with full digital package (DV-500 camera, sound, lights, etc). Final Cut Pro available. 10 years international experience in documentaries, fiction, stage/music performances, corporate. Bilingual. Alejandro (201) 295-9032.

DV CONSULTANT: Need help w/ Final Cut Pro? Exp. consultant avail. for training in FCP, AfterEffects, Media Cleaner Pro, or just Mac basics. Former Apple tech rep. & working filmmaker in NYC. Discount for AIVF members. Greg (347) 731-3466.

ENTERTAINMENT ATTORNEY: frequent contributor to "Legal Brief" columns in *The Independent* & other magazines, offers legal services to film & video community on projects from development thru distribution. Contact Robert L. Seigel, Esq., (212) 333-7000.

EXPERIENCED CINEMATOGRAPHER with crew & equipment; 16mm & 35mm. Short films & features. Vincent (212) 779-1441.

GRANTWRITING/FUNDRAISING: Research, writing & strategy (for production, distrib, exhibition & educational projects of media). Successful proposals to NYSCA, NEA, NEH, ITVS, Soros & Rockefeller Foundations, Lila Acheson Wallace Foundation. Fast writers, reasonable rates. Wanda Bershen, (212) 598-0224; www.reddiaper.com; or Geri Thomas (212) 625-2011; www.artstaffing.com

INDEPENDENT PRODUCTION COMPANY: Providing services for indie filmmakers, incl. all the crew & equipment needed. We also help you w/ locations, craft services, wardrobe, transportation, etc. . . Basically everything that goes on behind the camera. We specialize in independent filmmaking—features, shorts, music videos. Will consider any budget. Contact Vadim Epstein (917) 921-4646.

JOHN BASKO: Documentary cameraman w/ extensive international Network experience. Civil wars in Kosovo, Beirut, El Salvador, Nicaragua, Tiananmen Square student uprising. Equipment maintained by Sony. (718) 278-7869; fax: 278-6830; Johnbasko@icnt.net

NEW YORK DIRECTOR/WRITER/ACTOR w/ DV equip. can turn your idea or treatment into a real movie. Need me to act too? I'm an Eastwood-type, 5' 8" playing late 30s-mid 40s. Jack Dakota (212) 371-9320; jackpie7@aol.com

STILLS: "The single most important thing you must do [for publicity] is to have a good photographer on the set."—Larsen, in *The Next Step: Distributing Independent Film and Video*. steveborns@aol.com; www.stevenborns.com; (212) 995-0535.

TRANSCRIPTION SERVICES: Fast, reliable and reasonable. Low rates for independents and students. Specializing in docs. Pick-up/Delivery/Rush. We know indies have special needs! PS Wilco (718) 369-5105: (516) 770-2314: www.pswilco.com

Opportunities • Gigs

***GOOD WILL HUNTING*-TYPE FILM** shooting this July in Manhattan. Very low budget. Expenses and food only. Looking for: DP, AD, sound, set, makeup/costume, catering, continuity, gaffer, and driver with car. Contact: Babarahmed@hotmail.com

WELL-ESTABLISHED freelance camera group in NYC seeking professional cameramen and soundmen w/ solid Betacam video experience to work w/ our wide array of clients. If qualified contact COA at (212) 505-1911. Must have video samples/reel.

Preprodcution • Development

SU-CITY PICTURES: The Screenplay Doctor, The Movie Mechanic: We provide screenplay/treatment/synopsis/films-in-progress insight/analysis. Studio credentials include: Miramax & Warner Bros. Competitive rates. Brochure: (212) 219-9224; www.su-city-pictures.com

Postproduction

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound-transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable rates. (212) 925-1500.

16MM SOUND MIX only $100/hr. Interlocked 16mm picture & tracks mixed to 16 or 35mm fullcoat. 16mm/35mm post services: picture & sound editorial, ADR, interlock screening, 16mm mag xfers (.065/ft), 16mm edgecoding (.015/ft). Call Tom (201) 741-4367.

AVID EDITOR; A dozen feature credits. New Media Composer w/ AVR 77 & offline rez. Beta SP, DAT, extra drives, Pro-tools editing & mixing, and your Avid or mine. Fast and easy to get along with. Credit cards accepted. Drina (212) 561-0829.

BRODSKY & TREADWAY Film-to-tape masters. Reversal only. Regular 8mm, Super 8, or archival 16mm. We love early B&W & Kodachrome. Scene-by-scene only. Correct frame rates. For appt. call (978) 948-7985.

DVD AUTHORING: Full DVD project management. Spruce system, compression, encoding, menu creation, authoring and replication for your film. We are nice people and we have very reasonable pricing. (212) 563-4589; 245 W. 29 St., NY, NY 10001.

EDIT/SHOOT IN SAN DIEGO: Discreet Edit 5.0 non-linear system. 90 gigs memory, component Beta, DV, S-VHS. Betacam & DV field pkg. Sony D-30/PVV3 &VX2000. Full audio, graphics, etc. Low rates. Call (800) 497-1109; www.peteroliver.com

MEDIA 100 EDITING Broadcast quality, newest software. Huge storage & RAM. Betacam, 3/4", all DV formats, S-VHS, Hi-8 . . . Great location, friendly environment & low rates, tech support, talented editors & fx artists available: (212) 868-0028.

PRODUCER WITH PRODUCTION OFFICE looking for low budget features to produce in New York. Will provide budgeting/scheduling, production personnel. Video, shorts and feature experience. Call Val at (212) 295-7878 or zelda212@netscape.net

PRODUCTION TRANSCRIPTS: Verbatim transcripts for documentaries, journalists, etc. Low prices & flat rates based on tape length. A standard 1 hr., 1-on-1 interview is only $70: www.productiontranscripts.com for details or call: (888) 349-3022

PROFESSIONAL VIDEO COMPRESSION for presenting work over the Internet. Years of experience & clients incl. film festivals & independent filmmakers. Discount for AIVF members. Contact: compression@randomroom.com; www.randomroom.com/compression

UNCOMPRESSED AVID MEDIA COMPOSER: Fastest Avid on the block! A comfortable large room with all the amenities. Blue Ice board, After Effects, Photoshop, Illustrator, digital audio board, video projector, too. Production Central (212) 631-0435.

TWO CHEAP AVIDS! Great rental prices. Media Composer XL1000, Chelsea location: (212) 242-3005. Avid 400 5.5, Beta Deck, 36GB, Upper West Side: (212) 579-4294.

JAMES A. MICHENER CENTER FOR WRITERS

Master of Fine Arts in Writing



Combine work in SCREENWRITING with fiction, poetry or playwriting in our unique interdisciplinary MFA degree program.



$15,000 James A. Michener Fellowships granted yearly to all candidates enrolled in the three-year program.

For more information, contact:
MICHENER CENTER FOR WRITERS
J. Frank Dobie House
702 E. Dean Keeton St. • Austin, TX 78705
512-471-1601 • bsnider@mail.utexas.edu
http://uts.cc.utexas.edu/~writers/

THE UNIVERSITY OF TEXAS AT AUSTIN

Dekart VIDEO

NON LINEAR / LINEAR
OFF LINE / ON LINE
BETA SP, DV EDITING
DV, HI8, _ SP, INTERFORMAT
CD-ROM OUTPUT

EXCELLENT RATES
EXPERIENCED EDITORS

SOHO/CHINATOWN LOCATION
MASTER & VISA ACCEPTED

(212)-219-9240

EMAIL:
DFROESE@COMPUSERVE.COM

@AIVF

www.aivf.org

from the director

ODDLY ENOUGH, EACH YEAR WHEN WE ADD THE little corner flag to our cover that proclaims "SPECIAL ISSUE: PUBLIC TV!" we don't envision hordes of readers trampling each other to get their copy at the newsstand. Nevertheless, public television plays a critical role in the development and distribution of independent work.

Last year we published a roadmap to the convoluted avenues of the CPB/PBS system. The centerpiece of one of our most popular issues, this feature not only helped producers grasp the lay of the land, but also to pave the way for smoother travel in the future. "At the first meeting of the new bureau heads I showed them that article," says PBS CEO Pat Mitchell, "and said: 'This is what we have to fix.' "

Mitchell wants independents to know that changes are afoot at PBS, that independents are welcome. An equally strong message is that PBS projects don't end at broadcast: in our multiplatform world, ancillary educational components and community outreach plans have become critical to a project's success at PBS.

AIVF has formed two partnerships that will be of great service to our members. The first, our **Pitch to PBS program**, gives independent producers the information they need to put their best foot forward when bringing their project to PBS. As a component of this program, 20 producers will hold one-on-one meetings with senior staff from CPB/PBS; while many more will benefit from public panels and on-line resources. AIVF program director Michelle Coe has put a huge effort into developing this program, which has paid off for producers with a deeper level of commitment from PBS.

Our other partner is MediaRights.org, a wonderful resource for activists and social interest documentarians (see Distributor FAQ, March 2001). AIVF is working with MediaRights.org to develop an **Outreach Toolkit**, designed to help producers budget for and design effective outreach campaigns. This exciting new resource will be available in both print and on-line versions; watch for details!

aivf events

UNLESS OTHERWISE NOTED, all AIVF events take place at our office (see box below). RSVP required for all events: 212/807-1400 x301 or info@aivf.org.

IN BRIEF: PRODUCERS LEGAL SERIES
FORMING A LEGAL ENTITY



Sponsored by Cowan, DeBaets, Abrahams & Sheppard
When: Mon, May 7th 6:30-8:30
Cost: $20 AIVF members; $30 general public

Our seven-session Legal Series continues with a nuts and bolts session on forming a legal entity. Complete details will be posted at www.aivf.org.

The In Brief Legal Series moderator and co-producer is Innes Gumnitsky, an entertainment attorney with Cowan, DeBaets, Abrahams & Sheppard. She specializes in independent film, representing independent producers, writers, and directors.

reach AIVF

FILMMAKERS' RESOURCE LIBRARY:

TUES.-FRI. 11-6; WED. 11-9

The AIVF office is located at 304 Hudson St. (between Spring & Vandam) 6th fl., in New York City. Subways: 1 or 9 to Houston, C or E to Spring. Our Filmmakers' Resource Library houses hundreds of print and electronic resources—from essential directories & trade magazines to sample proposals & budgets.

BY PHONE: (212) 807-1400
Recorded information available 24/7; operator on duty Tues.-Fri. 2-5p.m. EST

BY INTERNET: www.aivf.org; info@aivf.org

UPCOMING IN BRIEF TOPICS

June 7: Film Finance: Private Offerings
June 14: Film Finance: Other Forms
Sept. 13: Production Legal Issues
Oct. 18: Guilds and Unions
Nov. 15: Distribution Deals
All dates subject to change.

PITCHING TO THE PROS:
THE ART OF VERBALLY SELLING YOUR PROJECT

When: Tues., May 15, 7-9 p.m.
Where: Anthology Film Archives (32 Second Ave/Second St.)
Cost: $10 AIVF members; $20 general public
Advanced purchases recommended!

They say the average time you have a development or acquisition executive's attention is three minutes. You never know when you'll have an opportunity to interest producing partners or distributors in your project. Don't miss this discussion with a panel of reps from varying broadcast entities on the art of verbally selling your project. Panelists TBA. Following the discussion, five pre-selected members will get to practice-pitch their projects for critique and further discussion.

MEET & GREET
SENIOR PROGRAMMING STAFF OF PBS

When: Thurs., May 17, 6:30-8:30 p.m.
Cost: free/AIVF members; $10 general public

Don't miss this rare opportunity to find out what PBS seeks for content, what they want from the field, and how they work with independent producers. Here is your chance to get your questions on the PBS labyrinth answered face to face! Reps in attendance TBA.

PBS PITCH SESSIONS

PBS selected 20 projects from AIVF's call for proposals in March. On May 18, PBS reps

meet with those producers about possible broadcast opportunities. Pitch to PBS will be offered to AIVF members again in September.

MEET THE DISTRIBUTOR
WOMEN MAKE MOVIES
(co-presented by AIVF and Two Boots)

When: Tues., May 22. Reception at 7pm (admits ticketholders to Den of Cin for free pizza and beer); Program at 8.
Where: Reception: Den of Cin, 44 Ave A; screening Pioneer Theatre, 155 E 3rd Ave
Cost: $6.50/AIVF members and students; $8/general public

This event combines AIVF's popular Meet & Greet industry series and Two Boots' regular screening and discussion series of the same name. Reps from Women Make Movies will introduce the screening of *900 Women* and afterwards talk in-depth about their company, philosophy, and how they work with independents. Women Make Movies is a national nonprofit feminist media arts organization whose multicultural programs provide resources for both users and producers of media by women.

900 Women (Laleh Khadivi, 2000; 72 min.)
The Louisiana Correctional Institute, located in the swamps of southern Louisiana, houses a burgeoning population of the state's most dangerous female convicts and often exceeds its population capacity of 900. Filmmaker



Khadivi delivers a striking, sensitive portrait of life in this deceptively peaceful atmosphere, which is filled with stories of life on the streets, abuse, freedom, childbirth and motherhood. Six women—a grandmother, a high school student, a pregnant woman, a recovering heroin addict, a prison guard, and the only woman on death row—were brave enough to share their frustrations and hopes. Produced by Academy Award-nominated filmmaker Jonathan Stack (*The Farm*).

MAESTRO
Details will be announced at www.aivf.org

MAESTRO (presented in partnership with NAMAC) addresses vital contemporary issues affecting the professional needs and goals of artists and arts organizations via regionally based clustered activities. These activities are designed and coordinated in conjunction with organizations in each region. They include: formal focus groups, informal dialogues with artists and organizations, site visits, screenings of work, and technical assistance workshops for artists.

AIVF CO-SPONSORS
ALTERNATIVE FUNDRAISING STRATEGIES

Presented by Women Make Movies
When: Thursday, May 3, 6:30-9:30 pm
Where: AIVF office
Cost: $50 WMM and AIVF members only
RSVP: contact WMM at (212) 925-0606.

How do you launch an individual donor campaign? What's the best strategy for a successful fundraising party or benefit? This workshop addresses alternative, grassroots, and creative strategies for financing media projects and expanding your funding base. Also included are in-kind donations and direct mail appeals. Lead by Aishah Shahidah Simmons, producer/director/writer of *NO!*, who has garnered tremendous support from individuals, in-kind donations, and community outreach.

SELECT SCREENINGS
AT THE WALTER READE THEATRE
PRESENTED BY THE FILM SOCIETY OF LINCOLN CENTER

AIVF members may attend specific film series (listed below) for just $5 per ticket! Please show membership card at box office. The Walter Reade Theatre is located at Lincoln center, 165 W 65th Street at Broadway in NYC. For more info, contact the Film Society of Lincoln Center box office at (212) 875-5600 or www.filmlinc.com

May 1-10 *Argentinian Cinema*
May 11-17 *Films of Aleksandr Ptushko*
May 18-31 *Richard Widmark Retrospective*

COMING IN JUNE
ANNUAL AIVF MEMBERS' MEETING

When: Friday, June 8
Where: TBA

Mark your calendars! AIVF's Annual Members' Meeting provides a great opportunity to meet staff and board members, to find out what programs and services are in development, and to voice your opinion of what you've seen from us throughout the last year. Who we are and what we offer depends on our members' input: be sure to attend to lend your perspective on what AIVF can and should be for independents.

AVIDS TO GO





free delivery and set-up in your home or office
long term // short term rentals
the most cost-effective way to cut your indie film



LUNA
PICTURES

212 255 2564

LUNA DELIVERS

AIVF

With the mediamaking landscape morphing almost daily, AIVF keeps you on top of new developments, opportunities, initiatives, people, and advocacy in the field...

AIVF
ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

THE INDEPENDENT

Through The Independent, keep up to date with new product reviews, distributors and funders, and profiles of makers who understand what being independent is all about...

the independent
FILM & VIDEO MONTHLY

JOIN US

With our low-cost membership giving you production discounts, access to affordable health insurance, as WELL as our resources, can you afford not to join?

www.aivf.org

The AIVF Regional Salons provide opportunity for members to discuss work, meet other independents, share war stories, and connect with the AIVF community across the country. Visit the Regional Salons section at www.aivf.org for more details.

Be sure to contact your local Salon Leader to confirm date, time, and location of the next meeting!

Albany, NY: Upstate Independents
When: First Wednesday of the month, 6:30 pm
Where: Borders Books & Music, Wolf Rd.
Contact: Mike Camoin (518) 489-2083,mike@videosforchange.com

Atlanta, GA: IMAGE
When: Second Tuesday of the month, 7 pm
Where: Redlight Café, 553 Amsterdam Avenue
Contact: Mark Wynns, (404) 352-4225 x. 12, mark@imagefv.org

Austin, TX: Austin Film Society
When: Last Monday of the month, 7 pm
Where: Bad Dog Comedy Theatre, 110 Riverside
Contact: Anne del Castillo, (512) 507-8105, labc@att.net

Birmingham, AL:
When: First Tuesday of the month
Where: Production Plus, 2910 Crescent Ave., Homewood, AL
Contact: Clay Keith, ckeith1000@yahoo.com; Karen Scott, WScott9268@aol.com, (205) 663-3802

Boulder, CO: "Films for Change" Screenings
When: first Wednesday of the month, 7 pm
Where: Boulder Public Library, 1000 Arapahoe
Contact: Jon Stout, (303) 442-8445, programming@fstv.org

Boston, MA:
Contact: Fred Simon, (508) 528-7279, FSimon@aol.com

Charleston, SC:
When: Last Thursday of the month 6:30-8:45 pm
Where: Charleston County Library, 68 Calhoun St.
Contact: Peter Paolini, (843) 805-6841; Peter Wentworth, filmsalon@aol.com

Cleveland, OH: Ohio Independent Film Festival
Contact: Annetta Marion or Bernadette Gillota, (216) 651-7315, OhioIndieFilmFest@juno.com

Dallas, TX: Video Association of Dallas
Contact: Bart Weiss, (214) 428-8700, bart@videofest.org

Houston, TX: SWAMP
When: Last Tuesday of the month
Where: SWAMP, 1519 West Main
Contact: (713) 522-8592, swamp@swamp.org

Lincoln, NE: Nebraska Ind. Film Project
When: Second Wednesday of the month, 5:30 pm
Where: Telepro, 1844 N Street
Contact: Dorothy Booraem, (402)476-5422, dot@inetnebr.com, www.lincolnne.com/nonprofit/nifp

Los Angeles, CA: EZTV
When: Third Monday of the month, 8 pm
Where: EZTV, 1653 18th Street, Santa Monica
Contact: Michael Masucci, (310) 829-3389, mmasucci@aol.com

Milwaukee, WI: Milwaukee Ind. Film Society
When: First Wednesday of the month, 7pm
Where: Milwaukee Enterprise Center, 2821 N 4th
Contact: Brooke Maroldi, (414) 276-8563, www.mifs.org/salon

New Brunswick, NJ:
Contact: Allen Chou, (732) 321-0711, allen@passionriver.com,www.passionriver.com

Portland, OR:
Contact: Beth Harrington, (360) 256-6254, betuccia@aol.com

Rochester, NY:
When: First Wednesday of the month, 7pm
Where: Visual Studies Workshop
Contact: Kate Kressmann-Kehoe, (716) 244-8629, ksk@netacc.net

San Diego, CA:
Contact: Ethan van Thillo, (619) 230-1938, aivf@mediaartscenter.org

New Digs for OIFF!

Congrats to the AIVF Cleveland Salon/ Ohio Independent Film Festival! With the support of Cleveland Councilman Tim Melena (Ward 17) and Jeff Ramsey of the Detroit Shoreway Community Development Organization, OIFF was the proud recipient of a City of Cleveland (Ward 17) Community Development Block Grant to make a new home in the Gordon Square Arcade, a pivotal building in the up-and-coming arts corridor on the west side of Cleveland, Ohio. Make a note of their new contact info!



South Florida:
Contact: Dominic Giannetti, (877) 378-2029, dvproductions@email.com

Tucson, AZ:
When: First Monday of the month
Contact: Rosarie Salerno, destiny@azstarnet.com, http://access.tucson.org/aivf/

Washington, DC:
Contact: Joe Torres, DC Salon hotline (202) 554-3263 x. 4, jatvelez@hotmail.com

Salons are run by AIVF members, often in association with local partners. AIVF has resources to assist enthusiastic and committed members who wish to start a salon in their own community! Please call (212) 807-1400 x236 or e-mail members@aivf.org for information!

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the educational affiliate of the Association for Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent media community, including publication of *The Independent* and a series of resource publications, seminars and workshops, and information services.

None of this work would be possible without the generous support of the AIVF membership and the following organizations:

The Mary Duke Biddle Foundation
The Chase Manhattan Foundation
Forest Creatures Entertainment, Inc.
The William and Flora Hewlett Foundation
LEF Foundation
The John D. and Catherine T. MacArthur Foundation
The National Endowment for the Arts
New York City Department of Cultural Affairs: Cultural Challenge Program
New York Foundation for the Arts: TechTAP
New York State Council on the Arts

We also wish to thank the following individuals and organizational members:

Business/Industry Members: **CA**: Action/Cut Directed By Seminars; Attaboc LLC; Dr. Rawstock; Eastman Kodak Co.; Film Society of Ventura County; Focal Point Systems, Inc.; Forest Creatures Entertainment Co.; Idea Live; Marshall/Stewart Productions, Inc.; MPRM; Somford Entertainment; **CO**: The Crew Connection; **DC**: Consciousness Squared Communications; **FL**: Tiger Productions, Inc.; **GA**: Indie 7; **IL**: Optimus; **MA**: CS Associates, Glidecam Industries; Monitor Company; **MD**: The Learning Channel; **MI**: Grace & Wild Studios, Inc.; Zooropa Design; **NJ**: Black Maria Film Festival; Diva Communications, Inc.; **NY**: AKQ Communications, Ltd.; American Montage; Analog Digital Intl.; Archive Films, Inc.; Asset Pictures; Bluestocking Films, Inc.; The Bureau for At-Risk Youth; C-Hundred Film Corporation; Cineblast! Prods.; Corra Films; Cypress Films; Deconstruction Co.; Dekart Video; Dependable Delivery, Inc.; DV8 Video Inc.; Earth Video; Human Relations Media; Hypnotic; Inkling Prods.; Kitchen Sync Group, Inc.; KL Lighting; Mad Mad Judy; Mercer Media; Mercer St. Sound; New York Independent Film School; Nuclear Warrier Prods.; NTV Studio Productions; On Track Video, Inc.; One Kilohertz; The Outpost; Partisan Pictures; Paul Dinatale Post, Inc.; Prime Technologies; Seahorse Films; Son Vida Pictures, LLC; Sound Mechanix; Stuart Math Films, Inc.; Suitcase Productions; The Tape Company; Tribune Pictures; Winstar Productions; Wolfen Prods.; **OR**: Angel Station Corp.; **PA**: Smithtown Creek Prods.; **TX**: Rose Noble Entertainment; **UT**: KBYU-TV; Rapid Video, LLC; **VA**: Bono Film & Video; Dorst MediaWorks; Roland House, Inc.; **WA**: Amazon.com; Global Griot Prod.; **WV**: Harpers Ferry Center Library; **France**: Kendal Prods.

Nonprofit Members: **AL**: Sidewalk Moving Picture Fest. **AR**: Hot Springs Documentary Film Inst.; **AZ**: U of Arizona; Scottsdale Community Coll.; **CA**: The Berkeley Documentary Center; Filmmakers Alliance; Intl. Buddhist Film Fest.; LEF Foundation; Los Angeles Film Commission; Media Fund; NAATA; Ojai Film Soc.; San Francisco Jewish Film Fest.; U of Cal. Extension, CMIL; USC School of Cinema TV; Victory Outreach Church; Whispered Media; **CO**: Denver Center for the Performing Arts; **DC**: Corporation for Public Broadcasting; Media Access Project; **GA**: Image Film & Video Center; **HI**: Aha Punana Leo; U. of Hawaii Outreach College; **ID**: Center for School Improvement; **IL**: Art Institute of Chicago/Video Data Bank; Chicago Underground Film Fest.; Community TV Network; Little City Foundation; PBS Midwest; Rock Valley Coll.; **KY**: Appalshop; **LA**: New Orleans Film Fest.; **MA**: CCTV; Coolidge Corner Theatre Foundation; Harvard Medical School; Long Bow Group Inc; Lowell Telecommunications Corp.; LTC Communications; **MD**: Laurel Cable Network; Native Vision Media; **MI**: Ann Arbor Film Fest.; **MN**: IFP/North; Intermedia Arts; Walker Arts Center; **MO**: Webster University Film Series; **MS**: Magnolia Indie Fest.; **NC**: Doubletake Documentary Film Fest.; **NE**: Nebraska Independent Film Project, Inc.; Ross Film Theater, UN/Lincoln; **NM**: Taos Talking Pictures; **NY**: Center for New American Media; Cinema Arts Center; CUNY TV Tech Program; Communications Society; Cornell Cinema; Council for Positive Images, Inc.; Creative Capital Foundation; Crowing Rooster Arts; Downtown Community TV; Educational Video Center; Film Forum; Film Society of Lincoln Center; Globalvision, Inc.; Guggenheim Museum SoHo; John Jay High School; Konscious, Inc.; Manhattan Neighborhood Network; National Foundation for Jewish Culture; National Video Resources; New York Film Academy; NYU TV Center; New York Women in Film and TV; Open Society Institute/Soros Documentary Fund; Paper Tiger TV; Spiral Pictures; Squeaky Wheel; Stony Brook Film Fest.; Third World Newsreel; Thirteen/WNET; Upstate Films, Ltd.; Women Make Movies; **OH**: Athens Center for Film & Video; Cleveland Filmmakers; Greater Cincinnati & Northern Kentucky Film Commission; Media Bridges Cincinnati; Ohio Independent Film Fest.; Ohio University/Film; Wexner Center; **OR**: Communication Arts, MHCC; Northwest Film Center; **PA**: DUTV/Cable 54; PA Council on the Arts; Prince Music Theater; Scribe Video Center; Temple University; University of the Arts; **RI**: Flickers Arts Collaborative; **SC**: South Carolina Arts Commission; **TX**: Austin Cinemaker Co-Op; Austin Film Soc.; Southwest Alternate Media Project; Worldfest Houston; **UT**: Sundance Institute; **VT**: Kingdom County Productions; **WA**: Seattle Central Community College; **WI**: UWM Department of Film; U of Wisconsin Dept of Communcation Arts; Wisconsin Film Office; **Argentina**: Lagarto Producciones; **Canada**: Toronto Documentary Forum/Hot Docs; **Germany**: International Shorts Film Festival; **India**: Foundation for Universal Responsibility

NEXTFRAME

2001 CALL FOR ENTRIES
NEXTFRAME: UFVA'S TOURING FESTIVAL OF INTERNATIONAL STUDENT FILM AND VIDEO

Surveying & exhibiting the best in current student film & video worldwide, emphasizing independence, creativity & new approaches to visual media.

Please visit our website:
www.temple.edu/nextframe
for guidelines & entry forms

Deadline for submissions:
May 31, 2001

Or contact us at:
ufva@vm.temple.edu
215-923-3532



aivf the association of independent video and filmmakers

Support the organization that supports you.

Since 1973, the **Association of Independent Video and Filmmakers** has worked tirelessly to support independent vision—and we're still going at it!

From **leading the movement** to establish the Independent Television Service (ITVS) to working with SAG to draft their limited exhibition agreement for indie producers, AIVF's achievements have preserved opportunities for producers working **outside the mainstream**. AIVF Programs and Regional Salons share valuable resources and create **community**. Our Festival, Exhibitor, and Distribution Guides are considered "bibles" to the field. And each issue of ***The Independent Film and Video Monthly*** magazine is bursting with unique reportage, indispensible information, and essential listings.

In this time of increasing corporatization of media, it's imperative that independents **stand together** to **preserve our autonomy**. For just $55/yr. add your voice to ours, and take advantage of AIVF member benefits including scores of national trade discounts and access to group insurance plans.

visit us at **www.aivf.org**
or call 212 / 807-1400

TOTALLY INDEPENDENT

FORGET THE JONESES

CONFORM

WE'VE GOT WORLDWIDE TELEVISION STANDARDS TO KEEP UP WITH

For years there have been two primary analog TV standards worldwide. Now, with DTV, there are over 18 digital delivery standards. Only film is compatible with every single one of them. And if history is a teacher, you can bet that these too will be superseded by tomorrow's new standards. The one sure way to protect your investment is to originate on film. No other medium has kept pace with broadcast changes quite like it. So your program can live happily ever after in syndication, well into the future. Which should please everyone—including the Joneses.



KODAK and THERE'S MORE TO THE STORY are trademarks.
©Eastman Kodak Company, 2001 | 1.800.621.FILM

visit www.kodak.com/go/story

there's more to the story™

Kodak





We love a parade.

The best spot to view parades? VideoSource, of course. In fact, now that we represent the footage library of Associated Press Television News, there's even more to cheer about. From international coverage to stateside news, we have it all lined up. Just give us your marching orders.



abc NEWS VideoSource



Look no further.

125 West End Avenue at 66th Street New York, NY 10023
800.789.1250 • 212.456.5421 • fax: 212.456.5428
www.abcnewsvsource.com

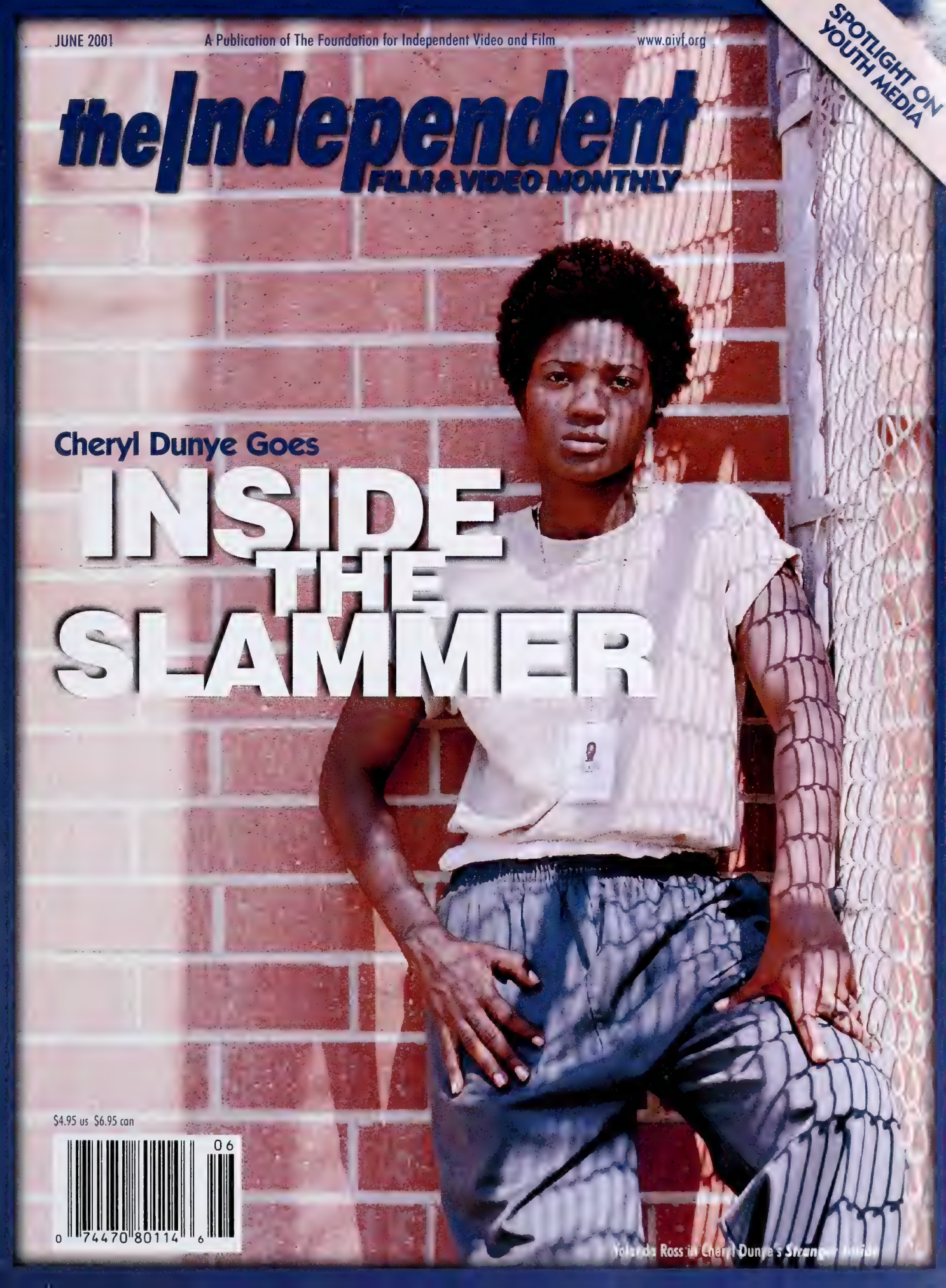
JUNE 2001 A Publication of The Foundation for Independent Video and Film www.aivf.org

the Independent
FILM & VIDEO MONTHLY

SPOTLIGHT ON YOUTH MEDIA

Cheryl Dunye Goes

INSIDE THE SLAMMER



Yolanda Ross in Cheryl Dunye's *Stranger Inside*

$4.95 us $6.95 can

06

0 74470 80114 6

SNADER TELESCRIPTION LIBRARY • STUDIO 54 LIBRARY • PATHÉ NEWS, INC. • THE BIG PICTURE
SOUNDSTAGE • BEAT CLUB/MUSIKLADEN • DISCO MAGIC/DISCO 77 • UNIVERSAL NEWS • METROPOLITAN ENTERTAINMENT
FOX MOVIETONE NEWS OUTTAKES • LAST OF THE WILD • ED SULLIVAN SHOW • STEVE ALLEN SHOW • ALAN LOMAX COLLECTION
CLASSIC COMEDY LIBRARY • THE RHYTHM & BLUES AWARDS SHOW • STORYVILLE JAZZ COLLECTION

IT SPEAKS FOX MOVIETONE NEWS FOR ITSELF



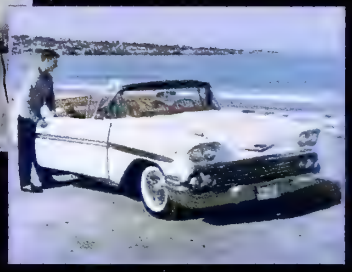


Online Research!
Check out our extensive online database at www.historicfilms.com

A Century of Images
A Century of Sounds

Select from the greatest sources on the planet!
Over 35,000 hours of historic footage and musical performance clips.
Transferred, databased, copyright-cleared and instantly available!







AMERICANA • COMMERCIALS
NEWSREELS • VINTAGE TELEVISION
BEAUTY SHOTS • SLAPSTICK
HOLLYWOOD FEATURES
WILDLIFE • NATURE
COUNTRY & WESTERN
ROCK & ROLL • JAZZ & BLUES

HISTORIC FILMS

STOCK FOOTAGE LIBRARY

Call For Free Demo Reel • 1-800-249-1940 • 631-329-9200 • 631-329-9260 fax
www.historicfilms.com • info@historicfilms.com

Shoot Film...
or Shoot Tape-to-Film

DV/HD to 35mm Film Release, in one location

Turandot .. Rose's Dream .. My Generation .. Famous .. Series 7 .. Off The Lip ..
Art of Amalia .. Samba .. Babylon 2000 .. American Saint .. Chelsea Walls .. Pinero ..

ARRI LASER Film Recording from all Standards: HD, 525, 625 - with proprietary software for frame conversion and up-rezzing

Team of dedicated specialists throughout the process; Editors, Colorists and Timers work in close collaboration with the Filmmakers

Non-Linear Off- and On-Line Editing Suites: Avids, Editbox, Symphony - and DaVinci Tape-To-Tape Color Correction

Digital Title Design Services

Full Sound Mixing and Encoding Services, including Pitch Correction Software for PAL projects

DuArt combines this integrated digital system with the full service film laboratory, providing high quality b/w and color, 16mm and 35mm film processing and printing, and all Intermediates and Release Printing

DuArt

FILM AND VIDEO

212 757 4580 or 800 52 duart

www.duart.com



Famous
Director: Griffin Dunne
Cinematographer: William Rexer II
Editor: Nancy Baker



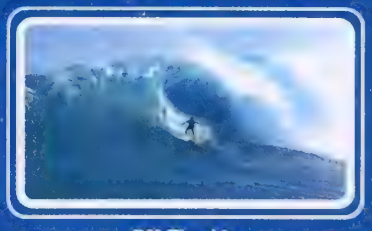
Series 7: The Contenders
Director: Daniel Minahan
Cinematographer: Randy Drummond
Editor: Malcolm Jamieson



Pie In The Sky: The Brigid Berlin Story
Director: Vincent Fremont & Shelly Dunn Fremont
Cinematographer: Victor Losic
Editor: Michael Levine



My Generation
Director: Barbara Kopple
Cinematographer: Tom Hurwitz
Editor: Tom Haneke



Off The Lip
Director: Robert Mickelson
Cinematographer: Joey Forsyte
Editor: Peregrine Beckman

the|independent
FILM & VIDEO MONTHLY

Publisher: Elizabeth Peters

Editor in Chief: Patricia Thomson

Editor: Beth Pinsker
[editor@aivf.org]

Managing Editor: Paul Power
[independent@aivf.org]

Assistant Editor: Scott Castle
[festivals@aivf.org]

Interns: Dan Steinhart, Jim Colvill

Contributing Editors: Richard Baimbridge, Lissa Gibbs, Cara Mertes, Robert L. Seigel, Esq.

Design Director: Daniel Christmas
[startree@speedsite.com]

Advertising Director: Laura D. Davis
(212) 807-1400 x. 225; [displayads@aivf.org]

Advertising Rep: Bob Hebert
[bob@aivf.org]

National Distribution:
Ingram Periodicals (800) 627-6247

POSTMASTER: Send address changes to:
The Independent Film & Video Monthly, 304 Hudson St., 6 fl., NY, NY 10013.

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly except February and September by the Foundation for Independent Video and Film (FIVF), a tax-exempt educational foundation dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues ($55/yr individual; $35/yr student; $100/yr nonprofit/school; $150/yr business/industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national trade association of individuals involved in independent film and video. Library subscriptions are $75/yr. Contact: AIVF, 304 Hudson St., 6 fl., NY, NY 10013, (212) 807-1400; fax: (212) 463-8519; independent@aivf.org; www.aivf.org Periodical Postage Paid at New York, NY, and at additional mailing offices. Printed in the USA by Cadmus Journal Services.

NATIONAL ENDOWMENT FOR THE ARTS

Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.

Publication of any advertisement in *The Independent* does not constitute an endorsement. AIVF/FIVF are not responsible for any claims made in an ad. Letters to *The Independent* should be addressed to the editor. Letters may be edited for length. All contents are copyright of the Foundation for Independent Video and Film, Inc. Reprints require written permission and acknowledgement of the article's previous appearance in *The Independent*. *The Independent* is indexed in the *Alternative Press Index* and is a member of the Independent Press Association.

© Foundation for Independent Video & Film, Inc. 2001

AIVF/FIVF staff: Elizabeth Peters, executive director; Alexander Spencer, deputy director; Michelle Coe, program director; Paul Marchant, membership coordinator; James Israel, information services associate; Bo Mehrad, information services assistant; Greg Gilpatrick & Joshua Sanchez, web consultants; Anne Hubbell, development associate; Nikki Byrd, Rani Soppa, Noriko Yoshinaga, interns; AIVF/FIVF legal counsel: Robert I. Freedman, Esq. Cowan, DeBaets, Abrahams & Sheppard.

Visit *The Independent* online at: www.aivf.org

AIVF/FIVF Board of Directors: Angela Alston, Doug Block, Paul Espinosa (treasurer), Dee Dee Halleck, Vivian Kleiman, Jim McKay (co-chair), Robb Moss (president), Elizabeth Peters (ex officio), James Schamus*, Valerie Soe (vice president), Ellen Spiro, Bart Weiss (co-chair), Jack Willis, Debra Zimmerman*.
*FIVF Board of Directors only

CONTENTS

June 2001
VOLUME 24, NUMBER 5 www.aivf.org

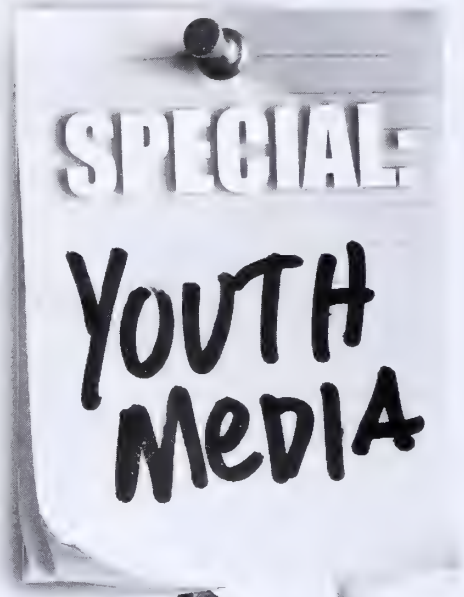
Features

32 Breaking Out

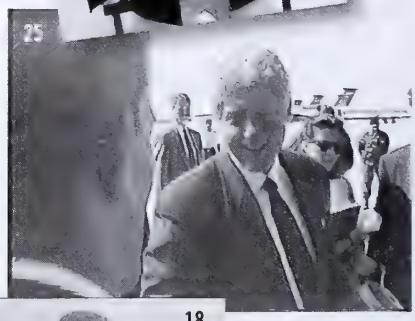
Cheryl Dunye nabs big audiences on the small screen with her HBO prison feature, *Stranger Inside*.

BY HOLLY WILLIS











Special Focus: Youth Media

18 Growth Potential

Why form a new national distribution network for youth media?

BY MINDY FABER & DALIDA MARIA BENFIELD

22 A Day in the Life

In Baltimore, a new youth media program brings Black and Jewish teens together.

BY ANN HORNADAY

25 Toxic Avengers

High school students become video activists on the trail of illegal waste dumping in New York's Orange county.

BY HARRIETTE YAHR

28 Media Lit Goes National

A new organization, the Alliance for a Media Literate America, holds its founding conference this month.

BY LUCINDA FURLONG

Upfront

5 Editor's Note

6 News

Independent filmmakers partner with independent video stores; archival film clips offered for free.

BY PAUL POWER; BRENDAN PETERSON

10 Opinion

Youth media exists as a recognizable movement—all it needs is a little (more) support.

BY NORMAN COWIE

13 Wired Blue Yonder

Miramax and Lions Gate go the online streaming route; a new online festival application service.

BY TAMARA KRINSKY; DANIEL STEINHART

16 Profiles

Madison Davis Lacy's *Free to Dance*; Chris Roe's *Pop & Me*.

BY DEIRDRE TOWERS; ED EBERLE

Departments

29 Technology

Educators sound off on the benefits of iMovie for their students.

BY MIKE HAZARD

64 On View

Independent projects opening or airing this month.

BY DANIEL STEINHART



FAQ & Info

36 Distributor FAQ

One of a kind, NoodleHead Network is dedicated to distributing works by kids.

BY LISSA GIBBS

38 Funder FAQ

The OSI's Youth Media Program has been one of the key funders behind initiatives of all shapes and sizes.

BY MICHELLE COE

40 Festivals

45 Notices

49 Classifieds

@AIVF

52 Salon Spotlight

Reports from Portland, Oregon; Atlanta, Georgia; South Florida; and Los Angeles; plus a word from AIVF's executive director.

BY ELIZABETH PETERS; LATRICE DIXON; BETH HARRINGTON; MARK WYNNS; DOMINIC GIANNETTI; MICHAEL MASUCCI

59 AIVF Events

62 Member Benefits & Trade Discounts

Cover: Yolanda Ross as Treasure, in Cheryl Dunye's prison drama, *Stranger Inside*. Photo: Nicola Goode, courtesy HBO.

FORGET THE JONESES

CONFORM

WE'VE GOT WORLDWIDE TELEVISION STANDARDS TO KEEP UP WITH

For years there have been two primary analog TV standards worldwide. Now, with DTV, there are over 18 digital delivery standards. Only film is compatible with every single one of them. And if history is a teacher, you can bet that these too will be superseded by tomorrow's new standards. The one sure way to protect your investment is to originate on film. No other medium has kept pace with broadcast changes quite like it. So your program can live happily ever after in syndication, well into the future. Which should please everyone—including the Joneses.



KODAK and THERE'S MORE TO THE STORY are trademarks.
© Eastman Kodak Company, 2001 | 1.800.621.FILM

visit www.kodak.com/go/story

there's more to the story™

LIKE CHAUNCY GARDNER, PETER SELLERS' indefatigable TV viewer, kids today "like to watch." But a movement's afoot to turn slack-jawed couch potatoes into active videomakers. For the past 15 years or so, the idea of "youth media" has slowly been gathering steam. It was once a fragmented movement, with its instigators often toiling in isolation at a grassroots level. But now things are beginning to congeal. National networks are forming. State governments are giving their stamp of approval. Fifteen years ago New Mexico was the only state requiring communications be part of the core curriculum in public schools. Now the number advocating media education is 49. That's a big shift.

This issue of *The Independent* spotlights youth media. We look at its developing infrastructure and also peer inside a few specific programs.

Right now, two new national networks are in the process of forming. Mindy Faber and Dalida Maria Benfield offer an inside view of a group that's trying to get a youth media distribution network off the ground. And down in New Mexico there's the kick-off conference for the Alliance for a Media Literate America, the brainchild of some longtime players in the field of media literacy.

So just what is media education? It comes in many shapes and sizes, but here we profile two intriguing programs: Fred Iseek's Electronic English elective, where successive classes of students have investigated the ongoing story of an illegal toxic waste dump in their backyard; and *History Hill*, a video documentary that brings Black and Jewish teens together for a collaborative history of their Baltimore neighborhood. Both provide inspirational models and indicate the kind of creativity that permeates the field of media education.

We've also spotlighted the Open Society Institute's efforts to fund youth media; the distribution activities of the Vermont-based NoodleHead Network; and iMovie's usefulness as a tool for teaching kids video editing. A cautionary note is sounded by media artist Norman Cowie, who comments on the political and funding climate for youth media.

On another note, our cover story this month is Cheryl Dunye's *Stranger Inside*. This second feature not only disproves the sophomore slump theory, but it illustrates the growing role of cable networks in the birth and life of independent films.

Hope you enjoy the issue!

Patricia Thomson
editor in chief



all in one productions
www.allinone-usa.com

high def/digital editing:
Uncompressed Video
Media 100
Final Cut Pro
After Effects
Commotion Pro
Protools
Talented Editors

support:
HDCAM 24P/60i
Digital Betacam
Betacam SP
DVCPRO/DVCAM/DV
U-matic SP/S-VHS
Hi-8/Video 8

duplication/conversion:
HD/Digital Cloning
Down Conversion
Via HD-SDI/Firewire
Time Code Burn-in

High Def / Digital Cameras
DP & Crew Available
212.868.0028

AMI
AMERICAN MONTAGE INC



Digital / Analog
FILM, VIDEO & WEB PRODUCTION
AVID AND FINAL CUT PRO SUITES
POST-PRODUCTION SPECIALISTS
AFTER EFFECTS / MOTION GRAPHICS
EXPERIENCED IN FEATURE LENGTH DOCUMENTARIES AND NARRATIVES
670 BROADWAY SUITE 300, NY, NY 10012
334-8283
www.americanmontage.com

Coming Home

Filmmakers of Tomorrow Get into Video Stores Today

BY PAUL POWER

ALTHOUGH A THEATRICAL release is the goal for most filmmakers, there *is* life beyond the box office. Independent filmmakers now have a new route available to get their works onto the shelves of independent video stores, thanks to a new initiative from video retail industry organization the Video Software Dealers Association [www.vsda.org].



Hollywood Video First Rites participant *My Mother's Early Lovers*, a documentary by Nora Jacobson.

The initiative, entitled the Filmmakers of Tomorrow, was developed by VSDA regional chapter presidents, independent filmmakers, and a group of independent video store owners. The program addresses both the difficulties independent filmmakers have getting their works into video stores and the desire of store owners to rent material that's more interesting than the standard fare often available to them.

"We were looking for ways of getting new and different product to the retailer," says Celeste Day-Drake, VSDA's director of marketing and creative services. "If it doesn't reach theatrical, there's very little way of them hearing about it. This is a great way for us to bring some product to them."

The application process is fairly simple—and free: a two-page form, downloadable from the VSDA site, accompanies a screener of the film, which cannot already be in mass distribution through another chain or group of stores, yet must also be ready for distribution, with designed cover art, synopsis, and packaging up to scratch. Running time is not an issue, says Day-Drake, with films as short as 30 minutes considered. (In fact, one of the program's most successful titles, *The Art of Exotic Dancing*, clocks in at only 48 minutes.) And the program is all-embracing, soliciting everything from fiction and documentaries to childrens' films and instructional videos.

Once submitted to the VSDA committee, a small number of titles are selected and the filmmakers are invited to attend one of the VSDA's conventions—the National Convention is held each January and its secondary one, the East Coast Video Show, is held in October. Filmmakers have the opportunity to pass their materials out, participate in panels and, most importantly, sit in on round tables of up to 10 retailers, pitch their title to them, and move on to the next table to do the process all over again. Day-Drake has described the type of film that the program is looking for as "typically written, directed, and or produced by independent filmmakers that do not have studio financial or promotional support. We may be looking at foreign language titles in the future—there was a foreign language component to VSDA's home entertainment awards this year, which augurs well for the future."

"The [video rental] clientele must become educated by video store owners, who are in turn educated by filmmakers, so they realize there's more to choose from than 24 copies of *Gladiator*," says director Nora Jacobson.

The VSDA, established in 1981, is a nonprofit international trade association for the $19 billion home entertainment industry, representing over 2,000 companies through-out the United States, Canada, and 22 other countries, offering health benefits, legal advice, events, and seminars for their members. Member-ship comprises the full spectrum of video retailers (both independents and large chains), as well as the home video divisions of all major studios and independent operations, video game and multimedia producers, and other related businesses, which constitute and support the home video entertainment industry. While membership of the VSDA isn't a prerequisite for video store operation (New York City's Two Boots Video, for example, is not a member), it's encouraging to note that of the 12,000 member outlets, 2,000 are Blockbuster stores and 1,800 belong to the Hollywood Video chain. That leaves a lot of other untapped independent stores available to carry your title.

Filmmakers have traditionally taken various routes in getting their material to the sell-through and rental arena. They have directly approached video companies, embarked on an initiative like the Hollywood Video First Rites program (which was phased out last month), and even approached video store owners directly, as filmmaker Nora Jacobson did with her personal documentary, *My Mother's Early Lovers*. "The [renting]

PHOTO: BILL STETSON

clientele must become educated by video store owners, who are in turn educated by filmmakers, so that they realize there's more to choose from than 24 copies of *Gladiator*," says Jacobson, whose title has fared well from participation in the program. "We sell videos outright to video stores for $19.95 each and then operate a sliding scale with higher volumes: for example, an order of over 100 copies would be sold at $10.95 each. We have to be a bit more of the peddler and not afraid to approach the merchants."

Stu Pollard, director of *Nice Guys Sleep Alone*, another Filmmakers of Tomorrow title, has noted several positive developments since the selection of his film in the program: "It raised the profile of my title and it raised sales," he says. "Also, from a networking aspect, it was great to meet other makers." The program yielded a positive review of his romantic comedy in *Video Business Magazine* and deals with DVD rental operation Netflicks as well as New England wholesale video buying group Waxworks Video. And last month John Stefanic's comedy, *Waiting*, was picked up for video distribution in the U.S. and U.K. by TLA Releasing.

Lance Weiler, co-director of *The Last Broadcast* and a member of the six-strong think tank that put the program in place, had already struck a deal with Hollywood Video's First Rites program, "since a lot of fulfillment houses weren't prepared to take a single movie—they wanted more for their catalogues. It was only then we realised there were independent video store owners similar to independent makers who were looking for this sort of material. The goal of the January convention was to introduce filmmakers to the opportunities they have in the home video market," he says. "It's similar to the IFP Market: you bring your work and have a place to show it to people who can place the product in video stores nationwide. There's no middleman."

Paul Power is managing editor of The Independent.

ERRATUM

In the April issue ("Access Meets Art"), Claude Meyer was incorrectly identified. He is in fact program associate of NYSCA's Electronic Media & Film Program; Karen Helmerson is the program director. *The Independent* regrets this error.









We love a parade.

The best spot to view parades? VideoSource, of course. In fact, now that we represent the footage library of Associated Press Television News, there's even more to cheer about. From international coverage to stateside news, we have it all lined up. Just give us your marching orders.



abc NEWS *VideoSource*



Look no further.

125 West End Avenue at 66th Street New York, NY 10023
800.789.1250 • 212.456.5421 • fax: 212.456.5428
www.abcnewsvsource.com

The field's best resources for Self Distribution:



Published to order, ensuring the most current information available!

The AIVF Film and Video Self-Distribution Toolkit
Ioannis Mookas, ed.; $30 / $20 members

The AIVF Film and Video Exhibitors Guide
Kathryn Bowser, ed.; $35 / $25 members

...or order **both Toolkit titles** for $55 / $40 members

Other essential resources for independents:



The AIVF Guide to International Film & Video Festivals
Kathryn Bowser, ed.; © 1996 + update supplement; $17

The AIVF Guide to Film & Video Distributors
Kathryn Bowser, ed.; © 1996; $12

The Next Step: Distributing Independent Films and Videos
Morrie Warshawski, ed.; © 1995; $24.95

...or order **all three paperback titles** for $40 / $30 member

QUAN. TITLE COST

_____

_____

_____

_____

SUBTOTAL $_____

Postage/handling: U.S. (surface mail): $6 ea Toolkit *or* $6 first book / $1 ea addl. $_____
Foreign: provide FedEx account # or contact us for rate

TOTAL $_____

Name _____

Organization _____

Address _____
(**NOTE**: STREET ADDRESS REQUIRED; BOOKS CANNOT BE DELIVERED TO POST OFFICE BOXES)

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ Email _____

☐ Check enclosed Please bill my ☐ Visa ☐ Mastercard ☐ American Express

Acct # _____ Exp. date: / /

Charge by phone: (212) 807-1400 x 303; fax: (212) 463-8519, or via www.aivf.org, or make checks payable to FIVF, 304 Hudson Street, 6th floor, New York, NY 10013

Include shipping address and contact information. Please allow 2–4 weeks for delivery.
If you live in Manhattan, you may prefer to come by our Filmmaker Resource Library within our office (open 11-6 Tuesday, Thursday, Friday; 11-9 Wednesday) for instant gratification!

Ask your local newsstand, library or school to carry *The Independent!*
Retailers: contact national distributor Ingram Periodicals (800) 627-6247
Institutions: use your EBSCO, Faxon, Blackwells, or other subscription service

The Independent Film and Video Monthly **ISSN: 0731-0589** © Foundation for Independent Video and Film



The mission of the Association of Independent Video and Filmmakers (AIVF) is to increase the creative and professional opportunities for independent video- and filmmakers and to ensure and enhance the growth of independent media by providing services, advocacy, and information. In these ways, AIVF promotes diversity and democracy in the communication and expression of ideas and images.

AIVF Founding Principles:

1 The Association is an organization of and for independent video- and filmmakers.

2 The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job, that it goes beyond economics to involve the expression of broad human values.

3 The Association works, through the combined efforts of the membership, to provide practical, informational, and moral support for independent video- and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video- and filmmaking.

4 The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5 The Association champions independent video and film as valuable, vital expressions of our culture, and is determined to open, by mutual action, pathways toward exhibition of this work to the community at large.

GOLDEN OLDIES

PRELINGER ARCHIVES OFFERS FREE FOOTAGE

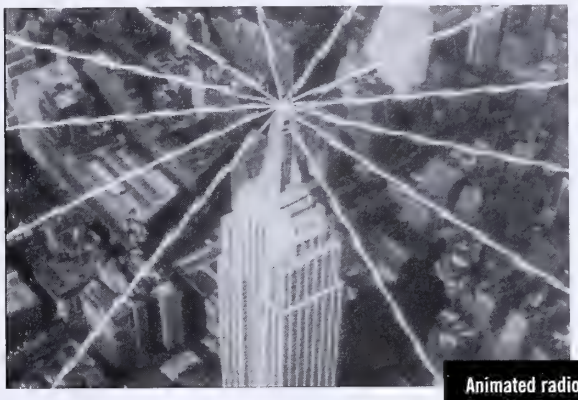
BY BRENDAN PETERSON

RICK PRELINGER LOVES GIVING MOVIES away. For almost 20 years, since serving as a research director for filmmaker Pierce Rafferty (*Atomic Cafe*), Prelinger has been collecting and sharing a fascinating selection of educational films, corporate advertisements, and home movies with filmmakers, friends, and the general public.

Now, with his Internet Moving Images Archive (www.moviearchive.org), an online collection of 1,001 archival films available for free download, Prelinger is one step closer to his Utopian dream of free access for everyone. Because many of the films featured on the web sites fall into the public domain, and Prelinger owns the rights to others, reuse of material from the Internet Movie Image Archive carries no residual obligations.

"We want to take a concrete step in the direction of an intellectual property reserve," Prelinger explains, "to create a sort of national park for intellectual property as a way to bypass the current and highly unproductive copyright wars. We want to encourage widespread use of moving images in new contexts by people who might not have used them before."

Dubbed "ephemeral films" by Prelinger, the culturally and historically illuminating flicks found on the site focus on everyday life and cover topics ranging from race and war to personal hygiene and "social guidance." It's estimated that 400,000 of these films were produced between 1917 and the late 1970s. The catalog of 1,001 films featured on the site, pulled from Prelinger's personal archive of over 45,000 titles, includes films like 1950's *A Chance to Play*, sponsored by General Electric, an 18-minute promotion for recreation (especially under nighttime lighting) as the answer to boredom, juvenile delinquency, and social pathologies. Another noteworthy title is *Who's Boss?* a "neo-realist social guidance film" about a husband and wife's struggle to attain a balance of power in their marriage.



Animated radio waves eminate from the Empire State Building in the 1941 film *Magic in the Air*.

COURTESY PRELINGER ARCHIVES

Prelinger has sold stock footage of these films for almost two decades through his private corporation, Prelinger Archives. In 1994, he signed a representation agreement with Archive Films (now a subsidiary of Getty Images), designating Archive as exclusive representative of Prelinger Archives for stock footage sales. Prelinger continues to own, control, and physically house the collection. But it was Prelinger's passion for giving footage away that led him to create the Internet Moving Images Archive.

"Since the mid-eighties, as my collection and visibility grew, I started hearing from a lot of independent filmmakers in search of stock footage. Of course they generally weren't budgeted, so we gave away material whenever we could. And basically we never said no," says Prelinger.

With advances in computer technology, Prelinger saw a better, more cost-effective way to offer direct access to this material. He and his team began transferring the original films—including 35mm, 16mm, 8mm, super 8, and various obsolete formats like 28mm and 9.5mm—to Betacam SP videotape. The video masters were then digitized using an encoding workstation built by programmer and software engineer Rod Hewitt. From there they have been uploaded to a hard disk server as MPEG-2 program streams (equivalent to DVD data streams).

Aided by the simple, straightforward instructions on the site's homepage, visitors can download the films onto their hard drives and start playing. However, because MPEG-2 is a high quality video format, downloading can take time, and there is a fear factor for some potential users. "There is a learning curve, and some people freak out about having to do the technical work," says Prelinger. "But once you download the films onto your hard drive, you can dump to tape, cut the tape, and exhibit in any way you want. Suddenly you've got 200 hours worth of footage for free. I think it's worth the work involved." Prelinger emphasizes that people can do whatever they want with this footage except re-sell the data file. So, once you incorporate a clip from the Internet Movie Archive into a work of your own, the resulting work is yours to screen, broadcast, or even sell with no residuals accruing.

As of this spring, over 12,000 films had been downloaded from the site. Although Prelinger has yet to see specific examples of how people are using the footage, his excitement is palpable, based on reports from filmmakers, educators, and college students as well as cultural and social historians who are equally thrilled to gain access to this footage. "This is the beginning of a much larger project," he says. "I am really interested in hearing about people's experience and getting feedback from people about how they use the site so we can make this even better. I can't wait to see what people make."

For more information about Ephemeral Films and the Prelinger Archives, visit www.prelinger.com.

Brendan Peterson [swordfish@value.net] is a critic and writer in the San Francisco Bay Area.

Youth Media's Public Identity

BY NORMAN COWIE

IMAGINE THIS: YOUTH MEDIA IS A DEFIANTLY anti-commercial practice designed to produce citizens, not consumers; a complex engagement with pedagogy, power, and media; an uneasy dialectic between product and process, production and critical analysis; an attempt to address issues of youth empowerment and community development and produce award-winning programs at the same time; an effort that is seen as an integral component of school reform and any media education curricula worthy of the name.

Is this just a dream? Not if one listens to the assessment of scholars, practitioners, and former students of an organization like New York City's Educational Video Center. For EVC has been modeling this goal and attempting to move it from the margins to the mainstream for the last 16 years.

And yet when one listens to some foundations recently, one hears a rather different tale. According to a paper prepared for an Open Society Institute meeting held last February for funders and practitioners of Youth Media, "the roles Youth Media can and should play in the 21st century and even what Youth Media is, remain unclear." Elsewhere, it goes on to ask "whether Youth Media is, or even should be, a field."

While such questions may be necessary in order to focus a discussion, one cannot but be disheartened by their premise. Asserting that youth media is not yet a field, but a pluralistic set of equivalent practices with potentially conflicting goals and inadequate modes of assessment, denies the efficacy of those models that have withstood the vagaries of funding cycles, review panels, and scholarly assessments. It also displaces a critique away from the debilitating effects of a systemic lack of state and foundation funding for precisely the kinds of things that the field would need in order to be "recognized" at all—conferences, publications, institutions and contracts.

This is a political problem that needs a political solution, for there is much to lose if we cannot nurture, sustain and replicate those already existing models that are deemed exemplary within this field. Particularly when they are doing the kind of work that is ostensibly valued in a democratic society—creating critical and socially engaged artists and citizens.

However, to extend the work of groups like EVC, we need mainstream foundations to step up and make the kinds of long-term investments in institution-building that conservatives have been doing for the last 30 years. Of course, one could make this same appeal to the public sector, if anyone were still able to hear it over the cry for "market solutions."

Asserting that youth media is not yet a field denies the efficacy of those models that have withstood the vagaries of funding cycles, review panels & scholarly assessments.

For due to an extraordinary lack of vision and leadership from mainstream political leaders and funders, our political culture has been hijacked by the Right. For the last two decades conservatives have discredited and dismantled institutions designed to protect people from the excesses of capitalism. From eighties trickle-down economics and cowboy culture to more of the same today, the conservative political agenda has been simple: roll back entitlement programs for all but corporate America, the rich, and the military by defunding, deregulating, and privatizing all that is public and by delegitimizing the idea that such things matter. This historical context informs the relative underdevelopment of complex, critical, and noncommercial forms of media education and youth media practices in the U.S. and provides a sense of urgency to our work.

In 1997, researcher Sally Covington wrote a report for the National Committee for Responsible Philanthropy that was widely quoted in the progressive press, called "Moving a Public Policy Agenda: The Strategic Philanthropy of Conservative Foundations." Covington found that in the early 1970s, conservative foundations began to invest in think tanks and advocacy groups that would transform their ideas into policy and provided them with substantial long-term unrestricted funding to do so. Conservative funders were hoping for dividends in the future and have been handsomely rewarded.



Edwin J. Feulner, the president of the Heritage Foundation, which wrote the script for the Reagan administration in 1980, recently exclaimed in the *New York Times* that the Bush administration was "more Reaganite than the Reagan administration."

Perhaps conservative foundations have been so successful because they take media education seriously: Their think tanks, policy institutes, and foundations provide scholarships and mentoring for young people, who mature into research assistants, who provide material for research fellows to write and publish articles, books, Op Ed pieces, position papers, and take up residencies on the radio, TV, and the Internet. In addition, they are extremely effective at using old and new media technologies to mobilize their core constituencies to pressure policymakers and news organizations to represent their points of view.

These factors, combined with hypercommercial and inherently conservative media industries, have allowed the Right to frame public debate, to impose their version of social reality, and to pass this off, as Walter Cronkite used to say, as "that's the way it is."

How might we reverse this process? For starters, we, too, need to take media education seriously and make long-term investments in those institutions, practices, and modes of signification that might one day provide the biggest payback of them all: the realization of a truly democratic culture.

Which is, after all, what youth media is all about.

Norman Cowie is a media artist who teaches in the Visual Arts program at Fordham University.

In Show Biz you may have a lot of friends,
but you only need one PAL

ANALOG DIGITAL INTL, INC.

Catering to today's Independent Film Makers;
we offer a full complement of video services:

PAL & NTSC

SONIC DVD Video Authoring

Final Cut Pro Editing

AVID Editing

Multimedia Projects

Tape to Film Transfer
(PAL DV to 35mm)

Film to Tape Transfer
(8mm, 16mm & 35mm)

High Quality Duplication from any Source Master

International Standard Conversions

Sales & Rentals of New, Used & Demo
Professional/Broadcast Video Equipment

Mini-DV/DVCam & DVC PRO PAL PRODUCTS

ANALOG DIGITAL
INTERNATIONAL

20 E. 49th Street, 2nd Floor
New York, NY 10017
Tel: (212) 688-5110
Fax (212) 688-5405

E-mail : info@analogdigitalinc.com
Website: www.analogdigitalinc.com

DISCOUNTS OFFERED TO AIVF MEMBERS
CALL TOLL FREE: 800-922-4PAL

Tape-to-Film Transfer | Film-to-Tape Transfer

You shoot



motion picture processing & printing
16/35mm color • black & white • neg • pos & reversal
precision processing • custom scheduling • clean film
dailies, answer, intermediate & release printing

FILM Craft LAB

23815 industrial park drive, farmington hills, mi 48335 • voice 248.474.3900 • fax 248.474.1577

Film Craft Lab is a division of Grace & Wild, Inc.

Go with the Flow

Big Gun Distribs Join the Streaming Throngs

BY TAMARA KRINSKY

MIRAMAX, LIONS GATE, AND A HOST OF smaller distributors have hopped aboard the digital bandwagon, offering streamed and downloadable films through CinemaNow and SightSound.com. These sites have begun to offer feature films on a pay-per-view basis, marking yet another inroad into online distribution.

While the Internet has been a boon for short films, it remains to be seen whether people will actually tune in and then stay tuned for an entire feature. Either way, it will be quite a while until filmmakers can cash in residual checks. Each site currently delivers its features via two different methods. CinemaNow [www.cinemanow.com] uses streaming media and was the first to stream current features in the traditional pay-per-view platform using the video-on-demand service model. Craig Lahiff's *Heaven's Burning*, starring Russell Crowe, debuted on the site last November and can be "rented" for the site's standard viewing rate of $2.99 for a 48-hour viewing period. CinemaNow controls exclusive Internet distribution rights to approximately 1,000 films from the Lions Gate, Trimark Pictures, Avalanche, Allied Artists, Tai Seng, and Salvation film libraries. Films that will be offered on the site over the next year include Robert Greenwald's *Steal This Movie* and Wim Wenders' *Million Dollar Hotel*.

CinemaNow uses iBeam's integrated e-commerce platform, whose Pay-Per-View Manager enables the site to register and process more than 100,000 users in a 10-minute window and uses Microsoft's Windows Media DRM technology to protect against piracy. Microsoft's Windows Media Player is used to play the films and Internet Explorer 5.0 is the recommended browser. (Netscape and the Macintosh OS aren't recommended because the technology hasn't yet been developed for them to provide a reliably high quality viewing experience.) Viewers also need to be able to sustain a 300K stream, which requires at least a DSL line or cable modem.



From *Guinevere*, the first title from the SightSound.com–Miramax Internet pay-per-view deal.

In January, SightSound.com announced a 12-picture Internet pay-per-view deal with Miramax to make first-run features available for download—that month Audrey Wells' *Guinevere* became the first title available under the pact. The 500 megabyte film requires about 30 minutes to download over a broadband connection, and a 24-hour viewing license costs $3.49. SightSound is also distributing movies for Franchise Pictures, Unapix Entertainment, and more than 40 other independent and special interest companies. Each title has a specific arrangement, which is determined by the agreement with either the distributor or the filmmaker. For example, Eugenio Zanetti's *Quantum Project*, the very first film created exclusively for worldwide Internet distribution by SightSound, can be purchased for download for $3.95 and allows for unlimited viewings. Michelangelo Antonioni's *Beyond the Clouds* can either be purchased for $9.95 or rented for two days for $2.95. The longer the film has been in the marketplace, the less the site charges to watch it.

Although it also uses Windows Media Player, films on SightSound are downloaded as opposed to streamed. Viewers click on the movie they would like to see in order to download and are then sent to a commerce page where they pay the rental or purchase fee in order to obtain the viewing license. (For rentals, the viewing period begins when the license is purchased, not when the film is downloaded, so it's advisable to download the film in advance of purchasing the license.) The license, which uses Microsoft technology, is unique to the PC onto which it is downloaded. According to SightSound spokesperson Jennifer Pesci, SightSound encourages distribution of their films amongst friends. For example, you could download *Guinevere* onto a CD and pass it along to a friend or put it into a file-sharing system, thus saving someone else the time and trouble of downloading it themselves. However, each viewer must individually download the license, which acts like a key, in order to watch the film.

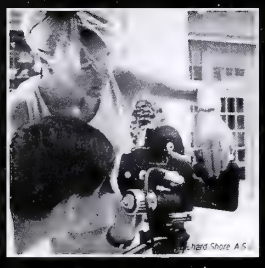
Downloading and streaming each offer the viewer different advantages. Downloading allows you to watch a film and not be attached to the Internet, while streaming offers true video-on-demand, which means the ability to watch something as soon as you wish. With downloading you still have to wait whereas you can start watching immediately with streaming. This also differs from pay-per-view services offered by cable companies, who determine the time slot that a film is available.

Both companies hold distribution agreements with whomever owns the IP (Internet protocol) rights to the film, whether it's the studio or an individual filmmaker. Either way, the financial impact on independent filmmakers is minimal at the moment, as everyone is still trying to figure out how to create revenue. According to CinemaNow CEO Curt Marvis, a royalty system is currently being determined for their films. Their current agreement with filmmakers is a 50/50 split of the profits after their costs (encoding, hosting, and streaming) have been taken out. Some filmmakers, however have mixed feelings: "Miramax owns it—they can do what they want with it," says Jonathan King, producer of *Guinevere*. "We're happy about it, as any PR is good. However, I feel the ability to download is still more of a marketing tool than a platform for distribution."

Tamara Krinsky is a Los Angeles-based freelance writer.

FILM MAKING

WRITE • DIRECT • SHOOT • EDIT







YOUR OWN SHORT FILMS IN OUR **HANDS-ON** INTENSIVE 1 YEAR, 4, 6, OR 8 WEEK TOTAL IMMERSION WORKSHOPS FOR INDIVIDUALS WITH LITTLE OR NO PRIOR FILM MAKING EXPERIENCE. WORK WITH 16MM ARRIFLEX CAMERAS IN SMALL CLASSES DESIGNED AND TAUGHT BY AWARD-WINNING INSTRUCTORS. WORKSHOPS START THE FIRST MONDAY OF EACH MONTH TUITION STARTS AT $4,000. *"CARPE DIEM"*

www.nyfa.com

Workshops start the first Monday of each month•

NEW YORK FILM ACADEMY - NEW YORK CITY•

UNIVERSAL STUDIOS - LOS ANGELES, CALIFORNIA•

DISNEY-MGM STUDIOS - FLORIDA•

PRINCETON UNIVERSITY - PRINCETON, NJ*

HARVARD FACULTY CLUB - CAMBRIDGE, MASS.*

PARIS, FRANCE - FRENCH NATIONAL FILM SCHOOL*

CAMBRIDGE UNIVERSITY - CAMBRIDGE, ENGLAND*

KING'S COLLEGE - LONDON, ENGLAND*

*SUMMER ONLY

All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal Studios or Disney-MGM studios

NEW YORK FILM ACADEMY

100 East 17th Street, NYC 10003 • tel: 212-674-4300 • fax: 212-477-1414 • web: www.nyfa.com • email: film@nyfa.com

Submission Made Easy

Without a Box Streamlines Festival Application

BY DANIEL STEINHART

SUBMITTING A MOVIE TO FILM FESTIVALS can be a daunting and frustrating process. Filmmakers must fill out applications, pay entry fees, make video copies, assemble press kits, and bear postage costs, all without any kind of guarantee that their film will be accepted. With around 1,000 festivals in existence, just researching festival details can be an enormous undertaking. But now, a new online service is redesigning the costly and time-consuming submission process.

Without A Box, Inc. was created by David Straus and Joe Neulight, two filmmakers who have undergone the submission process themselves. "Our goal," explains CEO and chairman Straus, "is to make the entire submission process easier and more cost-effective for both the filmmakers and the festivals." The service aims to streamline the process for filmmakers by allowing them to apply to multiple international film festivals with a single entry form. The online resource will also digitize the press kit and the entire film and securely deliver them to festivals, thereby saving time and cutting submission costs for the filmmaker. For festivals, the managing of entries will improve by enabling festival organizers and selection committees to gather the entry fees electronically and view applications, press kits, and eventually films all online. The Without A Box team expects the service to be available to filmmakers this summer.

The online procedure begins when filmmakers log onto www.withoutabox.com and fill out a detailed entry form that standardises the participating festivals' application questions, which essentially all ask for the same information, but in different ways. Filmmakers then send their press kits to Without A Box, where they are scanned, digitized, and posted to the selected festivals. Although unavailable when the service first opens, eventually filmmakers will be able to send their high quality master tapes to the service to be digitized and securely stored for festival judges to access.



Once filmmakers fill out the application, which can be updated at any time, and pay an as yet undetermined service fee, they will be able to search an extensive film festival database. The service has the capacity to match the film's profile with festivals' criteria and requirements and impartially create a list of suggested festivals. Without A Box will also remind the filmmaker of festival deadlines. Even though filmmakers will have to pay a fee for using the service in addition to the separate entry fee that festivals charge, the filmmaker ultimately saves around 20% on submission costs by cutting down the expense of extra dubs, press kits, as well as postage or freight charges, according to Straus.

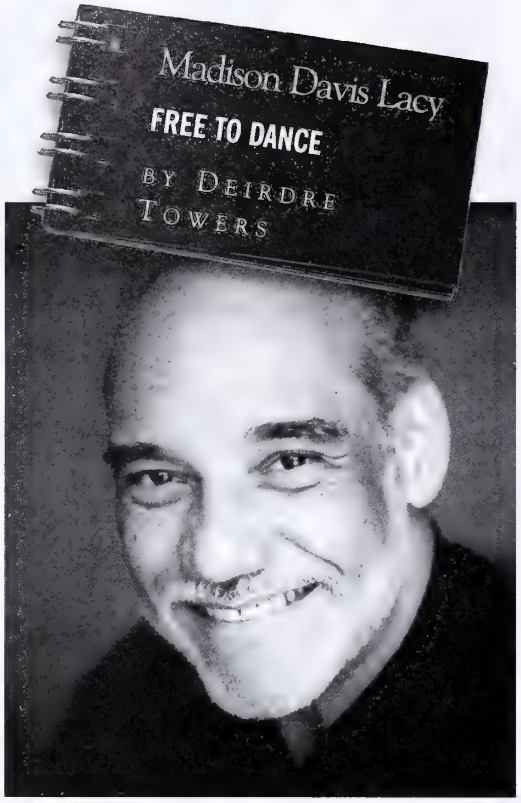
In developing Without A Box, Straus and his co-founders were committed to giving the filmmaker complete control when submitting to festivals, whether in choosing what festivals to submit to or strategizing their submissions for premieres. "Our software gives more opportunity to filmmakers because we make their lives easier," asserts Straus. "We don't control who they submit to, we just help the submission process become easier. Every step of the way we give the filmmaker information and we allow that filmmaker to use the information at whatever level they want. So our software becomes a utility that allows them to make their job easier." In addition, the service will improve communication between filmmaker and film festival via an internal messaging service that will allow filmmakers to connect directly with festivals and receive updates on their films' status.

In the summer of 2000, Without A Box launched the festival phase of their service, contacting and recruiting festival partners and a group of test and development festivals, which includes AFI Fest 2001, the Ann Arbor Film Festival, the Cleveland Film Festival, Dances with Films, the Edinburgh International Film Festival, and the Toronto International Film Festival. Nearly 100 festivals have already signed up and have been filling out extensive information forms to supply the database with all of the festival's criteria and to help Without A Box customize its service to meet the requirements of each festival's unique entry process. "Everybody has different needs when it comes to film festival submissions," points out David Wittkowsky, executive director of the Cleveland Film Society and director of the Cleveland Film Festival. "We all basically need the same information, which is why an automated program like this makes sense, but we all have different structures, timelines, and specifics. David [Straus] was very concerned about developing a system that is adaptable to everybody, so that festivals can use it in a way that makes sense for them without having to redesign the way they do things to fit the Without A Box mold."

In the first month of opening to filmmakers, Without A Box will conduct a film-digitizing test to ensure that festivals are able to stream the films conveniently. "All I can tell you," explains COO and president Neulight, "is we're not going begin digitizing films until we would be satisfied as filmmakers that it's something we would want, and that the festivals are satisfied that it's something they want. I can also tell you that it's going to be about a year earlier than we originally thought because things are progressing that fast."

Asked how it feels to begin a web business in the face of so many other Internet startups shutting down, Straus responds, "We're building this business like a brick and mortar business. There's a need, there's a product, and there's a solution. It doesn't matter whether the Internet economy is good or bad when you have a strong plan."

Daniel Steinhart is an intern at The Independent.



IN THE BLACK-AND-WHITE FOOTAGE THAT opens "Steps of the Gods," part two of the *Free to Dance* series, dancers gyrating and trembling with amazing invention and grace immediately hypnotize us. Without breaking the mood, a deep male voice says, "Haiti. 1936. For Katherine Dunham, Haiti is the last leg on her study of Caribbean dance." Continuing as though written by the same pen, dancer Carmencita Romero appears to say, "If you were a black dancer, all you could aspire to was to be a shake dancer, or a tap dancer, or a contortionist, or an acrobat, because that's all that was open to you."

The creative force behind the groundbreaking, three-part *Free to Dance* series is the genial writer, director, producer Madison Davis Lacy. "I am fond of calling myself the oldest upstart emerging black filmmaker," says the fifty-something Lacy. Indeed, for the better part of his career, Lacy was known as an able, steady manager in public television and elsewhere. For the first 20 years of his career, he took various jobs in production, including a key position at New York's second public television channel, WNYC-TV, where as program manager, vice president, and general manager he dramatically turned the station around in the space of five years. While still at WNYC, he served as executive producer for *Paris Is Burning*, a feature-length documentary by Jenny Livingston, then in 1990 hit his stride as a documentary filmmaker with *Eyes on the Prize II*, episodes 1 and 8, for which he won an Emmy. A second Emmy followed in 1995 for *Black Boy*, his 90-minute documentary biography of author Richard Wright.

"When we saw *Black Boy*, we knew Davis was the man for the job," says Stephanie Reinhart, executive producer of *Free to Dance*. "He is a wonderful storyteller." Lacy says that from his perspective, "The biggest stumbling block in making the series was rooting the story. So little research had been done on the subject of Black modern dance that we had to dig. There were no large historical tracts or many biographies. We had to find the story and then compose it, weave together the biographies, and give the contextual information to place the dancers in their times." Using the verb "compose" is particularly telling, since Lacy originally trained in classical music as a trumpet player and brings an impeccable sense of timing to *Free to Dance*. It breathes; it sings. Although the series has all the usual trappings of television documentaries—historical and original footage, a combination of voiceovers and talking heads—it was blessed with an ample budget so everything new was shot on film and more time could be taken to bring out the beauty of each segment.

During the five years it took to complete *Free to Dance*, Lacy juggled other commitments, including work on Ken Burn's *Jazz* series and a year-long assignment on Blackside Productions' *Hopes on the Horizon*, a social history of contemporary Africa. Lacy finally had to drop everything to concentrate on *Free to Dance*. "I think I made the right choice," he laughs with a hint of relief. But not until he read about dancer/choreographer Edna Guy, whose ambition personified the quest of African-Americans in the early part of the 20th century to dance on the concert stage, did he feel that he had found the spine for his story. "I always knew that the series should have a strong narrative and I wanted the dances to fit into the overall narrative drive."

This series being his first experience with dance, he told the executive producers to get the best directors of dance, "which we did—Horace Ové and Gary Halvorson." They filmed 15 dances, choosing 2-5 minute segments from each that either illustrate some vital point and/or fed into the arch of the piece. Lacy also commissioned Jawole Willa Jo Zollar to choreograph a private moment for Edna Guy on and around her bed. Convincing and masterfully shot, this scene lends an intimacy and juice to a story freely laced with complexities and scholarly information. "Without that dance, that section just wouldn't have worked," says Lacy with the directness of a man who is not easily impressed.

To hook an audience that may or may not be interested in modern dance, Lacy clearly delineates his story and themes; he balances the exotic and the familiar, such as breakdancing with archival footage of the same from Africa. Without compromising the weight of his material, he appeals as much to the heart of his audience as to the mind. He chose the artists and scholars for the series not only because of their knowledge and respect within the dance community, but also on the force of their personality. "You know just by hearing someone on the phone whether they could work on camera," confides the producer.

This series, due to be broadcast on PBS on June 24, stands out as a multi-layered approach to a subject rarely written about, let alone treated as a phenomenon unto itself.

In a rare instance of sentimentality, Lacy unabashedly jacks up the intensity during the telling of the struggles of Edna Guy, whose determination to get around the flagrant racism and segregation still openly moves him. "I wanted to pull them in," Lacy exclaims, which he no doubt will. While the soapbox is invisible, the preacher in him still has us all saying "Amen."

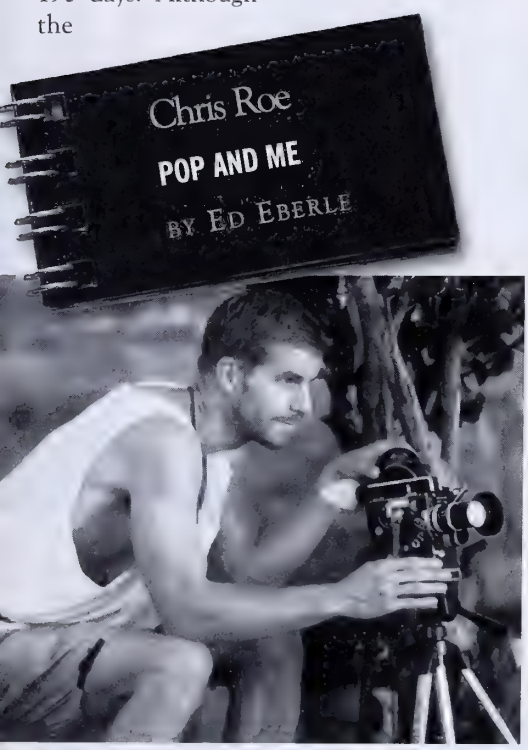
For further information, contact: Firethorn Productions, 1697 Broadway, Ste. 203, New York, NY 10019; (212) 258-2299; fax: (212) 258-2153.

Deirdre Towers is the executive director of Dance Films Association, which produces the annual Dance On Camera Festival.

PHOTOS COURTESY FILMMAKERS

THE GENESIS OF CHRIS ROE'S *POP AND ME* lies somewhere within the chicken-or-egg enigma. Did the idea for a feature-length documentary film exploring the complex relationships of fathers and sons come first, or the idea to frame that exploration within a six-month trip around the world? According to first-time director Roe, it was a little of both. "I wanted to make a reality-based film and was searching for a subject. My dad, fresh from a divorce and a change in career, was planning a trip around the world to readjust his perspective on life. We decided to combine both and came up with the idea of *Pop and Me*."

Pop and Me, which has picked up awards at numerous festivals and is now being distributed on video and DVD, tells the story of father and son Chris and Richard Roe as they circled the globe in 190 days. Although the film focuses on their relationship, the pair conducted in-depth interviews with fathers and sons they met along the way, from India to South Africa. A central coup—an interview with Julian Lennon, son of John—is a highlight of introspection and honesty.



While both the trip and the film took some unexpected turns, the Roes returned to L.A. somewhat shell-shocked, but with a new understanding of how love, friendship, competition, and a never-ending struggle for dominance infuses the relationships of fathers and sons around the world.

Chris Roe, a freelance graphic designer, and father Richard, a retired stockbroker and boys camp owner, had no prior in-field filmmaking experience when they began preproduction. In 1995 the pair became roommates in Los Angeles and in January 1996 rented a Canon Scoopic to film a 16mm trial run as they teamed up to hitchhike to Las Vegas. During the three rides it took to get there, the pair discovered the young men they met were anxious to talk about their relationships with their fathers. "The film I had in mind focused primarily on my relationship with my father. But it didn't take long to discover that the emotional core of father-son relationships were certainly unique but mostly in their similarity."

Coming away from the Vegas trip with a seven-minute trailer demonstrated that "we could not only execute the basics of the film idea, but [it] provided us with a piece that would illustrate exactly what we were trying to do." Once back, Roe recalls, "We wrote our proposal and approached every funding source we could think of, from the Discovery Channel to American Express. Typically everyone responded to the idea but was reluctant to come up with a commitment. Other than agreeing to look at the film when we were finished, they wished us luck and sent us on our way."

Running headlong on into the no-track-record-no-funding wall meant that the senior Roe would finance the bulk of the film out of pocket while additional funds were raised from a few private investors, friends, and family.

Roe's friend and second cameraman Eric Arnesen joined the project at predetermined times, and together the team captured all sync sound images with the Sony DCR VX 1000 digital camera, while a Bolex H16 Rex 4 was used as a B camera. "In early 1996 there was no choice other than the Sony VX1000. It was the first of the new portable high-end digital cameras and probably remains the best as far as reliability, flexibility, and image quality are concerned," Roe says. "Although I thought shooting 16mm Kodak 7287 color negative brought something extra to the film, if I had it to do again I'd shoot Mini DV exclusively and cut the film on Final Cut Pro. Shooting film," he says, "complicated storage and exposure issues, created shipping problems, and increased the post budget. We carried an average of 20 DVX digital videocassettes at any given time and that worked out perfectly."

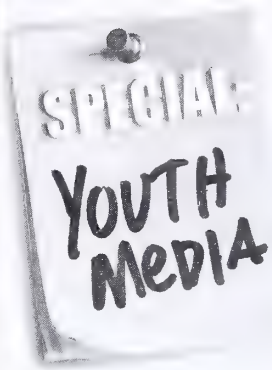
After 190 days on the road, Roe found himself with 80 hours of digital videotape and another 12 hours of color negative. Added to that footage tally were additional post-trip wrap-up interviews with Roe and his father as well as home movie material that added backstory to the Roe's family relationships. All totaled, Roe began postproduction with more than 125 hours of material that had to find its way into an Avid to be whittled down to 92 minutes. "Naively we estimated postproduction at three months, but spent more than a month just logging our footage," says Roe. Two years later, postproduction was completed, the film entered the festival circuit, then was picked up by MGM Home Video.

As for the budget, Roe says, "*Pop and Me* came in much higher than we expected, with the bulk of the increase in expenses being centered in post. Our initial production costs including travel topped out at about $100,000. An additional $300,000 in post costs including editing, scoring, mixing, and all the rest brought us in just over $400,000, half of which came from private investors."

Roe and his father have lately teamed up to develop a reality-based television series that addresses family dynamics issues, while they work on marketing the film through Blockbuster and the popandme.com web site. "Although I think *Pop and Me* works well, I've learned two important lessons. First, it's difficult to make any money on a big-budget documentary and two, logistics, technology, and equipment are lots less important than telling a good story. Getting an image onscreen today is the easy part. Telling a cohesive story is a lot more difficult."

For more information, contact: info@chrisroe.net; www.popandme.com

Ed Eberle is an L.A.-based freelance journalist specializing in film, television, and media arts



Growth Potential

Why Form a New National Distribution Network for Youth Media?

BY MINDY FABER & DALIDA MARIA BENFIELD

ON A CRISP morning last September, a group of young media producers stood up before a room of adults to deliver a statement.

"We want to be taken seriously as youth trying to survive," 19-year-old Jerusalem Singleton began. "We don't want our messages changed, censored, diluted, or watered down. We are willing to take risks to be heard. We want our time to shine and people to know what's on our minds."

This particular audience—a focus group of 20 adults—was rapt with attention. Many had spent a good portion of their lives and creative energy working with youth to make media that makes change. We had assembled in an inn on the shores of Lake Michigan in order to discuss the possibility of creating a national network for the distribution of youth media. The youth participants had stayed up late the night before discussing what distribution meant to them. The result was the vision statement.

"If a tree falls in the forest and no one hears it, did it make a sound?," Jerusalem continues. "That is what distribution means to us. We want to speak to other teenagers globally and inspire them to be involved, organized, and active. We want adults to listen and gain a new perspective about the issues that affect us."

Youth media educator Gina Lamb was one of those listening. It wasn't the first time she had been involved in the creation of a national network for youth media. Lamb was one of the founding members of the National Youth Media Alliance (NYMA), the formation of which began in 1988 in Rochester, New York, at the Conference on Media Education organized by the National Association of Media Art and Culture (NAMAC).

"Some of the people who were instrumental in organizing NYMA included Steve Goodman from Educational Video Center (EVC) in New York, Laura Vural from Rise and Shine Productions, Branda Miller and Kim Crabb," Lamb recalls. "It was one of the first times all these youth media educators had ever gotten together as a group. We were so excited to share our teaching methods and learn what work everyone was doing that we decided to keep in touch—form a network, share tapes and ideas, and formalize a system for this exchange."

NYMA eventually merged in 1991 with members of the media literacy community to become the National Alliance for Media Education (NAME)—a match that proved problematic. "We understood the power of alternative culture and how students can better comprehend media manipulation when they are engaged in making media messages themselves," says Lamb. However, the media literacy community and the youth media production field were each guided by a different set of priorities, and NAME was ultimately disbanded.

Although NYMA was short-lived, there were other notable successes in the development of youth media distribution in the late 1980s. Lamb was asked by Adriene Jenik, former video curator at Los Angeles Contemporary Exhibitions (LACE), to curate *Magnetic Youth: Teen-Powered TV*, which toured successfully via the Video Data Bank. Chris Bratton organized *Teaching TV* for Artist's Space in New York, an exhibition that brought together the work of over 60 teachers, artists, schools, and media arts centers and offered a comprehensive view of the far-ranging approaches to media education. *Teaching TV* was subsequently carried by Deep Dish Television. In addition, EVC formalized its own in-house distribution program and developed a comprehensive catalog featuring dozens of youth-produced documentaries.

Most other efforts were finite projects, however, with a beginning, middle, and end. What was missing was a permanent infrastructure. As a result, today the vast majority of youth media rarely reaches audiences beyond the students' immediate community. Despite the resiliency and creative energy of this field (which now includes over 80 organizations and hundreds more media artists working within and outside the school systems), there is not an organized system for networking and distribution. That is, until recently.

SOMETIMES HISTORY NEEDS TO repeat itself—just differently. "We are in a different media world today," Lamb explains. "The eighties were all about developing smaller, cheaper modes of production and now schools are starting to have these technologies. Plus, there are many more youth media organizations than ever before. There is greater recognition for the importance of gender, cultural, and ethnic diversity. We are better at thinking about funding. Colleges are churning out people who want to teach youth media. We've grown up as a field."



COURTESY VIDEO MACHETE

> **An obvious reason for this new distribution network is the overall lack of resources. As Amy Baskin explains, "The demand for this work is out there. The problem is that we don't even have working telephones some days, let alone the staff, resources, and expertise necessary to be effective distributors."**

In 1999, the Chicago-based organization Video Machete decided to re-initiate discussion about the creation of a field-wide network. Since its inception in 1994, Video Machete—where we, the authors,

work—has tried to forge strategic alliances and new intergenerational relationships in support of youth and their communities. Chris Bratton and Maria Benfield, along with EVC's Steve Goodman, developed a vision for a grassroots, nationwide, and youth-inclusive process for distributing youth media. Through the partnership and with funding from the Open Society Institute's Youth Initiative Program (see Funder FAQ, pg. 38), Video Machete spent the year 2000 listening, learning, and linking with other youth media groups.

We began by administering a survey to 80 youth media programs. We wanted answers to a number of questions: How important is distribution? How many groups are distributing their own programs? Are they successful? How many actual media works are available? What support mechanisms are most needed?



Mia Alfonso poses in *Ju'Nam*, a Video Machete tape.



(Above) Jerusalem Singleton (l), a Youth Focus Group rep, and Alexandria Wise from Manhattan Neighborhood Network.

Paul Hamilton from Five Points Media Center in Colorado and Gina Lamb from Reach L.A ponder the future of youth media.

With a 36% response rate, many exciting and some sobering results were produced (see sidebar pg. 20). The titles considered suitable for broad national distribution topped 1,000—an amount that surprised us all. Surveyed groups testified repeatedly to how local screenings of their work had resulted in high degrees of social impact. "The crowds go wild," reports Amy Baskin of New Orleans Video Access Center (NOVAC). Yet not one single youth media organization felt satisfied with their current distribution efforts.

"The truth is that too many titles are gathering dust on the shelves," lamented Martha Chono-Helsley, founder of VID-KIDCO Youth Media Production Workshop and a member of our first focus group. "It's a crime really, a completely outrageous and unacceptable situation. Lack of distribution remains one of the most critical problems we face as a field."

An obvious reason has been the overall lack of resources. As Amy Baskin explains, "We know we need to distribute, we need to network, collaborate, and market and we know that the demand for this work is out there. The problem is that we don't even have working telephones some days, let alone the staff, resources, and expertise necessary to be effective distributors." Except for a handful of critically important funders—including the MacArthur Foundation, Open Society Institute, Nathan Cummings, and the NEA Creative Links Program—youth media has not been prioritized by philanthropic groups.

When Video Machete sent out this survey, we thought a national network might help stabilize and fortify youth media organizations by creating sources for earned income without depleting existing resources. A national co-op may be one model to emulate. Other co-ops have successfully secured monies from larger funding sources that they were unable to qualify for as individual organizations.

But by far and away the most important reason survey respondents gave for creating a national network was not earned income. Over 90 percent agreed there is an urgent need to create "a national forum and presence for . . . youth."

"The mass media that appeals to so many youth and shapes their ideas about themselves and their world is the same media that also severely distorts and misrepresents youth experiences," testifies Dan Marano, coordinator of the Taos Talking Pictures Festival Youth Forum. Lamb concurs: "Our youth are really feeling it right now. You see violence being blamed on young thugs and the problems of the economy blamed on little girls having babies. The demonization of youth is more heightened in the media than ever before."

Many focus-group members agreed that the democratization of the public sphere should be a central mission. "We need to create an advocacy mechanism for youth media by building a broad range of allies. These need to include youth organizations, education and social-change groups, as well as the independent media community as a whole," says Tatiana Loureiro, director of community programs for Downtown Community TV Network.

The most important result of our focus group meeting is that all participants agreed to begin to build a distribution network. Our first task is to create an online database. Although we are starting small, this web-based portal will grow over the next year to include over 500 titles, each indexed by subject, genre, and region. The database will then be linked to hundreds of other independent media, education, social activism, library, and youth culture sites on the Internet.

Over the next year, participants plan on meeting periodically to develop further a joint strategy for distribution and work out logistics, such as our formal organizational structure and further recruitment of members. These meetings will continue to be organized by Video Machete. For the time being, questions about marketing, target audiences, and specific strategies for rental or purchase of videotapes remain unanswered. For many youth media organizations, creating a new distributor solely for youth media is an attractive idea, but it might not be the best overall strategy or use of our resources for this national network.

"One of the largest obstacles we face as a field cannot be solved by creating a new distribution system that can dub and ship out tapes made by youth," says independent producer, Spencer Nakasako (*AKA Don Bonus*). "The fact is that youth media is not taken seriously, just as youth voices

We are a facility specializing in picture and audio post for projects finished on film. We offer full audio services; sound design, foley, ADR and mixing. Film editing at 24 or 30 fps on high end digital non linear systems and full technical support at every stage of your project. Please contact us for more information.

ONE KILOHERTZ TM

One Kilohertz Inc. 580 Broadway, no. 712 New York, NY 10012 Tel (212) 625 0853 Fax (212) 625 0854



THE LOW-DOWN

RESULTS OF VIDEO MACHETE'S YOUTH MEDIA DISTRIBUTION SURVEY

I. Rank the following according to the greatest needs of your youth media programs:
Ranked #1) Increased funding for youth media programs
Ranked #2) Increase in staff for youth media programs
Ranked #3) Effective national distribution for your youth media programs

II. Who uses your media works?
Ranked #1) Broadcast, satellite and/or cablecast
(Note: The majority of television usage in this ranking relates to local public access cablecasting, not national broadcast)
Ranked #2) Cultural institutions
Ranked #3) Film/video festivals

III. With which statement do you agree more:
0%—We are satisfied with the volume of sales/rentals in our distribution program.
100%—We believe there are many more potential users for our programs than we currently reach.

IV. What are or would be your organization's primary reasons for having a distribution program?
Ranked # 1) To create a local/national presence and forum for the important perspectives of youth
Ranked # 2) To share and exchange information/programs with other youth media groups
Ranked # 3) To bring increased visibility to the organization and its mission
Ranked # 4) To increase earned income resources

V. Which of the following user types would you most like to reach with your media programs?
Ranked # 1) Community, political and/or youth organizations
Ranked # 2) K-12 schools and libraries
Ranked # 3) Film/video festivals
Ranked # 3) Broadcast, satellite and/or cablecast
Ranked # 4) Cultural institutions
Ranked # 5) College and universities
Ranked # 6) Individual home video buyers

VI. What age groups are you most interested in reaching?
Ranked # 1) Teens (13-19 years)
Ranked # 2) Youth (7-12 years)
Ranked # 3) Young adult (20-29 years)
Ranked # 4) Adults

VII. What system of media delivery would you be most interested in further developing at this point?
Ranked # 1) Sub-distribution using a distribution cooperative dedicated to youth-produced media
Ranked # 2) Web-based distribution where video programs are streamed via broadband
Ranked # 3) Third-party sub-distributors (eg: California Newsreel, Center for Media Literacy, etc.)
Ranked # 4) Self-distribution

VIII. Of the following options, which do you think would have the most reach and impact on youth audiences?
Ranked # 1) Distribution through the nonprofit and public infrastructure
Ranked # 2) The creation of a national television series on youth
Ranked # 3) Direct marketing to youth through zines, the Internet, and youth retail outlets
Ranked # 4) Effective lobbying of school systems to include media production/education in curricula

are not taken seriously. In order to succeed, the network must become a force of advocacy that helps change the way people think about youth and their right to be heard in the media and society." But by helping to build a context for the use and understanding of youth media, the network could serve as a valuable resource that can match the right media works to the appropriate markets, venues, and distributors. This may include such appealing new technologies as video streaming. As Nakasato adds, "We need to bring media in the forms and forums where communities already access it."

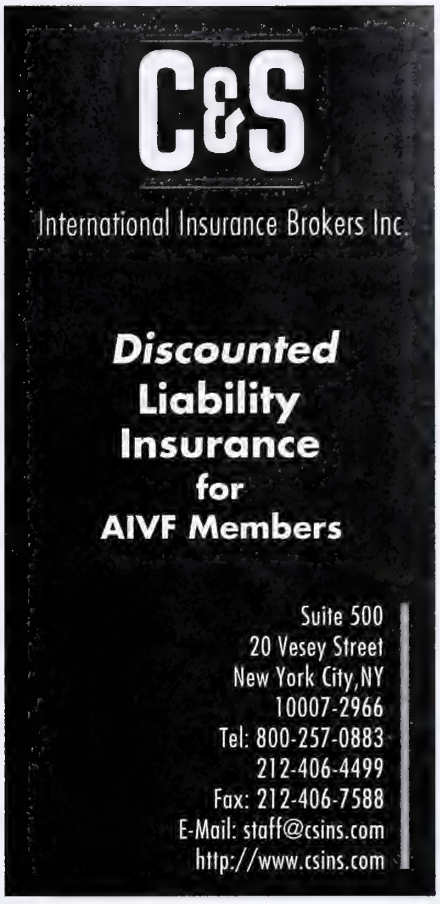
Participants in the focus group articulated a need for model distribution projects that would enhance our understanding of the impact of youth media programs. As a result, Video Machete initiated a project "Machete Volante," funded by the MacArthur Foundation. This series of programs and exhibitions will place its emphasis on reaching particular audiences, developing curricular material and youth-led dialogue about the programs, and evaluating the impact on those audiences. The first in this series is *ReJuvenating Justice*. The videos in the program take on a vast array of issues about youth and criminal justice. Information gathered from this project will be used to inform the network's distribution projects.

As Jerusalem emphatically points out, youth media is not just for youth. "Yes, I want other teenagers to see my work so they know they're not alone with these issues. But I also want adults to hear what I have to say, because they're the ones who need to hear it—they're the ones that need to change things and have the power to change what's messed up."

In the meantime, the national distribution network for youth media, though still in its beginning stages, is serving as an important new link between practitioners in the passionate and committed field of youth media.

Mindy Faber is director of distribution at Video Machete as well as an independent producer, curator, and educator. Dalida Maria Benfield is special projects director at Video Machete and an assistant professor in art education at the School of the Art Institute of Chicago.







A DAY IN THE LIFE

On the Scene with Baltimore's Wide Angle Community Media

BY ANN HORNADAY

IT'S A TYPICAL NIGHT IN THE LIFE OF A documentary film crew: No one can find the cameraman. The sound technician is gobbling a hurried slice of cold pizza. And the director is making any one of a myriad decisions about which light should go where, where the tripod should be set up, how to get rid of a troublesome shadow, and exactly who is in charge of finding the source of ambient light.

Finally, the cast and crew settles into a semblance of attention. "Okay, quiet on the set. Lights. Camera. Action."

Typical. But then again, maybe not: Just moments before, the director had complimented a crew member on her manicure. "Are they markers?" she said, gazing at the blue-tinted fingernails.

"No, they're Cady-didn't-wear-gloves-to-dye-her-hair," the co-worker retorted good-humoredly. Across the room, the sound person giggled as she put on a huge pair of headphones. "This is my favorite part," she said to no one in particular.

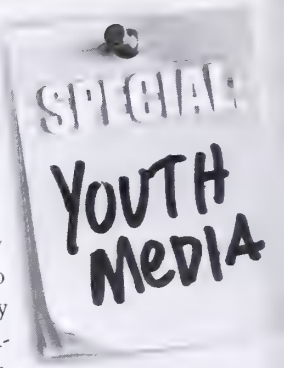
The director's name is Emily. She's fifteen. Jenn, thirteen "and a half," is the sound recordist. Kevin, manning the Canon GL1 digital video camera, is thirteen. And Cady—whose hair is dyed black with peacock-blue highlights and who is serving as sort of an ad-hoc art director tonight—is fifteen.

They, along with three other teens, are the writers, producers, and directors of *History Hill*, a collaboration between one of Baltimore's oldest and most venerable synagogues, a neighborhood after-school arts program, and a new media arts group called Wide Angle Community Media. Every Wednesday this spring, the kids will assemble in the basement of the cavernous Beth Am Synagogue, a longtime anchor of the west Baltimore neighborhood of Reservoir Hill, to prepare and produce a short documentary about the community and its history.

An elite German Jewish neighborhood at the turn of the century, Reservoir Hill is now populated mostly by low-income African-Americans. Many of the stately brownstones that grace the wide streets are boarded up, given over to the drug trade. But one blighted building shows signs of optimism: The elementary and middle-school children of Kids on the Hill, an after-school program founded seven years ago by 28-year-old Rebecca Yenawine, have used the blank windows as a canvas for a vibrantly-colored mural.

The four African-American youngsters working on the *History Hill* documentary—Kevin, Charday, Tabatha, and Alayne—are all Kids on the Hill veterans; Emily, Jenn, and Cady attend Beth Am and have become involved as part of the synagogue's recent efforts to become more integrated into the surrounding neighborhood. Since the 1960s, when Jewish residents began their exodus from Reservoir Hill to the northwest suburbs of Baltimore, the only Jewish presence has been on Friday nights and Saturdays, with little interaction between congregates and their black neighbors.

Yenawine hatched the idea for *History Hill* while brainstorming with synagogue leaders about finding ways to collaborate with their yearly interfaith seder. The scope of the project eventually broadened to address the history and social conditions that contextualize the synagogue's relationship with their surrounding community. Yenawine and Josh Bender, principal of Beth Am's religious school, will serve as mentors during the 16-week production of *History Hill*. Gin Ferrara will be the video's instructor. She founded Wide Angle with Yenawine and media producer Paul Santomenna last year in an effort to provide community youth groups with education and technical support in producing films, video, radio, and media projects.



Tonight, in Beth Am's basement, the kids will videotape Kids on the Hill board member John Henderson speaking about the history of the neighborhood. They have questions prepared ("Why did you choose to live in this neighborhood?" "Where did all the white people go?"), but there's one glitch: Henderson is from New York. Still, he sees much of the same diversity in Reservoir Hill as he did growing up on Manhattan's Lower East Side. "Some people would say that [all the



Tabatha gazes up at the Beth Am synagogue, one of the last remaining Jewish presences in the African-American neighborhood.

white people] moved to the suburbs, but that's not true," he says. "Growing up in an environment like Reservoir Hill is a unique experience [that] you really need to cherish and appreciate. A lot of folks your age don't grow up in that kind of environment."

After about a half an hour Emily says, "Cut." Cast and crew break for five minutes that, because these are teenagers, inevitably turns into ten. Then the kids reassemble to discuss what they've heard. Yenawine takes over camera and sound. The discussion ranges from Thurgood Marshall to Tupac Shakur to the generational make-up of their respective neighborhoods ("My block is all kids and young people and drug dealers," says Alayne matter-of-factly. "That's it.")

As the class concluded, Ferrara and Yenawine asked the kids to think about what format they want to use for *History Hill*. "You need to either focus on the history, or on the relationship between African-Americans and Jews now." "*Is* there a relationship between Jews and blacks now?" asked Cady.



Jenn (left) and Charday discuss Jewish culinary traditions.

At one point, someone mentions that the white people living in Reservoir Hill rarely venture out of their houses. "They come out for their little meetings," says Alayne.

"For their little white-people meetings," cracks Cady. The group descends into giggles and side conversations.

"So why don't the white people come out of their houses?" presses Yenawine.

"They're petrified," says Kevin, as if the point were obvious.

There's an awkward silence. "They wouldn't admit to being racist or anything, but I think that has a lot to do with it," says the slender, soft-spoken Jenn. "They think, 'Okay, it's in the middle of Baltimore, there are black people here, it must be a crime neighborhood.' I hate to say it, but that's the stereotype, you know? So they won't leave their house or go out after dark and it's just awful."

The group murmurs its assent.

"They won't even think something like that," says Cady as Yenawine swings the camera toward her. "They'll just think, 'They're kinda loud, they talk kinda funny, and I can't feel really comfortable around them.' "

Silence again. Yenawine asks if there are any more thoughts about why white people stay in their houses.

Charday, Alayne, and Tabatha burst out almost in unison. "You're white," they say, their voices rising, "you tell us!"

THE WEEK BEFORE, FERRARA HAD GIVEN THE young filmmakers a quick lesson on narrative technique, starting with a question: "What do you think of when you hear the word 'documentary?' "

"Boring."

"People talking about stuff."

"There are good documentaries and there are bad documentaries," offered Emily. "The good ones are fun to watch and the bad ones make you fall asleep."

Ferrara asked for more examples. "Ones that try to turn it into a constantly moving action thing, with the fast moving music," said Cady. Then Ferrara asked about good ones.

"The ones on the E! channel," said Charday, who moments before looked like she was nodding off. "They talk about famous people."

"The one on Judy Garland was good," offered Jenn.

"That's actually called a docu-drama," said Ferrara, who then explained the difference.

"Or *4 Little Girls*, " said Jenn. "I don't remember all of it, I just remember the beginning."

"*4 Little Girls*, what was that about?" asked Tabatha.

"The bombing in Birmingham," said Jenn.

Ferrara showed the group excerpts from some documentaries that typify various techniques, from conventional narration-and-talking-heads to cinema verité. The kids slumped into postures familiar to anyone who has survived a health film during third period. But they perked up when Ferrara popped a tape into the VCR of Angus Gibson's *7 Up in South Africa*—part of a 1993 British television series inspired by Michael Apted's films.

"I liked the girl who says, 'The government hates blacks a bit,' " said Cady after the clip. "She was just telling it like she sees it."

Jenn: "They were good interviews because the kids were cute. They were telling the truth."

Kevin: "I liked it, how they were talking."

They liked *And This Is Free*, too. Mike Shea's 1964 film is verité at its purest, as the camera wends its way through Chicago's Maxwell Street Market, capturing the salesmen and their come-ons with freewheeling spontaneity. But Tabatha immediately saw a drawback for their own project. "It was creative, but I don't think I'd take the risk of walking down the street with a video camera," she said, "because I'd be killed, jumped, mugged."

Ferrara seized the opportunity to talk about video etiquette. "It's very different than it used to be. We're in a litigious society. People sue you or want to get paid."

PHOTOS PG 22-24 COURTESY WIDE ANGLE COMMUNITY MEDIA

BRAVO
film & video
40 WEST 27TH STREET
2ND FLOOR
NEW YORK NY 10001
www.bravofilm.com

Sound Stage Rentals
34' × 28' × 14'; 600 amps; Hard Cyc/Blue Screen; Silent A/C; Great for Interviews, Music Videos, Commercials, and Pilots; Complete Lighting Package Available.

Linear and Non-linear Editing
DVCam, BetaSP, ¾", S-VHS; ABC Roll; DVE—Pinnacle Alladin.

Production Packages
We produce affordable commercials and music videos from start to finish with substantial discounts for first-time clients.

Audio Services
ADR; Music for Video/Film; Audio sweetening; Mastering; Protools System; Voice-over.

Tel: 212 679 9779 · Fax: 212 532 0444

Context
STUDIOS
2 stages
48x44 with cyc wall
30x24 sound stage
multi-camera digital video
• audio post-production •
recording & rehearsal studios
• video editing • stage rentals •
tape duplication
• production office •
lighting & grip packages
Artists and Independents Welcome
Located in Williamsburg
1 North 12th Street Brooklyn,NY
718.384.8300
www.contextnyc.com

As the class concluded, Ferrara and Yenawine asked the kids to think about what format they want to use for *History Hill*, and also what they want to focus on. "You need either to focus on the history, or on the relationship between African-Americans and Jews now."



Kids on the Hill veterans Charday and Tabatha outside the Beth Am synagogue.

"Is there a relationship between Jews and blacks now?" asked Cady. "There's a relationship with a synagogue, but [that's because] the synagogue does charitable acts because it's a bad neighborhood."

"What does 'bad' mean?" asked Bender.

"It ain't bad," said Kevin. "Not a lot of bad things happen around here like in my old neighborhood."

Nothing in the preceding exchange was said with any defensiveness; indeed the conversation is typical of those that will be revisited in the coming weeks, as the youngsters thread their way through complicated issues of race, class, and ethnicity that they've inherited.

"We spent a lot of time the first two classes just getting to know each other," Ferrara explained. Most of those early discussions happened on camera, when each group interviewed the other about their culture—its history, its strengths, and what people commonly misunderstand about it. The videotaping allowed the kids "to use the technology to address things that were really sensitive within a safe structure," said Ferrara.

Ferrara, who with Wide Angle has already worked with Alayne, Charday, and Tabatha on two video projects, notes that this isn't the way she usually works. "Oftentimes the media literacy and camera exercises are very prominent," she explains, "but here we knew that to make it work the relationships had to be prominent."

Ferrara, Yenawine, and Santomenna conceived Wide Angle last August, when they conducted a video-making workshop with Kids on the Hill and the Rose Street Community Center, an anti-violence group in one of Baltimore's most troubled neighborhoods. The group went on to help produce a video with Kids on the Hill and Youth Entrepreneurial Associates, a teen employment project in the Charles Village neighborhood. Wide Angle is currently applying for nonprofit status; in the meantime the group is supported by private donations and the grant money its partners receive.

Tonight's discussion is wrapping up. Next week Buzzy Hettleman, a Baltimore attorney who grew up a block away from Beth Am during the 1940s and 1950s, will talk about the Jewish history of Reservoir Hill. Then Ferrara will introduce the group to Final Cut Pro editing software and they will divide up into two teams, one to work with the footage they've already shot and the other to shoot new material.

But at this moment, the set must be struck before the teens disperse in a cloud of winter jackets and snapping bubble gum. Yenawine asks if there are any closing thoughts.

"Jews rule!" Cady says jauntily to the camera.

"Not in *this* neighborhood," Kevin shoots back quietly.

For more information about Wide Angle, contact widewideangle@yahoo.com. *History Hill* is scheduled for completion this summer.

Ann Hornaday is the former film critic of the Austin American-Statesman *and the* Baltimore Sun. *She lives in Baltimore.*

TOXIC AVENGERS

Middleton High Students Wade Ever Deeper into Illegal Dumping Story

BY HARRIETTE YAHR

RACHEL RAIMIST, SPORTING A NOSE-RING and magenta-streaked hair, was like many rebellious teenagers just itching to graduate high school when she signed up for her senior year English elective: "When I walked into Fred's class, I thought I was going to be making rap videos." The experience proved to be transformative: "What I ended up doing is chasing corrupt politicians and digging in toxic waste. I had no idea what I was getting myself into."

Rachel, now an active filmmaker and film instructor, was a student at Middletown High School (MHS) in Middletown, New York—an old railroad town 60 miles northwest of New York City in Orange County. The class she took was Fred Isseks' Electronic English, an English elective that focuses on using the electronic medium to compose stories. What she was getting into was exposing toxic dumping at local landfills that had her treading not only on illegal red-bag and chemical waste, but also into allegations of local, state, and federal government corruption.

Since 1991, when Rachel was a senior, a succession of three documentaries have been produced by the Middletown students following the lead of their teacher: *Living with Leachate* (1992), *The Wallkill Dump* (1994), and, most recently, *Garbage, Gangsters, and Greed* (1997). Each piece represents a different snapshot in the ongoing story's history. As fresh information is uncovered by a new semester's class, a larger picture of the toxic dump story comes into view, and a stronger, more focused documentary is cut together—pulling from all the available student footage to date. Isseks anticipates another tape will be completed within the year.

Although at this point the students' investigations have not delivered the legal and environmental results they seek—full accountability and toxic waste clean-up—their work has attracted widespread attention. *Guerilla TV*, a show produced by BBC, placed the MHS work between other activist segments; *Garbage, Gangsters, and Greed* won first place at the 1998 EarthVision Film Festival in Santa Cruz and is slated to screen this September at the Woodstock Film Festival. In addition, the class' latest effort is programmed as a part of the Pay Attention! film/video series this month at the Center for Photography in Woodstock. *Garbage, Gangsters, and Greed* has aired nationally on cable access through Free Speech TV.

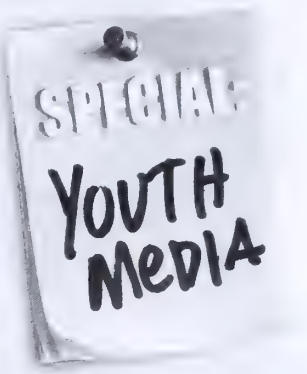




A succession of Electronic English classes has investigated a local toxic-waste story, each building on their predecessors' findings.

Congressman Maurice Hinchey (D., New York), former chair of the New York State Assembly Committee on Environmental Conservation, calls the students' toxic dump work "instrumental in calling attention to the problem." In fact, Isseks and his students' research documents were requested by the Inspector General's office of the EPA, and the FBI has commended them "for their efforts to highlight dangers to our environment."

Electronic English is one of several electives offered to seniors at Middletown High. Some students are drawn to the course to contribute to the evolving toxic dump story, and some sign on for clearly non-activist reasons—to just play around with cool equipment or obtain a good-looking credit to grace their high school transcript. Isseks claims that he does not push the toxic dump story on the students; rather, he offers it as an option. As a requirement, the students have to complete assignments that demonstrate their ability to craft a journalistic story effectively using the video medium, but subject matter is determined by individual interest. Neighborhood histories, sports team sagas, and school policy issues have also been covered in the class. Some students, like Rachel, learn lessons about themselves early on, Isseks says, when he presents the local environmental history: indignation and frustration often arise,



inspiring those teenagers into activist work they never thought they'd be into. Students I spoke with concur: "It was *my* drinking water." "I don't think the grass was supposed to be red." "Like, there's so much corruption going on, why isn't anybody doing anything about it?"

Vesh, 17, divides his extracurricular hours between working part-time—at Best Buy—and running on the track team. His experience with Electronic English follows the classic narrative arc. "I wasn't into the whole [toxic dump] thing." Indeed, he had only a dim idea of the story. "I had this cousin, and she was, like, well, when you're a senior you gotta take this class. I heard it was fun." Then, his teacher showed him the tapes. "It made me more enlightened to what was actually going on in surrounding communities." He started researching soil contamination resulting from a local battery recycling plant. At the end of his class journey, he was a changed young man. "It was one of those moments. Call it an epiphany."

Isseks began teaching freshman English at Middletown High in 1976 after receiving both his BA and MA in English Literature from Albany State—and his high school diploma from Middletown High in 1966. In 1991, when the school district decided to run a small cable access station out of the school, Isseks, who was working towards an MA in Media Studies at the New School for Social Research in Manhattan, designed Electronic English to take advantage of the new equipment resources. As inspiration for the course he cites the moment he looked around his class and realized that 20 to 25 kids represented the largest news team in the Hudson Valley area.

"I am very much interested in, and worried about, corporate media, and believe that part of my work is to alert students to the media's power," Isseks states. "And I also think it is my job to encourage kids to become media activists and to alert them to their own power." Isseks begins each semester dissecting and framing the complex relationship between the media, political process, and degradation of the environment as he sees it. "I lay it out in ways that make it all comprehensible and present it to them in the form of opportunity. The technology is there; it's a matter of what people and their needs and creativity can do with it."



Local congressmen, the Environmental Protection Agency, and even the FBI have praised and utilized these student investigative tapes.

Students are free to develop the toxic dump story in the areas that interest them—i.e., corruption, health hazards, personal stories. They narrate, shoot, interview, file freedom of information requests, pursue leads, and even get involved in the distribution process—including hand-delivering a tape to President Clinton. Isseks offers direction and guidance, and assembles the sequence of the final edit, with help from his students. All the documentary work to date has been shot on VHS and edited on linear S-VHS systems; recently the class went digital with a G4, iMovie 2, and a Canon Optura camera. Isseks describes his class as somewhere between low-tech and no-tech: "I try not to stress the technology in my classes, but rather, the concepts."

Some Electronic English students become active citizens as a result of the course. Josh Lieberson, a 1996 MHS graduate, speaks of an important lesson gleaned from the collaborative filmmaking process: "I learned that in order to effect change you need organization and purpose, and you have to work in an organized fashion in a group, rather than doing things alone." Before he took Isseks' class, Josh says, he was uneducated about environmental issues, and he didn't care or even know about politics. Now he is a masters student in political science at SUNY Albany, president of the College Greens, and is considering seeking the Green Party nomination for Albany City Council. Others, like Rachel Raimist, are working directly in media: Jeff Dutemple (MHS '94) works in film/video, as does Justin Libirio (MHS '97), who echoes a sentiment of all the former students with whom I spoke: "Without a doubt, if it weren't for that class I wouldn't be doing what I am doing today."

Talking with the students, I am struck by the lack of proprietary creativity that supports the baton-handing nature of this ongoing class project. (Danielle: "Every year you kind of pass the torch along to someone new and the story keeps going.") And witnessing their work, I am struck by the innocence the students bring to their journalism; there's an honesty and fearlessness—almost a naivete—that makes their work all the more powerful. (Congressman Hinchey agrees: "You've hit the nail right on the head. That's what's so amazing about these kids.")

This past April, Isseks and a few of his Electronic English students traveled 25 miles north along the Hudson to New Paltz for a visit with Pulitzer Prize-winning journalist Sydney Schanberg to discuss a media issue Isseks hopes to bring into his class discourse—"the difficulty in getting sensitive stories out to the public." As an educator, Isseks likes to point out that "the failure of government and media to follow-through on the problem of toxic

COURTESY MIDDLETON HIGH SCHOOL

dumping has enabled students to get a glimpse into the complex relationship between political power and media." As an environmental steward, he is frustrated: "If the corporate media were into it, it would go a long way toward solving environmental problems." Isseks charges that press coverage of the story has focused more on "cool kids with a camera" rather than the serious issues these kids are raising with that camera. Julie Orlick (MHS '96) agrees: "Every time something comes up that would have an effect on the political powers in Wallkill, what we have actually found gets shunned away and turns back around to 'Wow, look at what these kids are doing.' It's kind of nerve-racking." But Isseks remains optimistic. He believes the project has taken on a life of its own, which will help steer results in a positive direction.

Vesh started researching soil contamination resulting from a local battery recycling plant. At the end of his class journey, he was a changed young man. "Call it an epiphany."

So today the story continues. This past semester, students of Electronic English covered topics that piqued their interest, like a local power plant proposed at the edge of town and the history of the football team. And then there was Danielle who was excited to pick up a camera and head down to the local dump to see what she could uncover, eager to contribute to the evolution of the illegal toxic waste story, and as impassioned to effect change as Rachel was a decade ago: "They keep blowing us off. Maybe they'll get sick of us and do something about it so we won't bother them anymore."

Youth Activist Video is born. Doug declares his class mission: "Uncover as much as possible; get the truth out there; show people what's really going on." He adds another strand: "And also show that kids can do anything pretty much they set their minds to."

Harriette Yahr is a writer, filmmaker, and film professor living in Miami, Florida.

On an Independent Film Budget?

Relax and call Novaworks Computer Systems.



We offer you expertise in selecting the best digital video solution for you and your budget. We have an excellent service department with multimedia specialists to provide expert installation and follow-up support. Call us to come by, have a cup of coffee and discuss DV, or attend one of our Free Final Cut Pro Seminars on 5/16, 6/6 or 7/25. Go to www.novaworks.com to register online or call Vicki Schwaid for more information on our Apple Final Cut Pro 2.0 bundles at 212.604.9999 X43.

NOVAWORKS 525 West 23rd Street • NYC, NY • 10011 • www.novaworks.com

11.01...11.11 AFI FEST 2001

EARLY ENTRY DATE IS JUNE 4 • FINAL ENTRY DATE IS JULY 16

www.AFIonline.org • 323.856.7707

AFI FEST 2001 (November 1 – 11), the largest international film festival in Los Angeles, is accepting entries for its 15th edition. Highlights include Opening and Closing Galas, an International Competition and showcases of the latest Latin, Asian, European and U.S. Cinema. Every screening, reception and special event takes place within easy walking distance on Hollywood Boulevard.

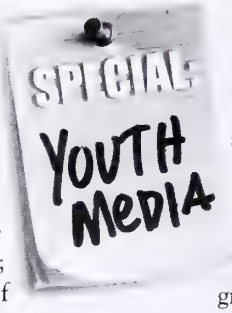
CALL FOR ENTRIES

AFI FEST CONNECT PROGRAM 11.05.–11.09

New in 2001, **AFI FEST 2001** announces the Connect Program. Open only to delegates with films at **AFI FEST 2001**, the **AFI FEST 2001 Connect Program** offers participants to meet with representatives from all corners of the independent film community within an intimate framework of one-on-one meetings, breakfasts, lunches, roundtables, mentorships and other educational and networking opportunities.

The goal is to offer participants fresh insight, establish cross-cultural relationships and nurture talent, creativity and careers in the long-term.

MEDIA LITERACY MOVES A STEP AHEAD



BY LUCINDA FURLONG

THE U.S. TRAILS BEHIND EVERY MAJOR English-speaking country in teaching media literacy skills, but now there's a new organization that aims to change that. The Alliance for a Media Literate America (AMLA), a national nonprofit membership organization whose mission is to stimulate the growth of media literacy education in the U.S., will hold its founding conference June 23-26 in Austin, Texas.

"The National Media Education Conference 2001: Unleashing Creativity" will bring together a diverse group of media literacy proponents to explore key issues and share media literacy "best practices" in over 40 workshops, panels, and plenary sessions. Keynote speakers include Carlos Cortes, author of *The Children Are Watching: How the Media Teach About Diversity*, and Canadian educator Neil Anderson, creator of the CD-ROM *Between the Lines: Understanding Media*. The event will feature video screenings of youth media, a youth media camp, an area to preview educational materials, an exhibit area for vendors, and seven pre-conference institutes on topics including Media Literacy 101, video production in the classroom, media literacy for parents and preschool teachers, faith-based media literacy, and film in the lives of adolescents. According to conference organizer and AMLA board member LaTanya Bailey Jones, AMLA is hoping to attract Texas K-12 teachers to help them implement the state's recently adopted media literacy standards.

AMLA, formerly known as the Partnership for Media Education, was begun in 1997 by four media literacy advocates and educators, including Renee Hobbs, founder of the Media Literacy Project at Babson College, and Elizabeth Thoman, founder of the Center for Media Literacy in Los Angeles. The group organized two conferences—in Colorado Springs in 1998 and in St. Paul in 1999—and incorporated as a nonprofit whose mission is to "provide national leadership, advocacy, networking, and information exchange." Besides Hobbs, Thoman, and Bailey Jones, board members include Faith Rogow, a longtime producer of literacy materials for PBS children's programs; David Considine, coordinator of Appalachian State University's graduate program in Media Literacy; Elana Yonah Rosen, co-founder of Just Think Foundation; Sarah Feldman, director of Audience Development and Content Strategy at Oxygen Media; and Cynthia Scheibe, associate professor of psychology at Ithaca College and founder of Project Look Sharp, a media literacy initiative for upstate New York K-12 teachers.

The Austin conference comes at a critical moment in the development of media literacy education in the U.S. While the U.S. is the dominant producer of media worldwide, little attention has been paid to the idea that critical analysis of mass media can and should be given the same priority as, say, literature, and that teaching students how to apply the skills of analysis and interpretation to television and other forms of popular culture, and to learn how to produce their own media, is essential to their development as autonomous thinkers in a democratic society. This approach was pioneered in England beginning in the 1970s and refined in Scotland, Australia, and Canada. All have well-established media literacy curricula in place.

Efforts to create media literacy programs have not fared as well in the U.S., a country larger and more diverse, where the delivery of education is decentralized and the field of media studies itself is balkanized among university departments of film, television, communications, technology, and cultural studies, to name a few. But recent developments suggest that the idea is gaining ground. According to a 1999 report by Robert Kubey and Frank Baker in *Education Week*, about a dozen states had curricular guidelines calling for media education. In the past two years, that number had mushroomed to 49. This comes as welcome news for those who have been toiling away for the past three decades in a fragmented field that has encompassed not only media artists and community-based youth media production groups, but educators who see the core methods of media literacy—hands-on, student-centered learning with a cooperative and inquiry-based approach—to be in sync with the goals of progressive school reform.

But exactly how and what kinds of media literacy programs might be implemented remains a huge question, since most teachers lack training and public school administrators already feel overburdened by other mandates, as well as by pressures from the "back-to-basics" camp. What's more, most discussions of media literacy in the U.S. quickly veer toward how children can be shielded from or inoculated against the negative "effects" of media depictions of violence, sex, and risky or antisocial behaviors. Such a narrow focus tends to ignore the importance of teaching critical analysis. Another looming issue is the degree to which media conglomerates, many of which already have classroom education programs, might move further into the field of media education.

In 1999, about a dozen states had curricular guidelines calling for media education. In the past two years, that number had mushroomed to 49.

All of these issues will surely be in evidence in Austin. AMLA's stated goal is to promote "media literacy education that is focused on critical inquiry and skill-building rather than on media-bashing and blame." In its effort to create a national membership, AMLA has cast a wide net to attract not only media education groups and university faculty, but also elementary and high school educators and administrators; media and technology specialists; after-school organizations; youth and community media production groups; health and prevention agencies; libraries; child advocacy organizations; and parents. How AMLA will accommodate the interests of these diverse constituencies under its "big tent" while simultaneously courting corporate sponsorship remains to be seen.

Information about the conference is available at www.nmec.org or by calling (888) 775-AMLA.

Lucinda Furlong, a writer and curator specializing in independent film and video, is currently researching issues in media literacy.

THE BRAIN IS A NONLINEAR EDITOR

Educators Discuss the Benefits of Using iMovie and Avid Cinema to Teach Kids Editing

BY MIKE HAZARD

WHEN I TEACH YOUNG PEOPLE HOW TO make television—which I have been doing for about nine years as an artist in the schools—I am always trying to get folks to run an imaginary movie in their heads. It saves time; it demands no specific technical knowledge; it frees up access to limited equipment. It is also the real deal, the soul of the creation. It is totally nonlinear. What we dream can become real.

Of course, the danger is the gap between the movie in the mind and the material world. Describing my first scenario to my first film teacher, he looked at me and quoted the poet T.S. Eliot: "Between the conception and the act falls the shadow."

So, asked to write a piece about the use by youth of the nonlinear editing programs iMovie and Avid Cinema (AC), this montage of pedagogical advice, missionary propaganda, and documentary clips from teachers, artists, and kids emerged in a nonlinear stream. It is equal parts how to and why to.

With a basic grasp of the computer, the software for iMovie and Avid Cinema is fundamentally self-revealing. It is easy to learn by doing. According to Laura Heit Youngbird, an artist who teaches at Circle of Nations School in Wahpeton, North Dakota, "The kids took to Avid Cinema like ducks to water. It is laid out nicely and easy to use." Her sixth grader Cherish Cloud exclaims, "It was easy and fun! It wasn't hard to make a movie!"

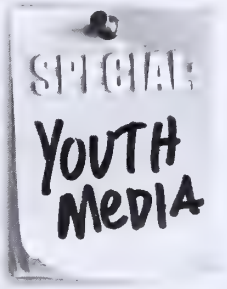
The best way to teach either of these programs is to get three people together, show them how to open the application on the computer, and where the tutorial is. Then I hang back, ready for questions. This past summer I watched three seven-year-olds work together for four hours. They went from never having used a camera or iMovie to excitedly taking an edited video home to show their families. The key is the triangle of three pov's: one worked the mouse, one worked the keyboard, and one hovered, thinking outside the box. And constantly the roles cycle.

On a good day, it doesn't even seem real. Under the old formula, it took about an hour to edit a minute of video. Time just didn't allow much editing, even when having the equipment itself was not the issue—for instance, in the context of an artist residency. So the emergence of these new ways to edit comes as a minor miracle to an analog-raised editor like me who cut his eye teeth on the old reel-to-reel decks.

Filmmaker and master editor Alan Berliner noted recently that there is a mixed blessing here. The minutely and infinitely changeable particulars of the nonlinear digital realm can allow a certain laxity of the mind. You never actually approach this edit as a final cut. In the old days, when a video edit was a kind of performance with a beginning and a very linear sequence to The End, a now-or-never mental gymnastics was always energizing each cut. The poet Robert Bly says acting as if this doesn't actually count—you can always change whatever it is you are doing—is living in the moon palace.

Nothing is for real. Decisions can be put off.

However, one of the best arguments for using these simpler softwares for youth is that programs like Adobe Premiere and Final Cut Pro actually intimidate the average student. Youth media activist Kris Sorensen, a teacher with In-Progress (www.in-progress.org), described a difficult student who was overwhelmed by the steep learning curve of Adobe Premiere but was liberated by iMovie's relative simple universe of choice. Sai Thao, also with In-Progress, says, "iMovie is simple and the choices are very limited. It's like word processing. You do a lot of cut-





The simplicty of iMovie enables first-timers to do nonlinear editing.

COURTESY APPLE

ting and pasting and moving around."

Both programs are very stable. iMovie is only for the Mac—specifically, DV iMacs, the new PowerBooks, iBooks, and G4s; Apple does not support iMovie for the "old" blue tower G3s. Avid Cinema was both Mac and PC. Did I say "was"? Yes, it is true you can no longer buy AC new, nor is it currently supported by Avid. It is, in the words of Avid's website, a "Legacy" product, which means it is history. The main reason it has been sluffed is that it does not support Firewire. Yet, as old media never die, there are still multitudinous CDs of the software out there. If you look you will find. Beware, however: the one geek I know who tried to install AC on a new G4 found it impossible.

Huey, the main man when it comes to youth media education and a fine filmmaker to boot, offers this comparison: "Avid Cinema and iMovie are great tools in learning basic video production and for use in K-12 classrooms. Learning how to cut is the base of editing; all else is enhancement. And a student can learn how to cut on these software programs. It is also user-friendly for teachers who want to make movies, but do not want to become full-time moviemakers. After a six month hiatus, when it is moviemaking time again in the school year, the teacher can get back up to speed in an afternoon."

As memory is becoming a lost art in these nonlinear times, the sense of a sequence possible with the programs' screens is a naked charm. Huey continues, "Their linear tracks seen on screen help novices and youth to visualize what happens in editing a movie. However, both software programs are limited in doing insert editing—that is, when trying to insert a cutaway or cover shot over an interview. It can be done on both systems, but a subtractive approach is needed in that you have to extract audio from the sync track first before laying in the picture.

"iMovie also has 'undo' and 'redo' so you can go back and forth seeing if the new edit improved the movie," he notes. "Avid Cinema does not have undo except for the title tool." Huey [hueyfilm@nlis.net] will be offering iMovie workshops this summer in Maine for educators.

James Barrance, director of Media Education Wales [www.mediaedwales.org.uk], a nonprofit organization working with elementary school kids based at University of Wales Institute, Cardiff, is an iMovie fan. "iMovie 2.0 is a massive improvement on its predecessor, the key new features being the ability to do cutaways, to zoom the timeline, to restore media from previously edited clips, and to lock audio and video clips together. The only area where students have significant problems is inserting the crop markers by clicking and dragging, which requires them to be precise in their mouse positioning—though as I recently discovered, you can also insert crop markers by shift-clicking the playhead. It would also be a huge advantage to have audio waveforms on the timeline."



Mike Hazard teaching students in Bismarck, North Dakota, how to edit in one hands-on lesson.

Mary Palmer, an English teacher at Century High School in Bismarck, North Dakota, found these new editing tools have a subversive ability to open up media-savvy students resisting old subjects. "I tried video poetry this year with juniors and the American Romantic poets. The American Romantic poets can be difficult to get through, especially in the traditional manner, but video poetry really brought this poetry to life for these students—it forced them to read more poetry in search of one they liked and for which they had a vision. It forced them to think beyond a simple meaning and into deeper interpretation involving color, texture, mood, tone, sound, cadence. As a result, they made Whittier, Holmes, Longfellow, Dickinson, Lowell, and Poe come to life. Most of our groups worked on Avid Cinema, but one group 'got stuck' with iMovie. We said 'got stuck' because neither my partner nor I had any experience (beyond the tutorial) with iMovie, so we really weren't much help in answering questions; we could only brainstorm and troubleshoot together.

"But we discovered a lot of things in the process. The titling options on iMovie are much better, smoother, and more professional looking; and the communication that iMovie, through Firewire, has with the camera is incredibly convenient. We liked the fact that you can preview any segment big screen without having to start from the beginning, as in AC."

There's only one area where iMovie disappoints, according to Palmer, and "that is the lack of a convenient library, one that stores and alphabetizes hundreds of clips. This one drawback is what is holding us back from doing our full-length documentaries on iMovie. We will again produce our big project on AC, for the sake of that orderly method of dragging down clips. We would have to be super organized on paper to use iMovie, and that just doesn't happen with juniors and a 30 to 40 minute documentary."

iMovie has no print manual. David Pogue, a lively columnist for *Macworld*, has written *iMovie: The Missing Manual* ($19.95, www.missingmanual.com). He shows how to exploit iMovie to mimic features you get only with more expensive software—for example, how to create multiple superimposed titles or how to pot down the soundtrack music to allow a voiceover. The book that comes with AC is pretty good for a manual.

It is the computer—the dotty machine we all bow to—which has emerged as a way to make movies. As an agitator for universal access, it breaks my heart when I enter colorful new media labs in schools with iMacs that don't have the DV function. For a few dollars more, their students might have been empowered to learn to speak the language of their world, not just be spoken to. We have a long way to go in all directions. I love it when it works. Roll credits.

For more information: www.apple.com/imovie
www.avid.com/products/avidcinema

Mike Hazard, a.k.a. Media Mike [thecie@pobox.com], is artist in residence at the Center for International Education. He teaches people of all ages how to make lively videos and he makes video portraits of lively people. He is just finishing Eugene McCarthy: I'm Sorry I was Right *and just beginning* The Happy Collaborator: George Stoney.

COURTESY BISMARCK TRIBUNE

Favorite Workarounds

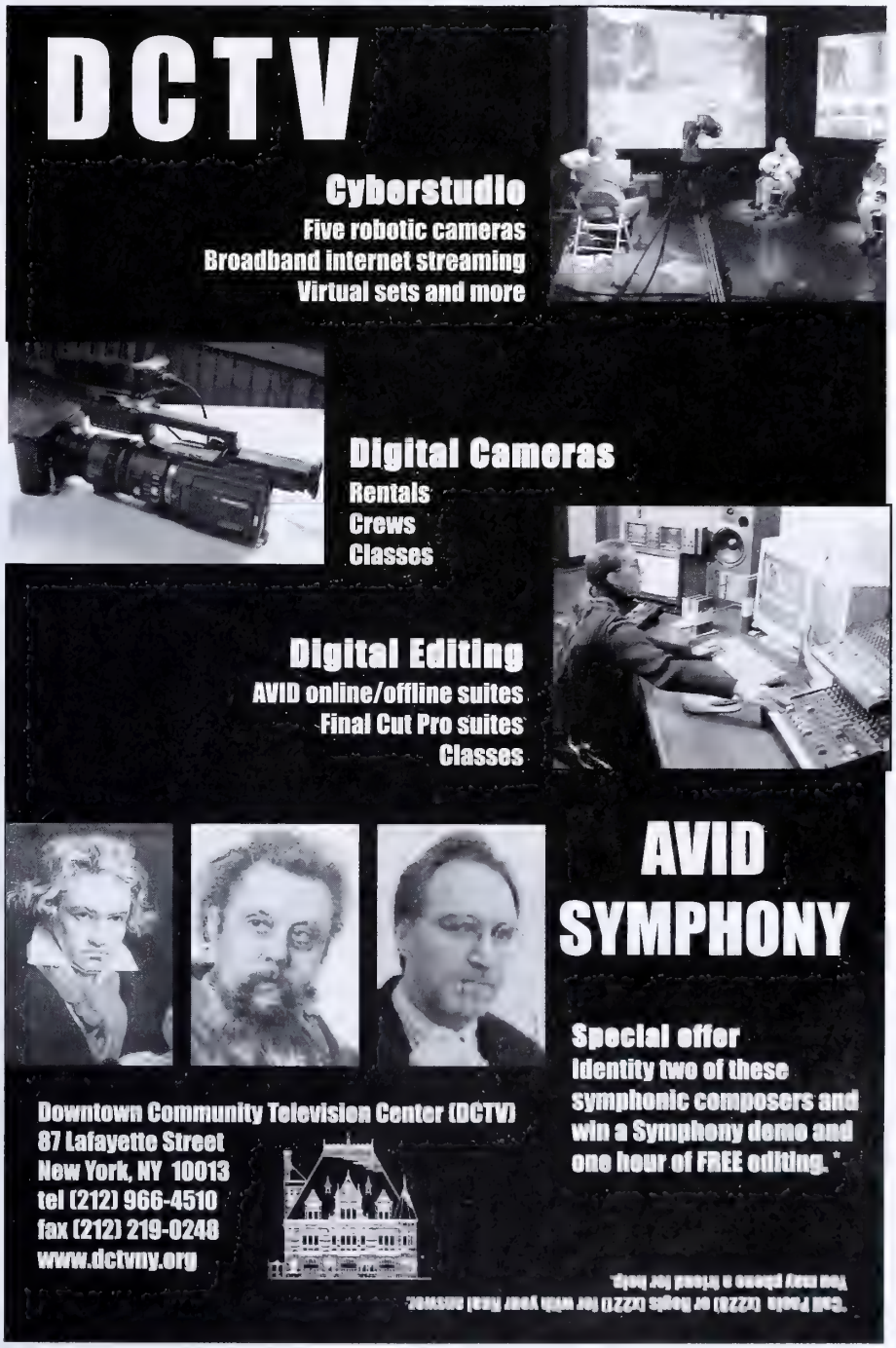
My favorite little Avid Cinema workaround with larger projects is to break them into individual movies. Render each as individual films, then import them into a master at the end of the project, a film of the films. This saves occasional crashes when the computer is faced with a massive project to render. It also finesses some of the shifting of the audio tracks which can happen with last-minute fine-tunings.



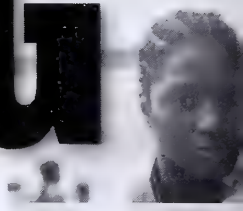
My favorite iMovie version 1 workaround: The Help will never tell you how to import only the audio track from a camcorder. To do so, you connect an audio cable with stereo minijacks at both ends. Connect one end to the headphone jack of the camera and the other to the external mic jack of the iMac. Now go to the iMovie workscreen and expand the sound panel. Play the camcorder and clock "Record Voice" at the same time. Note: You may have to go into your iMac sound control panel and make sure the external mic is activated. This allows you to import any and all audio to the Narration Track (the middle one) and then import and/or sync up any related or non-related video clips to the DV clip track.

— Mike Hazard





BREAKING



Cheryl Dunye nabs big audiences on the small s



VIDEO ARTIST AND FILMMAKER CHERYL DUNYE'S DONE IT ALL. IN the early 1990s, she made a series of video shorts, many of which featured herself and addressed issues of identity, performance, and sexuality at a moment when these were major topics in film theory, where they were discussed in an often impenetrable academic language. Dunye's particular talent, seen especially in *She Don't Fade,* was in making these issues tangible, accessible, and even funny, and in bringing race as a topic of discussion sharply into the foreground. She continued this tactic with her first feature film, *The Watermelon Woman*, made in 1996, which looks at the history of Black women in film. But since for Dunye this history doesn't exist, she invented one. Borrowing strategies of appropriation and invention from the art world and mixing them with enough of the attributes of narrative filmmaking, Dunye created a hybrid form that's part scathing critique and part fictional story.

Now Dunye returns to the screen with *Stranger Inside*, a gripping prison drama that traces 21-year-old inmate Treasure Lee (Yolanda Ross) as she tries to reconnect with her mother, Brownie (Davenia McFadden), who is in jail serving a life sentence. Once again, Dunye plays in the space between fact and fiction, creating a narrative that brings to light many of the unknown facts about women in prison. Among the startling figures gleaned by Dunye during her extensive research is that 90 percent of the 90,000 women in prison in the U.S. are single mothers. Dunye also workshopped her script in 1999 at the Shakopee Women's Correctional Facility in Minnesota, where inmates offered their insights on life behind bars.

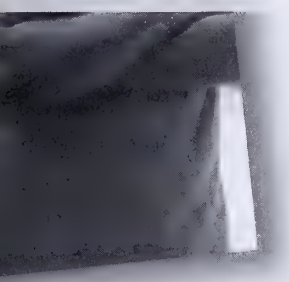
While the film certainly has its facts and figures, it's also Dunye's best straight ahead narrative project with strong performances all around and top-notch cinematography. Yolanda Ross, a relative newcomer to film, perfectly captures the mix of explosive anger and intense emotional need as she tries to deal with her mother, while Davenia McFadden embodies the hardened, violent inmate whose affection is hard earned. And instead of opting for the gritty realist style of so many prison narratives, Dunye, working with cinematographer Nancy Schreiber, instead chose to design the film with careful attention to color and framing. She used





OUT

een with her HBO prison feature *Stranger Inside*



BY HOLLY WILLIS

Sybil Brand, a former women's prison in East Los Angeles, where she was able to construct the two cells where Brownie and Treasure reside, while the rest of the facility offered a realistic milieu for other scenes in the story. The film's palette tends toward dark blues and grays, and there are several dream sequences for which Dunye chose a bleach bypass process, giving them an ethereal quality.

Although the film had a special screening at the Sundance Film Festival, Dunye's second feature was produced for television by C-100 and HBO. It will have its official premiere on HBO on June 23. In many ways, *Stranger Inside* is a culmination of Dunye's filmmaking so far, illustrating an adept directorial hand and strong visual sensibility. Here she talks about the genesis of the project, as well as her decision to make a film for the small screen.



How did this project come about?

In part the story grew out of one book in particular, *Incidents in the Life of a Slave Girl*, a slave narrative about a woman who escapes slavery by hiding in an attic for seven years and watches her kids grow up there. Having become a mother myself, I was thinking about issues of motherhood and family, but began to really hone in on the issues for women in prison. I started doing extensive research, looking into places where theoretical issues around women in prison and social justice issues intersected. From that material I pulled together a script that was very rough. I also did a lot of film research, looking at women in prison films, which range from the Pam Grier spectacles to documentaries, most of which focus on the crimes committed.

The figures regarding the number of single mothers in prison are astonishing.

It's the one thing regardless of race, color, creed, or circumstance that is a big factor for women in prison nationally and internationally. I wanted to use this idea, and because of my background, try to do this sort of this thing I call the dunyementary, where I integrate documentary and fiction. But I

Dunye (right) coaching her cast on location at the Shakopee Women's Correctional Facility outside Minneapolis.
Above: Newcomer Yolanda Ross (left) plays the daughter who gets herself thrown into a high security prison in order to reconnect with her imprisoned mother (Davenia McFadden).

needed to have access to a community to get the documentary aspects or to get to the truth of it. This search for truth comes from Godard in a sense. Luckily, I was able to connect with the Walker Arts Center in Minnesota, and the wonderful curators there—Dean Otto, Bruce Jenkins (who's not there now), and Sheryl Mosley—connected me with Shakopee Women's Correctional Facility, a women's prison just outside of Minneapolis. I was able to take the script inside and workshop it with women inmates. Beyond the simple writing, I wanted to follow up with time to make sure that it was right with the people who know best.

There were two sets of mothers and daughters in the prison. That was groundbreaking for me. And I think in the past a lot of news journal TV people had come to them wanting to know about their crimes, the lurid details, or the spectacle of women in prison, which in my experience is really the only portrayal we've seen. Think of the Pam Grier films and the numerous documentaries on cable. I wanted my film to have a different flavor. Also, several documentaries have covered mothers, but no one had really talked to the daughters or addressed how families are created inside, or even how blood families fight to stay together when more than one member gets locked up.

I know that you took the script around to various DV production outfits, with little luck. How did the film finally get into production?

My first goal was to get the script to a producer or production company because I did not want to produce the film. I knew I really wanted to give this a shot at being bigger than *The Watermelon Woman*, especially in terms of the audience that would see it. I think indie film today fails on that count. There's not much of an attempt to integrate new audiences. Anyway, along comes Jim McKay of C-100 and Maud Nadler, who was friends with Jim and had just joined HBO. She said she hoped that I'd consider HBO, and even though I wouldn't get a theatrical release I'd get to show the film to lots of people and communicate the message. They both were really behind it. It took me a while—making your second feature, like all the boys, you want to make it big, broad, wide, and star-studded. But I'm *not* one of the boys, and the key for me was that the film was going to be seen by far more people on television and that my audience would dramatically change. And it all happened really quickly after that with the help of Effie Brown, Michael Stipe, my wonderful DP Nancy Schreiber, and in post, my editor Cecily Rhett, who all just understood the authenticity and the truth. Because of the strong script, a really good process went into making it.

One of the most striking things about your film is how beautiful it is, which is a stark contrast to the setting and characters, who are very rough. Can you talk about your decision to shoot the film the way you did?

Before I met Jim, I had gotten back to the real down-and-dirty idea of shooting it on my own, maybe on DV or Super 16mm. But I realized I didn't want to repeat that process, and when HBO stepped in with a budget, the choice of 35mm came up. I decided I really wanted to shoot on 35mm to make this . . . beautiful. I wanted to romanticize Treasure's passion, not necessarily her world, but her passion and emotions, and this was very important for me to communicate. *Stranger Inside* is about the subjective as universal. My choosing 35mm helped make the film look a certain way. It helped me make particular set design choices with Candi Guterres, my art director, and Frank Helmer, my wardrobe/costume designer. We all worked together to bring Treasure's passion to life. All of this is very important to me—to make sure that the performances were strong, but also to make sure that it looked good.

For her sophomore feature, Dunye went with unknown actors like Ross (pictured) to keep it real.



I was able to take the script inside and workshop it with women inmates. Beyond the simple writing, I wanted to make sure that it was right with the people who know best.

Some of your cast members were either brand new to acting or relatively new, including your lead, Yolanda Ross, who's terrific. What were the challenges you faced as a director in this sense, especially on a 24-day shoot?

Again, working with a budget opened up the possibility of exploring all of these things. As a sophomore filmmaker, you have to think about how to make it better than before. You either want to work with a large cast and bring in more talent that's recognizable, or you want to work with the truth of the project. In this case, the truth is about people that no one ever sees, these invisible women, so I went for the latter option. This film is about real people, which made it an easy choice for the production to bring to life but a challenging one for my casting director, Aisha Coley. Casting went on for several weeks and not one Treasure came in, so we had an open call both here and in New York, and *bam*, in walks the fabulous Yolanda. We flavored things up by combining actors you may know with ones that you might not—like Medusa, who is one of the inmates in the film and queen of the local rap scene here in L.A. So mixing it up, I think, gave a fresh look to the film.

You're often in your own films, but you're not in this one. How did you work with the actors, and how did you feel staying on one side of the camera?

It was good. I had reservations at first, but things shifted from *The Watermelon Woman* to *Stranger Inside*. I wanted to have more control. And taking a break from being on both sides made it

PHOTOS PG. 32-34 BY NINA ROSOFF, COURTESY HBO

easier to get what I wanted out of making *Stranger Inside*. But if you look real close, I'm in a scene in the film.

How would you characterize your role as a director? What was a day on the set like?

In an average day we would integrate some of the stuff that we workshopped with the cast—some of the key scenes. I'd have a quick moment with my talent, and we'd go through how we had blocked the scene, then we'd make sure that we had a lot of extras—it is a prison, after all. A lot of the extras were former prison inmates, so there was some dialogue going on there. I wanted the film to feel authentic, so I made sure that people really felt at home. It was just a hard-ass production. We worked hard on getting every scene from as many angles as we could, and at the end of the day, we'd try to do something that was different. There are several dream sequences, and time-passing moments, and a few extra-diegetic moments where, for example, characters are singing. We'd end the day with those scenes, so that everybody would leave with something different. In particular, the scene where the women are walking off to work camp surrounded by correctional officers and led by Leisha, played by Medusa, in full song. It's an amazing scene. It was something that had been pushed from day to day, and when we finally shot it everyone was so blown away. It reignited everyone's passion.

Were there scenes that were more difficult to shoot than others?

The scenes when Treasure is in the group therapy sessions—that was really challenging. Those people are real. Some are former inmates and some are cast, but everything is unrehearsed. We'd get the two cameras and I'd say, "Okay, 20 minutes, this is the topic, go." It was amazing. There's a whole film there in just that footage. Incorporating the *real* real.

Those scenes look very different from the rest of the film in that they're a lot rougher and offer a good contrast to the more stylized scenes. They're also the only time we really sense Treasure's interior life. She doesn't speak much, but she doesn't seem to have the tough facade.

I was very pleased that we were able to keep these scenes. And I'm amazed that this is the film I wrote, and that's what people are going to see! I don't think second time filmmakers, regardless of whether they're men or women, get to keep on challenging their creative process while they are on the set. As an aside, I don't know how many African-American women have made second features—very few—and I think I'm about the first lesbian African American to do that. So I feel blessed all around!

You told an amusing anecdote after the Sundance screening about how your casting call specifically noted that basketball playing skills were needed, but none of your actors actually knew how to play. How did you get around that?

The original script had a much larger basketball component, but then we discovered that both Yolanda and Davenia didn't play well. We had a stunt coordinator who came and helped us get down some basic moves, and also find ways to integrate the fight scenes. And with those scenes we had two cameras going, and again, just tried to keep it real.

Knowing your body of work, this film seems to illustrate a flourishing of your storytelling skills. What was it like moving into a more traditional storytelling format?

Speaking in general, black filmmaking, indie filmmaking, queer filmmaking: none of it has really explored anything but the box office for a while, that drive to have numbers and be seen. But what about exploring cinema and creating something different? I wanted to do that, but I also wanted to play with convention. So on the surface, this film has a message and a conventional story. There are a lot of strong things in the film, and there are things that I stayed true to as a filmmaker. I'm interested in mixing truth and fiction and really talking about storytelling that is fresh and expanding our notion of narrative and not just repeating it.

What were your thoughts about directing specifically for television?

Well, I guess as a young artist I never wanted to see television, after my youth watching everything and anything. But it started to change for me in the late 1980s when ITVS and PBS started moving into the indie world, then along came Sundance Channel and the Independent Film Channel, and we started to see indies get into the box. And I was comforted when I realized I was doing something different. Cable is not a bad place. And HBO is the cream of the crop. It's not your average television. For me, filmmaking sometimes has to happen by any means necessary.

Documentary filmmaking in general seems to be witnessing a tremendous cultural revival.

We're still not seeing a variety of stories, but I think documentaries are changing the world. I'm so proud of all my documentary filmmaking brothers and sisters; they're making some of the best films.

As someone who's worked back and forth across the documentary/fiction line, what do you think is the cause for this interest?

On a cynical side, I think it's because of the impending strike. But I also think [it's] the rise in yellow journalism and spectacles—feeling and seeing the real, seeing the fire, being in front of the gun. Documentary, because of its camera style, its fresh subjects, its real people, lends to that sensation that audiences feel reinvigorated by what they are watching and feeling. I still argue that [filmmakers] don't think about audience much. The way my film is constructed really lets you as an audience member participate. You can be entertained and learn and think at the same time. That's exactly what one of my continuing passions is—and the result is that you're left with something, not just a receipt for it. You're left with something you can use.

I think you're right, especially about the daring move you make at the end. There is the sense of narrative pleasure, but there's also the pleasure in seeing a world that we haven't seen before, and it's encouraging to know that someone is out there doing the work. Somehow in working between the two worlds you've found a great position. What's up next?

I want to continue this kind of work. I think there are some wonderful scripts and stories out there, from the margins and the invisible people, that we need to see. Give them to me!

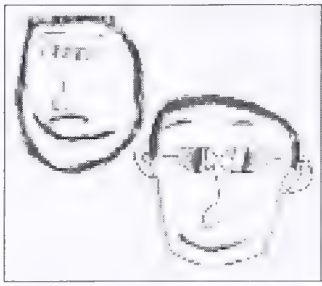
Holly Willis is the editor of RES Magazine *and writes frequently on independent and experimental film.*

FAQ & INFO

DISTRIBUTOR Profile

NOODLEHEAD NETWORK

BY LISSA GIBBS



Top NoodleHeads Steve Fuchs (r) & Stu McGowan

NoodleHead Network, 107 Intervale Ave., Burlington, VT 05401; (800) 639-5680; fax: (802) 864-7135; steve@Noodlehead.com; www.Noodlehead.com; contact: Steve Fuchs (director of sales) and Stu McGowan (director of production)



What is NoodleHead?

NoodleHead takes the stuff that comes out of kids' heads and turns it into videos that teach and make you think. We are distributors and producers of videos made with kids.

What distinguishes you from other distributors?

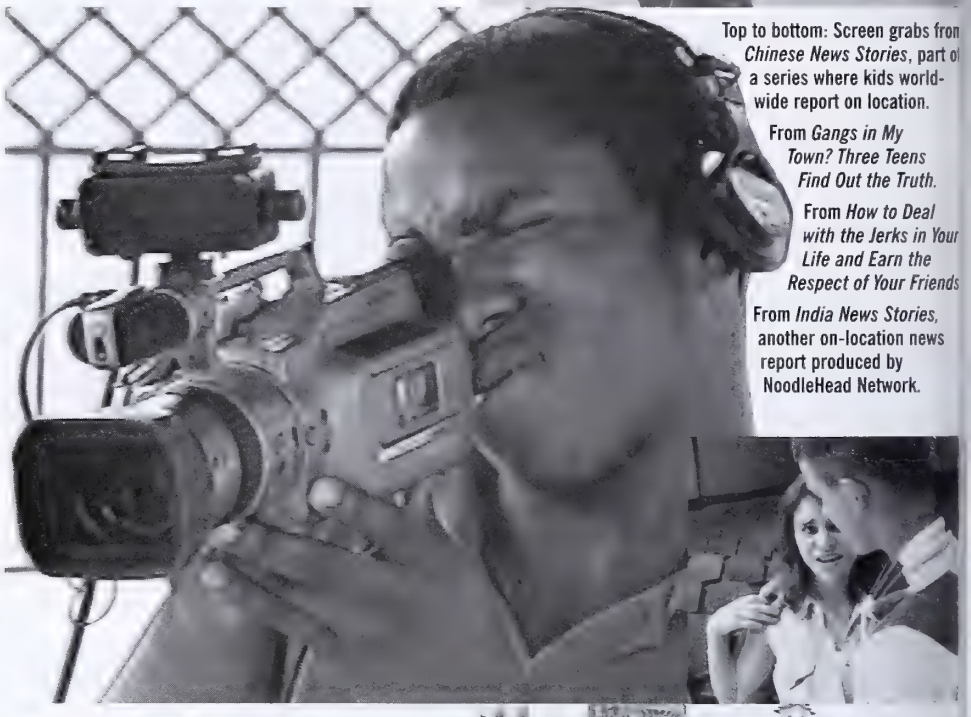
First, we only distribute videos made with kids. There's no other organization that's doing this in a way that's self-sustaining. We have a very loyal client base that looks forward to our productions year after year. And for new customers, it's a persuasive hook.

Total number of employees at NoodleHead:

Three.

How, when, and why did NoodleHead come into being?

When we started about 15 years ago, kids' voices were being largely ignored in education. The student-centered classroom was not even a buzzword, let alone an occasional reality. We developed a process where kids could give their input into high-end videos while still getting a message out to a mainstream audience. And yet most of our tapes had a very short shelf life. Starting with three tapes that had seen a combined audience of maybe 500 people, we used traditional marketing techniques and applied them to kid-made video. Within three years, viewership for those three tapes had jumped to 500,000. Things clicked. There was and is a real desire for students to see videotapes that other kids help create.



Top to bottom: Screen grabs from *Chinese News Stories*, part of a series where kids worldwide report on location.

From *Gangs in My Town? Three Teens Find Out the Truth.*

From *How to Deal with the Jerks in Your Life and Earn the Respect of Your Friends*

From *India News Stories*, another on-location news report produced by NoodleHead Network.

Where does the funding come from for NoodleHead?

About half of our tapes are well-funded through national, state, or local organizations. The other half are not, but we find a way to do them anyway, because they're important, and we know we can recoup some of the costs through distribution. We are a privately owned business but we work closely with community groups, educators, and independent producers.



Unofficial motto or driving philosophy behind NoodleHead:
If a video plays to an empty room, does it make a sound?

What are some of the issues unique to the business of distributing youth-produced media?
Some day we'll write a book. The big one is trust. There are a lot of K-12 educators who really do "get it" and purchase kid-made media, rough edges and all. The real bottleneck is in production. We need more tapes. Producers need to see that making a video for a wider audience doesn't narrow their vision, it makes them smarter producers.

What would people be most surprised to learn about NoodleHead?
We have a jungle room in our office with critters roaming freely and real grass growing on the floor.

How many works are in your collection?
25 (about two-thirds are NoodleHead Productions)

Best known title in NoodleHead's collection:
How to Make Your Own Great Videos with Just a Camcorder (a NoodleHead Production).

Works you distribute:
Videos on video production, geography, health and guidance issues for K-12 schools. We've self-produced most of our tapes and have also worked with Huey out of Maine, EVC in New York, Jumpcut Productions, and Vanguard Video.

How does a title come to be distributed by NoodleHead?
It's got to be educational, and generally that means short and to the point. Documentaries are fine, but you can't expect to recoup your costs on distribution alone. In terms of topics, core curriculum is great: political stuff, yes; polarizing, no. Original music, yes; original vision, definitely. Independent producers find us via the Internet and through in-person contact at conferences and education-oriented gatherings.

What are the terms of a typical NoodleHead distribution contract?
Distribution worldwide to K-12 schools with a 25% royalty going to producers. We hold the inventory. Non-exclusive. It's not about making a killing on any one tape. It's about re-purposing what you're already doing and better supporting kids and better supporting yourself.

Are there specific advantages to being distributed by NoodleHead?
We're tiny. Any new tape rises automatically to the top. You could have a large distributor handle your tape, but many times it gets buried in their catalog until an educator stumbles upon it. We've heard horrible stories of producers locking themselves into exclusive multi-year contracts where the distributor never pushes the video. It's sad.

Who rents/buys NoodleHead titles?
K-12 schools mostly and some public libraries. We'll go to other niche markets if the tapes are right. We've marketed two of our videos to electric utility education departments and they are some of our best-selling tapes.

How do people find out about the titles you handle?
We produce a catalog, we have a web page, but there's nothing like five thousand good old fashioned phone calls each year.

Do you develop study guides to accompany your titles?
Yup!

Biggest change at NoodleHead in recent years:
Stu has more tattoos.

Where will NoodleHead be 10 years from now?
Another 10 years ahead of most people.

Other distributors you admire and why:
Nickelodeon. Proving that successful branding doesn't homogenize. There's a lot of interesting educational stuff being packaged for the web right now. It could open up a lot of possibilities which we're watching.

The best film we've seen lately was . . .
The Ten Commandments. The whole spectacle rides on the energy and arrogance of the first hour.

If you could give independent filmmakers only one bit of advice it would be . . .
To share. Speaking of sharing, we consult for free on projects we distribute. This has ranged from a simple nod to the subject area that producers are focusing on, to grade level recommendations, to script and rough edit comments. We wouldn't dare interfere with your ownership of the tape or film. It's yours, and that's the whole point.

Upcoming titles to watch for:
Ghana News Stories: kids report on location from all over the world in short news segments, send the tapes to us, and we edit them; a video on video editing (NoodleHead Production); and a video on claymation and animation produced by Huey.

Famous last words:
Call us *before* you make it.

Lissa Gibbs is a contributing editor to The Independent *and former Film Arts Foundation Fest director.*

AVID at DIVA
large rooms
with a view
in mid-town
24 hr building

AVID 1000/AVR 77
AVID 800 Film Composer

Newly reconfigured
Easier for editing

As long-time
AIVF members
our goal is to help
other independents

DIVA Edit
1-800-324-AVID
330 W 42nd St NYC

Dekan VIDEO

NON LINEAR / LINEAR
OFF LINE / ON LINE
BETA SP, DV EDITING
DV, HI8, _ SP, INTERFORMAT
CD-ROM OUTPUT

EXCELLENT RATES
EXPERIENCED EDITORS

SOHO/CHINATOWN LOCATION
MASTER & VISA ACCEPTED

(212)-219-9240

EMAIL:
DFROESE@COMPUSERVE.COM

THE OPEN SOCIETY INSTITUTE'S YOUTH MEDIA PROGRAM

BY MICHELLE COE

Open Society Institute's Youth Initiatives
400 West 59th St., New York, NY 10019
(212) 548-0127; fax: 548-4656
www.soros.org/youth
Alefer@sorosny.org, glopez@sorosny.org
Contact: Erlin Ibreck, Director

What is the Youth Initiatives Program?
Youth Initiatives comprise several grantmaking projects that promote critical thinking skills, self-expression, creativity, civic engagement and leadership opportunities for low-income youth, particularly young people of color who are marginalized through poverty or other factors. There's the Youth Media Program, the Urban Debate Program, the Education Initiative, and the Arts Initiative—all part of the Open Society Institute's U.S. program. OSI is part of network of foundations created and funded by George Soros, active in more than 50 countries around the world.

When and why did the Youth Initiatives program come into being? Why did you decide to fund film/video?
Originally, Youth Initiatives focused its grantmaking in two priority areas: an arts initiative which increased access to the arts for young people living in underserved communities; and the Urban Debate Program, which has sought to institutionalize competitive debate as an extracurricular and academic activity in inner-city schools. In 1998, we made a number of exploratory youth media grants, and in 1999 we established the Youth Media Program to specifically fund youth media.

Youth media places young people at the center of public discourse: enriching debate, contributing to the cultural context of issues, and increasing their visibility to adults who oftentimes undervalue their contributions. It also provides inner-city youth with a forum where they can express their views and the concerns that face their community. Our program funds organizations that work with a variety of media (video, radio, newspapers, web sites, television and photography) via supporting model youth media organizations, seeding pilot projects, developing grantee networks at the regional and national level, and raising visibility of youth-generated media.

Your driving philosophy is . . .
that participating in debate, the arts, and media production help young people develop their expressive and creative skills in ways that empower and engage them in exploring and testing social boundaries. These activities help them to become engaged citizens and prepare them to play an active part in the making of our democracy.


Erlin Ibreck (l), Director of Youth Initiatives, and Anna Lefer, Senior Program Associate.

What percentage of your overall funding goes toward the Youth Media Program?
Currently our annual grantmaking budget is $1.5 million. Our four focus areas are: 1) strategies that generate or expand opportunities for community-based, youth-generated news/media programs as alternative news sources; 2) collaborations at the community, local, and national level that expand the opportunities for young people's involvement in media and increase the value of young people's perspectives by building audiences; 3) efforts to protect the First Amendment rights of young people, especially their right to free expression, along with concurrent efforts to educate youth about those rights and responsibilities; 4) documentation, publication and/or dissemination of information about this field that informs those interested in programmatic, evaluative, and impact issues.

We fund the strongest, most innovative programs or projects that fall within our focus areas; there is no set percentage of funding per area, nor is there a quota for the number of grants to organizations working in a particular media (i.e., video, radio, etc.).

You fund organizations rather than individuals, as that seems to be how young filmmakers get their work made. Can you elaborate on this collaborative, yet dependent relationship?
We believe that youth media can be an effective youth development strategy and an alternative to more traditional education models, particularly for youth-at-risk. The work of strong, visionary youth media organizations reaches far beyond training in basic technical and vocational skills. The energetic and creative staff and mentors at groups such as Video Machete (Chicago) or the Appalachian Media Institute (Kentucky) create a forum where challenging issues and questions can be openly explored through intergenerational dialogue and media analysis. Many of the youth media programs are connecting interested youth to internships and career development opportunities. However, the use of media to explore issues that are impacting their lives, their families, and their communities—such as the juvenile justice system, educational inequality, or police brutality—can and often does inspire many youth to become more engaged in community activism or organizing.

What do you look for in organizations and their programs involving youth and media?
Authentic youth expression must be central to the organization's mission and work. We are also interested in how the organization uses both the process of the media production and the dissemination of the final product as a tool to affect social change. Strong candidates incorporate youth in all aspects of production and distribution: i.e., when a workshop is complete and a new video is ready for presentation, youth producers will present their work and facilitate panels at community screenings. In New York City, for example, young video artists from various organizations (Global Action Project, the Youth Channel, Downtown Community Television Center, and Educational Video Center) hosted and curated an annual, city-wide youth film festival called Urban Visionaries.

We also look for organizations that have an innovative and energetic staff, as well as a creative curriculum that fosters and nurtures the critical thinking and communication skills of youth participants.

What is the average size of a grant?

PHOTOS PG 38-40. COURTESY YOUTH INITIATIVES

Our grants range from about $10,000 to $75,000; however, at this time, the majority of our grants are smaller than $50,000. The size of a grant depends upon a variety of factors, including the scope of the project and the size of the organization. In addition, Youth Media Program grants generally do not cover equipment costs for projects.

Does your focus of who and what you fund change from one year to the next? How is this determined?

As we work to further the mission of our program, we continue to examine the impact of our grant-making and to refine and revise our strategies. We share conversations (with our grantees, other youth mediamakers, other funders, and various media experts) which help shape our focus areas and inform our long-term program goals and vision.

What has been the ratio of applicants to recipients?

It varies from round to round. In instances when we sent out a mass mailing of Requests for Proposals (RFPs), we received as many as 175 letters of intent, invited 30 full proposals, and awarded between 15-20 grants.

What are the restrictions on applicants' qualifications (e.g., organizational mission, budget, size, location, etc.)?

The Youth Media Program makes grants to support projects based at non-for-profit organizations or those having a fiscal agent that is a 501(c)(3). We will fund organizations of various sizes and geographic locations with similar missions. The organization must be in healthy financial standing, and the project must be sustainable, based in the U.S., and incorporate people ages 12-21. Because OSI is interested in improving the lives and opportunities of youth with the greatest need, the program targets organizations that work with disadvantaged youth and youth of color.

Are organizational projects funded at specific stages of production? What is the time frame within which the funds must be used?

Our grants generally cover a one-year period. Funding production of specific videos or films is out of our guidelines, other than in exceptional circumstances. For example, in the summer of 1999 we funded eight New York City organizations, two of which were video projects, to produce media products that would explore teenagers' experiences with death. In 2000, we funded *In the Mix*, the teen series shown on PBS stations, to extend this work and to produce something for a national audience.

How many organizations' projects have you funded since your inception? How have those projects typically found their audiences?



AVID PRICES KILLING YOU?

Come to RADICAL AVID for the LOWEST PRICES in New York!

RADICAL AVID

1133 Broadway at 26th Street
(212) 633-7497



New 3D Meridian AVIDS
Media Composer 10.0

Spacious 24 Hour Editing Suites
Fulltime Support On Site

Work In One of Our Suites, or Let Us Install A Complete AVID Rental in Your Edit Room.

DV • miniDV • BETA • DV • miniDV • BETA

Got Docs?...

We are looking for high-quality documentaries in all subject areas for international broadcast distribution. CS Associates has specialized in sales and pre-sales of documentary programs for the past twenty years. We represent a wide variety of programs and producers ranging from Ken Burns to Jon Else to Martin Scorcese. We would like to hear about your latest production.

Please review our catalogue on our website **www.csassociates.com**







22 Weston Road, Lincoln, Massachusetts 01773
tel: 781.259.9988 fax: 781.259.9966
e-mail: programs@csassociates.com
Send VHS submissions to Brian Gilbert, Director of Acquisitions

Call For Entries

24th Starz Encore
Denver International Film Festival
October 11-20

SUBMISSION DEADLINE:
July 15, 2001

Shorts•Features•Documentaries

35mm•16mm•video

Starz Encore People's Choice Award
For Best Feature-length Fiction & Documentary

John Cassavetes Award
For Achievement in Independent Filmmaking

Krzysztof KieslowskiAward
For Best European Film

Inquiries to:
Denver Film Society
1430 Larimer Sq.
Suite 320
Denver, Co 80202 U.S.A.
dfs@denverfilm.org
www.denverfilm.org

VERMONT INTERNATIONAL FILM FESTIVAL

OCTOBER 18-21 2001

CALL FOR ENTRIES

WAR AND PEACE • THE ENVIRONMENT
HUMAN RIGHTS AND JUSTICE

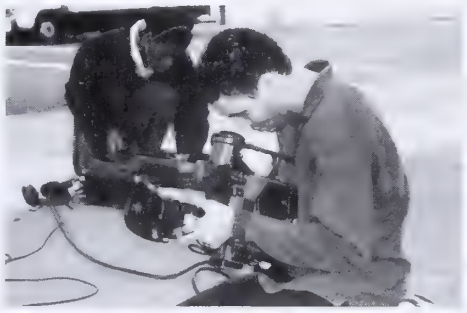
DEADLINE JULY 15 2001

www.vtiff.org 802.660.2600
1 Main St., Suite 307, Burlington Vt 05401
viff@together.net

Since the program's inception, we have made 74 grants to 56 different organizations. Most projects found their audiences through collaboration with other like-minded organizations in and beyond the community they inhabit. Of course, the Internet has created greater opportunities for distribution, enabling the audience to be extended through this convergence of all types of media.

What has been the general response of broadcast or exhibition entities to projects of young filmmakers geared toward younger audiences?
There is an increasing interest in young people's perspectives and there have been a number of new efforts to incorporate youth-produced media into mainstream venues. Film festivals are increasingly incorporating the work of youth videomakers, or bringing them to these venues to learn from the adult masters: the Sundance Film Festival hosts a Gen-Y studio for young people interested in filmmaking.

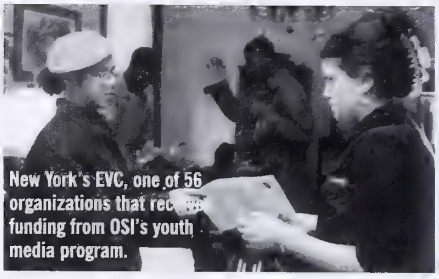
Explain your funding cycle and deadlines.
At this moment, we are not accepting unsolicited letters of intent or proposals and are only considering renewal requests or invited proposals from group or organizations that can help to develop the infrastructures to support youth media. We anticipate sending out an RFP in the fall.



EVC's Yo-TV producers at work

Who are your Program Officers or Administrators?
Erlin Ibreck, Director of Youth Initiatives Program, (including the Arts Initiative, the Urban Debate Program, and the Youth Media Program); Anna Lefer, Senior Program Associate; and Gladys Lopez, Program Assistant.

How are organizations and their projects evaluated? What is the review process?
Staff review initial inquiries and letters of intent to determine eligibility for submitting a full proposal. Based on this, groups are invited to submit full proposals, which are then evaluated by outside readers who examine organizational and project budgets, samples of the youth-produced work, audited financial statements and staff resumés. During the proposal review stage, staff will conduct a site visit to meet project staff, youth participants, and any additional community stakeholders. The Youth Media staff then prepares a docket of recommended grants that is reviewed by the Director of U.S. Programs, and ultimately by the President of OSI for final approval.



New York's EVC, one of 56 organizations that rec[illegible] funding from OSI's youth media program.

What advice do you have for media organizations in putting forth a strong application?
Have a vision for strengthening and amplifying youth voices. Carefully review the Youth Media program focus areas. Follow the proposal submission guidelines. We encourage applicants to call or email us if they have any questions or concerns about their proposal.

What is the most common mistake applicants make?
Often we receive applications from organizations that are not engaged in youth media as their central activity, and clearly have not read or have ignored the guidelines.

What would people most be surprised to learn about Youth Initiatives and/or its founders?
Although we each have a great deal of experience working with young people in a variety of contexts and settings, none of us had previously worked in the field of media. Our work has successfully transformed us into dedicated youth media fans and advocates.

Other foundations or grantmaking organizations you admire and why.
We admire the individuals behind the organizations: those who are risk-taking, think outside the box, and are willing to challenge even when that means taking on their own organizations or other colleagues.

Famous last words:
"The greatest wealth of this nation is not only the mergers of giant corporations or the possibility of further globalization of the infrastructure of the world. In the United States, our greatest single source of wealth is the minds and talent of our young people. Not to use it is stupid—to waste it is a crime." — Isaac Stern, musician

Michelle Coe is the Program Director at AIVF.

BY SCOTT CASTLE

LISTINGS DO NOT CONSTITUTE AN ENDORSEMENT. WE RECOMMEND THAT YOU CONTACT THE FESTIVAL DIRECTLY BEFORE SENDING CASSETTES, AS DETAILS JUNE CHANGE AFTER THE MAGAZINE GOES TO PRESS. DEADLINE: 1ST OF THE MONTH TWO MONTHS PRIOR TO COVER DATE (AUG. 1 FOR OCT. ISSUE). INCLUDE FESTIVAL DATES, CATEGORIES, PRIZES, ENTRY FEES, DEADLINES, FORMATS & CONTACT INFO. SEND TO: SCOTT@AIVF.ORG

DOMESTIC

ARTISTS AND LOVERS FILM AND VIDEO FESTIVAL, Sept. 29-Oct. 6, CA. Deadline: July 9. Fest is looking for abstract, lyrical, romantic, and wild, nonsensical films. Inviting the non-Hollywood to Hollywood. Cats: silent films, films featuring soundtracks without dialog, and talkies. Formats: VHS, DVD, Beta SP, 16mm. Preview: VHS or DVD. Entry fees: $20 (under 10 min.); $25 (10-20 min.); $35 (20-50 min.); $50 (over 50 min.) Contact: ALFVF, Watching in the Dark, Box 548, Hollywood, CA 90078; zawditu@earthlink.net

ASPEN FILM FEST, Oct. 3-7, CO. Deadline: mid-July. From American independents to foreign language films to in-person tributes and special presentations, fest presents the latest narrative & doc features. Minimum length: 60 min. Categories focus on independent features & docs: drama, doc, comedy, children, animation. Formats: 16mm, 35mm, 70mm. Preview on VHS (NTSC or PAL). Entry fee: $35. Contact: AFF, Brad White, 110 East Hallam, Ste. 102, Aspen, CO 81611; (970) 925-6882; fax: 925-1967; bwhite@aspenfilm.org; www.aspen.com/filmfest

BLUE SKY INTERNATIONAL FILM FESTIVAL, Sept. 27-30, NV. Deadline: July 21. Fest accepts film & video in all genres in following cats: feature, short, doc, animation. Film must have been completed after 5/1/00. Cats: feature, doc, short, animation. Awards: Best Director's award totals $12,000 in postproduction services; non-cash prizes also awarded. Formats: 35mm, 16mm, DVD, Beta SP, VHS, 1/2". Preview on VHS. Entry fee: $30 (feature); $25 (short, doc & animation). Contact: BSIFF, 4185 Paradise Rd., Ste. 2009, Las Vegas, NV 89109; (702) 737-3313; info@bsiff.com; www.bsiff.com

CHICAGO INTERNATIONAL FILM FESTIVAL, Oct. 4-18, IL. Deadline: July 31. 37th annual event is the oldest competitive int'l film festival in N. America spotlighting the latest work in int'l & independent cinema by featuring both established int'l directors & new directors. Cats: feature, short (under 30 min.), short (30-60 min.), experimental, short animation, short doc, student narrative, student doc, student experimental, student animation. Awards: Gold Hugo, for best feature film in int'l competition; separate prizes for docs, student films & shorts. Chicago is the first U.S. fest to award the FIPRESCI prize for 1st & 2nd time directors. Preview on 3/4" U-matic, VHS (NTSC, PAL, or SECAM), 16mm, 35mm, 70mm. Preview on VHS. Entry fees: $100 (feature); $80 (doc feature); $40 (short under 30 min.); $50 (short 30-60 min.); $30 (student). Late fees: $20-$100. Contact: CIFF, Cinema/Chicago, 32 W. Randolph St., Ste. 600, Chicago, IL 60601; (312) 425-9400; fax: 425-0944; info@chicagofilmfestival.com; www.chicagofilmfestival.com

DENVER INTERNATIONAL FILM FESTIVAL, Oct. 11-20, CO. Deadline: July 15. 24th annual invitational expo of film presents approx. 150 films over 10 days & plays host to more than 75 film artists. New int'l releases, cutting-edge indie fiction films & docs, animation, experimental works, children's programs & shorts included. In addition, a number of int'l film artists are honored w/ tributes. Cats: feature, doc, animation, experimental, children, short. Awards incl. Lifetime Achievement Award, the John Cassavetes Award, the Krzysztof Kieslowski Award for best European film, the Cinema Award to best indie film w/out U.S. distribution & the People's Choice Awards for most popular feature-length fiction & doc films. Formats: 35mm, 16mm, 3/4". Preview on VHS (NTSC/PAL). Entry fees: $35; $20 (students). Contact: DIFF, Denver Film Society, 1430 Larimer Sq., Ste. 320, Denver, CO 80202; (303) 595-3456; fax: 595-0956; dfs@denverfilm.org; www.denverfilm.org

D.U.M.B.O. SHORT FILM AND VIDEO FESTIVAL, Oct. 13-15, NY. Deadline: Aug. 3. Film & video event is part of the 5th annual D.U.M.B.O. Art Under the Bridge Festival & is designed to showcase the work of independent & experimental film & videomakers living in NYC's five boroughs. Works must be 30 min. or less. Formats: 16mm, 1/2", Beta SP, S-VHS. Preview on VHS. Entry fee: $20. Contact: D.U.M.B.O. Arts Center, 30 Washington St., Brooklyn, NY 11201; (718) 624-3772 x. 2; fax: 624-0867; www.dumbo artscenter.org

FIRSTGLANCE L.A. 2: FILM AND VIDEO FESTIVAL, Early Nov, CA. Deadline: July 15. Fest encourages both student & professional film & videomakers w/ all budgets. Fest's mission is to exhibit all genres of work (film, video & digital productions) from mainstream to controversial in a competitive casual atmosphere. Cats incl. feature (over 60 min.), narrative short (under 60 min.), doc (under 60 min.), experimental, animation, music video, student projects. Entry fees: $25-$35. Format & preview on VHS (NTSC). For appl. & registration packet send s.a.s.e. to: FirstGlance L.A., c/o Firstglance Films, Box 571105, Tarzana, CA 91356; www.newimaging.com

KUDZU FILM FESTIVAL, Oct. 18-22, GA. Deadline: July 20 (early); Aug. 3 (final). 4th annual fest accepting film & video entries for the "Southeast's premiere showcase of independent film and video." Cats: feature, doc, short, animation, music video. Awards given in each cat, plus New Turner South Award. Works must have been completed since Jan. 1999. Formats: 16mm, 35mm. Preview on VHS. Entry fees: early, $25 (student); $30 (under 20 min.); $40 (over 20 min.); $20 (Eyeball music video showcase); add $10 for final deadlines. Contact: KFF, Box 1861, Athens, GA 30603; (706) 227-6090; fax: 227-1083; kudzu@prometheus-x.com; www.prometheus-x.com

LUNAFEST, Oct.-Dec., CA. Deadline: July 1. Fest seeks films by women, for women & about women. Areas of interest can incl. culture, diversity of people, adventure, sports, the environment, spirituality, inspiration, challenges, relationships, and breaking barriers. Proceeds from fest will benefit The Breast Cancer Fund to assist their efforts to promote awareness & education of womens' health. Cats: short, doc, feature, fiction, narrative, and student shorts. Films should be no longer than 75 min. Awards: cash prizes. Formats: VHS, Beta. Preview on VHS. Entry fee: $20. Contact: Lunafest, Allison Levy, Aspiring Heights c/o Clif Bar, 1610 5th St., Berkeley, CA 94170; allison@aspiringheights.com; www.lunabar.com

MADCAT WOMEN'S INTERNATIONAL FILM FESTIVAL, Sept. 4, 11, 18, 25, CA. Deadline: July 5. 5th annual fest is seeking films and videos that challenge the use of sound & image and explore notions of visual storytelling; accepts work of all genres and lengths directed by women. Films can be produced any year and about any topic. Formats: 35mm, 16mm, Super 8, Beta SP, 3/4", S-VHS, VHS. Preview on VHS. Entry fees: $10-$30 (sliding scale, pay what you can afford; int'l entrants disregard entry fee). Contact: MCFF, 639 Steiner St. Apt. C, San Francisco, CA 94117; (415) 436-9523; fax: 934-0642; alionbear@earthlink.net; www.somaglow.com/madcat

MANHATTAN SHORT FILM FESTIVAL, Sept. 23, NY. Deadline: July 31. 4th annual fest wil be held in Union Square Park, NYC & exists for filmmakers w/out backing or resources to create a feature film. Films can be no longer than 10 min. in length. Cats: short, any style or genre. Cats: short. Awards: 54,000 feet of 35mm film; complete 35mm camera pkg; eight weeks digital editing; all processing/developing/prints/dailies. Formats: 35mm, 16mm, Beta SP DV, DigiBeta, Beta. Preview on VHS. Entry fee: $30. Contact: MSFF, 630 9th Ave. #901, New York, NY 10036; (212) 613-5878; msfilmfest@aol.com; www.msfilmfest.com

MICROCINEFEST, Oct. 31-Nov 4, MD. Deadline: July 31. Annual fest turns audiences on to ambitious, low-budget, underground films & seeks films w/ "substream/ psychotronic bent that display creativity, originality, entertainment & a wise use of funds." Cats: Any style or genre, doc, short, animation, experimental, feature. Awards: Audience Choice, Low Budget Award to the coolest video made for under $100; and film made for under $1,000. Formats: 8mm, super 8, 16mm, 35mm, vhs, 3/4", BetaSP, miniDV, and DVD. Preview on VHS. Entry fee: $15 (30 min. & under); $25 (over 30 min.); films 7 min. & under, mutiply number of min. by 2 (4 min.=$8). Contact: Microcinefest, Skizz Cyzyk, Box 50098, Baltimore, Maryland 21211; (410) 243-5307; bfink@bcpl.net; www.microcinefest.org

NEW YORK COMEDY FILM FESTIVAL, Nov. 7-10, NY. Deadline: July 15. Fest salutes the people who make us laugh & seeks submissions of funny shorts (under 13 min.), feature & animated films. Awards: Best Comedy Feature, Best Comedy Short, Best Comedy Animation. Formats: 35mm, 16mm. Preview on VHS. Entry fees: $20 (shorts under 30 min.); $25 (features). Contact: NYCFF, 126 West 23rd St., New York, NY 10011; (212) 293-0770 x. 246; fax: 293-0771; nycff@nycff.com; www.nycff.com

NEW YORK EXPO OF SHORT FILM AND VIDEO, Nov., NY. Deadline: July 1. 35th annual event is nation's longest-running short film fest and seeks fiction, animation, doc & experimental film & video. Films/videos should be under 60 min. & completed since 1999.

Student & int'l entries welcome. Awards: All films selected to be shown by teams of top professionals in the NY film community are considered Jury Award Winners. Films are further awarded Gold, Silver, Bronze & Best Debut in their respective cats; in kind service and film stock awards also given. Formats: 35mm, 16mm, Beta SP, super 8 (shown in video projection). Preview on VHS. Entry fee: $40, for return of preview tape incl. $5. Contact: NY Expo, Anne Borin, Dir., 163 Amsterdam Ave. # 107, New York, NY 10023; (212) 505-7742; fax: 586-6367; nyexpo@aol.com; www.nyexpo.org



The Outlaw Josie Wails

Rather than simply filling their schedule with women's issue films, the organizers of the MadCat Women's International Film Festival curate their unique festival's programs thematically. Last year's diverse works were included in such programs as "World Travellers of the Mind" and "Reframing the Frame." Such eclectic programs challenge the audience while contrasting and complementing the films that preceed and follow. MadCat also tours across the country with selections from its latest edition, making stops at Georgetown, Duke, Penn State, Smith, Sarah Lawrence, and more. See listing.

NORTHAMPTON FILM FESTIVAL, Oct. 31-Nov. 4, MA. Deadline: June 30. 7th annual fest showcases independent film & video from throughout the U.S., from shorts to features; narrative, doc, experimental, animation. Competitive, juried event encourages features. Approx. 60-70 works screened. Awards incl. Best of Fest, Most Creative Cinematography, Best First Feature, Best Screenplay, Best Doc, Best Short. All works must have been completed after 1999. Formats: 35mm, 16mm, Beta SP, 1/2". Preview on VHS. Entry fees: $25 (less than 30 min.); $30 (30 min. to less than 60 min.); $35 (60 min. or more). Contact: NFF, Northampton Film Associates, Inc., 351 Pleasant St. #213, Northampton, MA 01060; (413) 586-3471; fax: 584-4432; filmfest@nohofilm.org; www.nohofilm.org

OHIO INDEPENDENT FILM FESTIVAL, Nov. 6-11, OH. Deadlines: July 1; Aug. 1 (late). Founded in 1994, fest provides a unique networking & exhibition space for indie filmmakers & is a professional arts org. dedicated to supporting, growing & legitimizing indie filmmaking. Fest exhibits works-in-progress, mixed format work (e.g., 16mm w/ accomp. soundtrack on cassette) & work in non-trad mediums (i.e., video & super 8). Accepts feature films & videos, perf art, visual art & installations; all genres. Awards: cash award for Best of the Fest. Formats: 16mm, super 8, 1/2". Preview on VHS. Entry fees: $15 (short); $20 (feature, over 20 min.); late entry fees are double. Contact: OIFF, Annetta Marion & Bernadette Gillota, Exec Dir., 1392 West 65th St., Cleveland, OH 44102; (216) 651-7315; fax: 651-7317; ohioindiefilmfest@juno.com; www.ohiofilms.com

OJAI FILM FESTIVAL, Nov. 8-12, CA. Deadlines: June 30 (early); July 31 (final). Theme for this year's fest is: "Enriching the Human Spirit Through Film," but films & videos of any length, in any genres, and on all subjects are welcomed. Awards will be given in the following cats: Grand Jury Prize, Best Dramatic Feature, Best Dramatic Short, Best Doc Feature, Best Doc Short, Best Animated Film, Best Student Film, Best Experimental Film, Best Cinematography, Best Editing, Best Screenwriting & Film Best Exemplifying Festival Theme. Formats: 35mm, Beta SP, digital Betacam, DVD. Preview on VHS. Entry fees: early, $35 (35mm); $25 (all other formats); $20 (student, any format); add $10 for final deadline. Contact: OFF, 10942 Encino Dr., Oak View, CA 93022; (805) 649-4000; filmfestival@ojai.net; www.filmfestival.ojai.net

PORT OF HUENEME INTERNATIONAL FILM FESTIVAL, Sept. 13-16, CA. Deadline: July 15. Fest is held at Beachfront Studio, an independent film studio & location center, and was founded to encourage indie filmmaking in the U.S. without sacrificing quality. Preview on VHS (NTSC or PAL). Cats: feature, doc, short, script. Awards: Awards incl. Best Digital Feature, Best Cinematography, Audience Choice, Best Screenplay, etc. Formats: 35mm, 16mm, DV. Preview on VHS. Entry fees: $60 (U.S.); $75 (int'l); $100 (screenplays). Contact: PHIFF, Beachfron Studios, 575 E. Surfside Dr., Port Hueneme, CA 93065; (805) 488-2787; fax: 986-9970; info@phiff.com; www.phiff.com

REHOBOTH BEACH INDEPENDENT FILM FESTIVAL, DE, Nov. 7-11. Deadlines: July 1 (early); Aug. 1. (final) 4th annual fest celebrates independent & foreign cinema in a picturesque coastal resort setting. Approx. 100 entries will be selected (55 features & 45 shorts shown in 2000) for diverse programming in 9 theaters. No repeat entries. Cats: feature, doc, short, animation, experimental, children. Awards: Audience Awards for Best Feature, Best Short, Best Doc & Best Debut Film. Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. Entry fees: $25; $20 (students), $5 less for early entry. Contact: RBIFF, 4493 Highway One, Ste. 63, Rehoboth Beach, DE 19971; (302) 645-9095; fax: 645-9460; rbfilm@dmv.com; www.rehobothfilm.com

SAN DIEGO ASIAN FILM FESTIVAL, Sept. 28-30, CA. Deadline: July 15. 2nd annual competitive fest, presented by the Asian American Journalists Association of San Diego,seeks short to feature-length narratives, docs, experimental, animation & mixed genre works made by or about Asian & Pacific Americans. Entry form avail. from web site. Cats: feature, doc, experimental, animation, mixed genre works. Awards incl. Best Feature, Best Short, Best Doc, Best Experimental, and Grand Jury Award. Formats: 16mm, 35mm, Beta SP. Preview on VHS. Entry fee: $15 (incl. s.a.s.e. for tape return). Contact: SDAFF, Entry Coordinator, c/o Duy Nguyen, 4395 70th St., Ste. 22, La Mesa, CA 91941; (858) 616-8525; 2001entry@sdaff.org; www.sdaff.org

SAVANNAH FILM AND VIDEO FESTIVAL, Oct. 27-Nov. 3, GA. Deadline: Aug. 1. Fest presents the best of domestic & int'l independent filmmakers and supports a student competition dedicated to the encouragement and celebration of student productions. Fest incl. special screenings, lectures and panel discussions by industry professionals, critics & filmmakers. Cats: feature, short, animation, doc, student. Award winners are selected by judges from all competitive films & videos in the festival; professional & student works are judged separately. Formats: 35mm, 16mm, video. Preview on VHS. Entry fee: $40; $20 (students). Contact: SFVF, c/o Savannah College of Art and Design, Box 3146, Savannah, GA 31402; (912) 525-5051; fax: 525-5052; filmfest@scad.edu; www.scad.edu/filmfest

SILVER LAKE FILM FESTIVAL, Sept. 14-17, CA. Deadlines: June 15 (features & shorts); July 15 (screenplays); Aug. 1 (festival trailer contest). 2nd annual fest is an int'l, multi-cultural event that reflects the diversity & edgy creativity of the Silver Lake community, as well as its historic roots in cinema, music & other arts. Last year's fest presented 18 world premieres and 35 LA premieres. Cats: feature, short, doc, experimental. Awards: Jury prize, Silver Lake prize. Preview on VHS. Entry fees: $15 (features & shorts); $30 (screenplays). Contact: SLFF, 2658 Griffith Park Blvd. #389, Los Angeles, CA 90039; (323) 221-1763; www.silverlakefilmfestival.com

SYRACUSE B-MOVIE FILM FESTIVAL, Sept. 8-9, NY. Deadline: July 1. Fest celebrates the low-budget film that rivals or surpasses big-budget mainstream productions in entertainment value. All genres welcome, but films w/ "defined narrative" preferred. Cats: feature, short, doc, animation. Awards given in several "Best of" cats. Formats: VHS, Hi-8, S-VHS, 1/2". Preview on VHS. Entry fees: $25 (shorts & animation under 55 min.); $35 (over 55 min.). Contact: SBMFF, c/o Sub Rosa Studios, Box 5515, Syracuse, NY 13320; (315) 454-5608; fax: 478-1410; webmaster@b-movie.com; www.b-movie.com/ hof/fest.html

TELLURIDE FILM FESTIVAL, Aug. 31-Sept. 3, CO. Deadline: July 15. 28th annual fest, held in a Colorado mountain town, celebrates the art of film, selling out each year with over 5,000 film afficionados arriving from around the world. Program consists of approximately 40+ film events, tributes, seminars, filmmaker conversations, picnics & parties. Open to all professional & non-professional filmmakers working in all aesthetic disciplines: documentary, narrative, animation, experimental, etc. Features & shorts of all styles and lengths are eligible for consideration provided they are premieres. Formats: 16mm, 35mm, 3/4", 1/2", S-VHS, Beta, Beta SP, DigiBeta, Hi-8, DV, U-matic, DVD. Preview on VHS. Entry fees: $35 (19 min. or less); $55 (20-39 min.); $75 (40-59 min.); $95 (60 min. and over); $25 (student films, any length). Contact: TFF, 379 State St. #3, Portsmouth, NH 03801; (603) 433-9202; fax: 433-9206; Tellufilm@aol.com; www.telluridefilmfestival.com

aivf the association of independent video and filmmakers

Support the organization that supports you.

Since 1973, the **Association of Independent Video and Filmmakers** has worked tirelessly to support independent vision—and we're still going at it! From **leading the movement** to establish the Independent Television Service (ITVS) to working with SAG to draft their limited exhibition agreement for indie producers, AIVF's achievements have preserved opportunities for producers working **outside the mainstream**. AIVF Programs and Regional Salons share valuable resources and create **community**. Our Festival, Exhibitor, and Distribution Guides are considered "bibles" to the field. And each issue of ***The Independent Film and Video Monthly*** magazine is bursting with unique reportage, indispensible information, and essential listings.

In this time of increasing corporatization of media, it's imperative that independents **stand together** to **preserve our autonomy**. For just $55/yr. add your voice to ours, and take advantage of AIVF member benefits including scores of national trade discounts and access to group insurance plans.

visit us at **www.aivf.org**
or call 212 / 807-1400



VERMONT INTERNATIONAL FILM FESTIVAL, Oct. 18-21, VT. Deadline: July 15. Going into 17th year, fest devoted to presenting images & issues for social change. Categories: War & Peace, Justice/Human Rights & Environment. Fest is accompanied by other film & video events at 7 different venues. Awards given in each cat. Formats: Digital, 35mm, 16mm, Beta SP, 3/4", 1/2", S-VHS, Hi-8, 8mm, DV. Preview on VHS. Entry fee: $65. Contact: VIFF, One Main St., Ste. 307, Burlington, VT 05401; (802) 660-2600; fax: 860-9555; viff@sover.net; www.vtiff.org

Foreign

BAHIA FILM FESTIVAL, Sept. 12-19, Brazil. Deadline: July 31. "Por Um Mundo Mais Humano" (For a More Humanistic World) is motto of fest & market. In its 28th ed. fest open to Ibero-American prods as well as non-Ibero-American prods about Latin Amer. subjects. Program incl. film & video conquest, retros, symposia & exhibitions, expositions. Market takes place during fest; objective is "to create an alternative space for commercialization & int'l distribution of exp. & ind. film & video prods." Market will disseminate promotional materials sent by participants. Cats: Any style or genre. Awards: Tatu de Ouro prizes in following cats: film/video doc; film/video-fiction; film/video animation/exp.; film/video made by non-Ibero-American about Latin America; plus Best Feature Doc; Best Dir.; Best Script; Best Photography; Best Editing; Best Sound. Formats: 35mm, 16mm, Beta SP. Preview on VHS (max length: 60 min.). Entry fee: $50, payable to: CETEAD (market). Contact: BFF, Guido Araujo, dir., Rua Barao de Geremoabo s/n, Campus Universitario de Ondina, 40. 170-290 Salvador, Bahia, Brazil; 011 55 71 235-4392; fax: 55 71 247-1823; jornada@ufba.br; www.jornadabahia.cjb.net

BIENNIAL OF MOVING IMAGES, Nov. 2-11, Switzerland. Deadline: June 30. Biennial fest seeks artistic video works & artistic experimental films of all lengths & genres made in 2000/2001. Cats: any style or genre. Awards: $15,000 in cash prizes. Formats: VHS, U-matic, Beta SP, DVD, 16mm, 35mm. Preview on VHS. No entry fee. Contact: BMI, Centre for Contemporary Images, 5 rue du Temple, Geneva, Switzerland CH-1201; 011 41 22 908 2000; fax: 41 22 908 2001; cic@sgg.ch; www.centreimage.ch/bim

FILMFEST HAMBURG, Sept. 24-30, Germany. Deadline: July 15. Fest founded in 1969 is noncompetitive survey of new int'l prods, incl. special section on first films. Fest incl. special sections on countries & regions, shorts & Hamburg prods. Fest has highest number of N. American indie productions in Germany. Cats: features, docs, animation, digital productions. Audience Award (30,000 DM, approx $13,535); UP! Coming Talent Award (10,000 DM, approx. $4,510). Entries must have been completed after June 30, 2000 & must not have been shown in Germany. Formats: 35mm, 16mm. Preview on VHS. No entry fee. Contact: FFH, Josef Wutz, Fest Dir., Friedensallee 44, 22765 Hamburg, Germany; 011 49 399 19 00 0; fax: 49 40 399 19 00 10; office@filmfestham burg.de; www.film festhamburg.de

FLANDERS INTERNATIONAL FILM FESTIVAL, Oct. 9-20, Belgium. Deadline: Aug 10. Fest originated in 1973 w/ focus on music in film. Today the int'l jury selects winners from features from around the world (many of them w/out a Belgian distributor). Fest incl. films from all over the world, mainly focusing on fiction films & to lesser extent on docs. Shorts, animation & retrospectives are also incl. Attendance is approx. 80,000. Competition: "The Impact of Music on Film," Out of Competition section incl.: Country Focus, Film Spectrum (int'l films receiving Belgian premieres), Memory of Film (retrospective section) & a tribute to an important filmmaker. Sep/mag prints are, for technical reasons, not accepted. Preview on VHS (PAL or NTSC) w/ documentation of film (pressbook, B/W stills, reviews & director's bio). Cats: feature, doc, short. Awards incl. Grand Prix of the Flemish Community for Best Film (1 ,000,000 BF, approx. $22,170) & George Delerue Award for Best (application of) Music (500,000 BF, approx. $11,085). Formats: 16mm, 35mm, 70mm, Beta SP. Preview on VHS. No entry fee. Contact: FIFF, Wim De Witte, Kortrijksesteenweg 1104, B-9051, Ghent, Belgium; 011 32 9 242 80 60 (77); fax: 32 9 221 90 74; wim.dewitte@filmfestival.be; www.filmfestival.be

INTERFILM BERLIN, Nov. 6-11, Germany. Deadline: July 15. Fest is the int'l short film event of Berlin. Films & videos no longer than 20 min. are eligible. There is no limit as to the year of production. Cats: doc, short, animation, experimental. Awards: 12 prizes given. Formats: 35mm, 16mm, super 8, 1/2", S-VHS, Beta SP. Preview on VHS (PAL/SECAM/NTSC). No entry fee. Contact: IB, Tempelhofer Ufer 1A, D 10961 Berlin, Germany: 011 49 30 693 29 59; fax: 49 30 25 29 13 22; interfilmberlin@ snafu.de; www.interfilmberlin.de

LONDON INTERNATIONAL FILM FESTIVAL, Nov. 7-22, UK. Deadline: Aug. 3. Fest, run continuously since 1957, is largest non-competitive & invitational film fest in Europe. For several years, it has programmed one of Europe's largest forums of U.S. indie prods. Overall, 180 int'l features & 100 short films showcased. Sections incl.: Shorts & Animation, British Cinema, Panorama France, *Evening Standard* "Film on the Square" & Experimental Film. Screenings held at Nat'l Film Theatre & other venues. Nearly 1,000 filmmakers, buyers & media attend. Extensive media coverage & audiences over 100,000. Entries must be UK premieres, produced w/in preceding 2 yrs. Fiction & doc works of all lengths & genres accepted. Send info (incl. synopsis & press kit). Cats: short, animation, feature, doc, Any style or genre. Formats: 35mm, 16mm, 8mm, S-8, 3/4", super 8. Preview on VHS. No entry fee. Contact: LIFF, Sarah Lutton, Nat'l Film Theatre, South Bank, Waterloo, London SE1 8XT, UK; 011 44 207 815 1322; fax: 44 207 633 0786; sarah.lutton@bfi.org.uk; www.lff.org.uk

MILANO FILM FESTIVAL, Sept. 17-23. Deadline: July 2. 6th annual fest invites features (over 45 min.) films from anyone who'd like to "invent, build, and destroy new ideas of cinema." Cats: Any style or genre. Awards incl. Aprile Award. Formats: 35mm, 16mm, 8mm, DV, Beta SP, 1/2". Preview on VHS. Contact: MFF, Associazione Culturale Aprile, via Carroccio 12, I-20123 Milano, Italia; tel/fax: 011 39 0289 421256; info@milanofilmfesti val.it; www.milanofilmfestival.it

NETHERLANDS FILM FESTIVAL, Sept. 19-28, The Netherlands. Deadline: July 1. 21st annual fest is a nat'l film festival & ONLY Dutch films can be entried. Fest has a small 'Foreign Affairs' section, for which foreign films with a considerable Dutch aspect (actors, director, producers, subject, etc.) will be invited. Cats: features, shorts, docs & TV prods. Preview on VHS. Contact: NFF, Box 1581, 3500 BN, Utrecht, The Netherlands 011 31 30 2322684; fax: 31 30 2322684; info@filmfestival.nl; www.filmfestival.nl

SAINT HILAIRE DU TOUVET INTERNATIONAL HANG GLIDING FILM FESTIVAL, Sept. 20-23, France. Deadline: July 15. Fest seeks films related to the air, the wind and the flight : films concerning all forms of flying sports: paragliding, hang-gliding, skydiving, hot air & gas balloon, sailplane, base jump, kites, boomerang, ultra light hang gliding, sail planes, base jumping, kites & all forms of non-motorized flying (incl. films concerning bird flight & wind). All genres accepted. Max. length 30 min. Formats: VHS, DVC-Pro, DV-Cam, DVD, Beta SP, DigiBeta. Preview on VHS. Contact: SHDTIHGFF, Saint-Hilaire du Touvet Tourism Office, 38660 Saint Hillaire du Tovet, France; 011 33 4 7608 3399; fax: 33 4 7697 2056; info@coupe-icare.org

SOUTH ASIAN DOCUMENTARY FILM FESTIVAL, Oct., Nepal. Deadline: June 30. Fest, located in Kathmandu, offers both competitive & non-competitive cats for docs on South Asian subjects made after Aug. 1, '99. Full-length docs given preference. Selected films may tour South Asia & the world. Awards: Cash awards given. Formats: 16mm, 35mm, U-matic, Beta SP. Preview on VHS. Contact: SADFF, Film South Asia, PO Box 166, Lalipur, Nepal ; 011 977 1 542 544; fax: 977 1 541 196; fsa@mos.com.np

VANCOUVER INTERNATIONAL FILM FESTIVAL; Sept. 27-Oct. 12, Canada; Deadlines: July 6 (Canadian); July 13 (Int'l). Founded in '82, fest presents 300 films from 50 countries at 8 cinemas over 16 days and has become one of N. America's larger int'l fests (after Montreal & Toronto). Est. 130,000 people attend, incl. about 350 invited guests representing filmmakers, stars, buyers & sellers, critics & other industry pros from around world. Special sections incl. Canadian Images; Nonfiction Features, 30-film program devoted to current doc filmmaking; Walk on the Wild Side (midnight film series); Archival Series; Screenwriter's Art; annual film & TV Trade Forum. Fest accepts Canadian shorts & features but only feature films from outside Canada that have not been screened commercially or broadcast in British Columbia. Cats: Any style or genre. Awards incl. Award for Most Popular Film; Award for Most Popular Canadian Film; Awards for Best Emerging Western Canadian Feature Film Director and Best Emerging Western Canadian Short or Mid-Length Film Director; Award for Best Canadian Screenplay (computer hardware & software prize); Nat'l Film Board of Canada Award for Best Doc Feature; Diversity in Spirit Award; Chief Dan George Humanitarian Award. Formats: 70mm, 35mm, 16mm. Preview on VHS. Entry fees: $50 ($30 U.S., non-Canadian only). Contact: VIFF, 1008 Homer St, #410, Vancouver, Canada V6B 2X1; (604) 685-0260; fax: 688-8221; viff@viff.org; www.viff.org

NOTICES OF RELEVANCE TO AIVF MEMBERS ARE LISTED FREE OF CHARGE AS SPACE PERMITS. THE INDEPENDENT RESERVES THE RIGHT TO EDIT FOR LENGTH AND MAKES NO GUARANTEES ABOUT REPETITIONS OF A GIVEN NOTICE. LIMIT SUBMISSIONS TO 60 WORDS & INDICATE HOW LONG INFO WILL BE CURRENT. DEADLINE: 1ST OF THE MONTH, TWO MONTHS PRIOR TO COVER DATE (E.G., AUG 1 FOR OCT ISSUE). COMPLETE CONTACT INFO (NAME, ADDRESS & PHONE) MUST ACCOMPANY ALL NOTICES. SEND TO: INDEPENDENT NOTICES, FIVF, 304 HUDSON ST., 6TH FL., NY, NY 10013. WE TRY TO BE AS CURRENT AS POSSIBLE, BUT DOUBLE-CHECK BEFORE SUBMITTING TAPES OR APPLICATIONS.

Competitions

ACCOLADES TV SCRIPT CONTEST: A screenplay competition designed to provide outlet for emerging talent & undiscovered screenwriters in increasingly impenetrable industry. Finalist judges include agents, managers & other industry executives. Cats: 1/2 hr pilot, 1/2 hr. sit com, 1 hr. pilot, 1 hr. drama, & long form. Cat. winners receive $300. Grand Prize: $2,500. Entry fee: $35-$50, depending on format. Deadline: Aug. 30. Appl. avail on web site. Contact: Accolades TV, 2118 Wilshire Blvd., Ste. 160B, Santa Monica, CA 90403; info@AmericanAccolades.com; www.AmericanAccolades.com

GORDON PARKS INDEPENDENT FILM AWARDS: The Independent Feature Project (IFP) presents the 5th annual awards for outstanding achievement by emerging black independent filmmakers. Eligible cats: feature-length screenplays, fiction & doc. feature films, short films & feature works-in progress. 2 winners, a screenwriter & director, will be selected to receive $10,000. Finalists will also be invited to participate in IFP Market (Sept 30-Oct 5). Entry fee: $40. Deadline: June 1. Contact: fax: (212) 465-8525; marketinfo@ifp.org; www.ifp.org

HOLLYWOOD "FINAL-CUT" SCREENPLAY COMPETITION supports quality scripts from around the world. Character-driven, feature-length, standard format scripts accepted. 1st place prize: $1,000 & a scene shot w/ professional actors & crew. Entry fee: $45. Deadline: Aug. 1. Contact: GLAdams Enterprises, 1626 North Wilcox Ave., #382, Hollywood, CA 90028; www.finalcutcontest.com

HOLLYWOOD'S SYNOPSIS WRITING CONTEST: To give experience, feedback & direction as to whether your current synopsis writing would make an agent, producer, or development company sit up & take notice. June enter 1-page synopsis of screenplay you've already written, or a screenplay you intend to write. Judges evaluate synopses on originality, marketability & cleverness. Each contestant receives personalized commentary on merits of each synopsis entered. Winner receives free copy of Final Draft, plus free Script Detail of screenplay of your choice. Deadline: last day of every month. Only online entries accepted; info@thesource.com.au; www.thesource.com.au

NATIONAL SCREENWRITING COMPETITION rewards screenwriters for outstanding writing. Submitted scripts evaluated based upon concept, structure, character, cinematic quality & superior writing. Winning entries considered for possible production or development. Entry fee: $45. Awards: 1st, $2,500; 2nd, $500; 3rd, $250. Deadline: June 30. Contact: Seamus O'Fionnghusa, Director, National Screenwriting Competition, 145 Broad St., Matawan, NJ 07747; (732) 583-2138, fax: 566-7336; director@skyweb.net; www.nationalscreenwriting.com

OHIO INDEPENDENT SCREENPLAY AWARDS: Call for entries for Screenplay Awards. All genres accepted. Prizes incl. $1,000, screenplay reading at the Ohio Independent Film Festival in Nov., submission to LA literary agent, subscription to *SCR(i)PT* magazine. Entry fee: $60 (postmarked by June 1). Contact: OIFF, 2273 West 7th St., Cleveland, OH 44113; (216) 781-1755; OhioIndieFilmFest@juno.com; www.ohiofilms.com

ONE IN TEN SCREENPLAY COMPETITION: Cherub Productions presents their 3rd annual competition promoting the positive portrayal of gays & lesbians in film. Competition is open to all writers and winners receive cash awards & industry contacts. Deadline: Sept. 1. Contact: Cherub Prod., One In Ten Screenplay Competition, Box 540, Boulder, CO 80306; (303) 629-3072; cherubfilm@aol.com

RHODE ISLAND INTERNATIONAL FILM FESTIVAL SCREENPLAY COMPETITION 2001: Created to recognize creativity, innovation & art of storytelling. Scripts must not have been sold or optioned prior to entry. Entry fee: $30. Grand Award: $2,000 in cash & prizes plus staged reading of work. Deadline: June 1. Contact: Eleyne Austen Sharp, RIFF, Box 162, Newport, RI 02840; (401) 861-4445; fax: 847-7590; flicksart@ aol.com; www.film-festival.org

SLAMDANCE SCREENPLAY COMPETITION 2001: Screenplays must not have been previously optioned, purchased, or produced (see entry form for other rules). 12 recognized. Prizes incl. cash, software, plus submission to a major literary agency & major studio. Entry fee: $40-$50. Deadline: July 23. Contact: Larry Hansen, Slamdance Screenplay Competition Director; (323) 466-1786; fax: 466-1784; lhansen@slamdance.com; www.slamdance.com

VIDEO CONTEST FOR COLLEGE STUDENTS, now in its 14th year, is sponsored by The Christophers. The theme is "One Person Can Make a Difference." Deadline: June 15. Cash prizes totaling $6,000 will be awarded. Winning entries will be aired nationwide via the *Christopher Close-up* television series. Contact: 12 East 48th St., New York, NY 10017; (212) 759-4050; fax: 838-5073; youth-coordinator@christophers.org; www.christophers.org/vidcon2k.html

Conferences • Workshops

FOCUS ON VIDEO, Canada's National Video & Entertainment Trade Show, is being held at the Metro Toronto Convention Centre in Toronto, Ontario on June 27 & 28. The show is open to trade only. Contact: Angela Abromaitis, (416) 531-2121; fax: 531-2194; promex@sympatico.ca; www.focusonvideo.com

INTERNATIONAL FILM AND TELEVISION WORKSHOPS offer hands-on training with the latest equipment in a total immersion atmosphere under the guidance of leading professionals. In addition to the campus in Rockport, Maine, workshops, courses, photo & film expeditions are offered in Tuscany, Provence, Mexico, Cuba, Martha's Vineyard, Greece, Norway & Peru. Contact: International Film & TV Workshops, Box 200, 2 Central St., Rockport, ME 04856; (207) 236-8581; fax: 236-2558; info@TheWorkshops.com; www.TheWorshops.com

NEW MEDIA WORKSHOP: "Crossover—New Opportunity for Innovative Filmmakers" is an intensive workshop/ retreat bringing together independent filmmakers & new media professionals to reimage & reshape digital media on the Internet. Designed to combine "old media" storytelling & "new media" interactivity, the first 5-day workshop is scheduled for Feb. 2002. Travel & accommodations will be covered. Preliminary appls. due in mid-July. More info: www.weblab.org/ crossover

POETRY VIDEO will be explored at the Popular Culture/American Culture Congress in Puebla Mexico, Oct. 18-20. Scholars & artist will have the opportunity to present new ways of thinking about poetry video. To present a paper on poetry video at the Congress, submit 150-200 word abstract via email or to submit original poetry video contact: Maria Chamberlain, mcham bers68@aol.com; www.udlap.mx/congress

SELLING TO HOLLYWOOD: 14th annual Selling to Hollywood Screenwriters Conference. Aug. 2-5 at the Sheraton Universal Hotel in L.A. Contact: ASA Selling to Hollywood Screenwriters Conference, Box 292010, Kettering, OH 45429; fax: (513) 731-9212. info@ sellingtohollywood.com;www.asascreenwriters.com

Films • Tapes Wanted

CARTE BLANCHE: A touring program that looks to promote & disseminate work from emerging women artists in media arts from Canada & around the world. Event brings together works that show current preoccupations/experimentation & exposes them in a new & poetic vision. Student works are welcome. Artist fees are paid for selected works. Selected digital videos will be presented in Canada & abroad starting in late fall 2001. Send preview on VHS, along w/ videography & artist statement. Deadline: June 1. Contact: Perte de Signal, Box 42025, succ. Jeanne-Mance Montreal, Quebec H2W 2T3, Canada.

CINEMA LA, ongoing call for submissions of short films, videos & docs. in all genres for broadcast on LATV. Latino filmmakers & films about the Latino experience are encouraged but not required. 5-60 min. Non-paid submissions. Tapes will not be returned. Contact: *Cinema LA*, c/o LATV, Complex Studios, 2323 Corinth Ave., Los Angeles, CA 90064; Agudino@LATV.com; www.LATV.com

DUTV, a progressive, nonprofit access channel in Philadelphia, seeks works by independent producers. All genres & lengths considered. Will return tapes. Beta SP, DV, S-VHS & 3/4" accepted for possible cablecast & webcast. VHS for preview. Contact: Debbie Rudman, DUTV, 3141 Chestnut St., Bldg 9B, Rm 4026, Philadelphia, PA 19104; (215) 895-2927; dutv@drexel.edu; www.dutv.org

FILM STUDENTS—CALL FOR ENTRIES: Angelus Awards Student Film Festival accepting submissions through July 1. Cash prizes & gifts. Screenings will be held on Oct. 27 at the Director's Guild of America in Hollywood. Contact: (800) 874-0999; www.angelus.org

FILMS/VIDEOS WANTED for weekly art program on Time Warner (public access TV) in Manhattan & Brooklyn enti-

tled: *SNACK-ON-ARTS*. Artists please submit your work. 15 min. maximum. Contact: Box 050050, Brooklyn, NY 11205; snacontt@hotmail.com

***INDUSTRIAL TV*:** Cutting-edge cable access show, now in its 5th year, looking for experimental, narrative, humorous, dramatic, erotic, subversive, animation & underground works for inclusion in fall season. Controversial, uncensored & subversive material encouraged. Guaranteed exposure in NYC area. Contact: Edmund Varuolo, c/o 2droogies productions, Box 020206, Staten Island, NY 10302; ed@2droogies.com; www.2droogies.com

MICROCINEMA, INC./BLACKCHAIR PRODUCTIONS is accepting short video, film & digital media submissions of 15 min. or less on an ongoing basis for the monthly screening program *Independent Exposure*. Artists qualify for a non-exclusive distribution deal, incl. additional license fees for int'l offline & online sales. Looking for short narrative, dramatic, erotic, animation, etc. Works selected may continue on to nat'l & int'l venues for additional screenings. Submit VHS or S-VHS (NTSC preferred) labeled with name, title, length, phone # and any support materials incl. photos. Submissions will not be returned. Contact: Microcinema, Inc., 2318 Second Ave., #313-A, Seattle, WA 98121; (206) 568-6051; info@microcinema.com; www.microcinema.com

NY GALLERY VIDEO LOUNGE seeks video artists & filmmakers for 1-year installation opening in July. Political, documentary, exotic & DV tech works are encouraged, but not exclusively so. Possible one person show. Send VHS & $5 check (catalogue fee). Contact: Monk Gallery, 301 Bedford Ave., Brooklyn, NY 11211; (718) 782-2458; soapboxnyc@cs.com

OCULARIS provides weekly forum for filmmakers to exhibit their work. Works under 15 min. considered for Sunday night screenings; works longer than 15 min. considered for curated group shows. All work considered for online exhibitions & other special projects. Open Zone 4, a quarterly open forum, also exhibits emerging, non-commercial work. Contact: Ocularis, Galapagos Art & Performance Space, 70 N. 6th St., Brooklyn, NY 11211; ocularis@billburg.com; www.ocularis.net

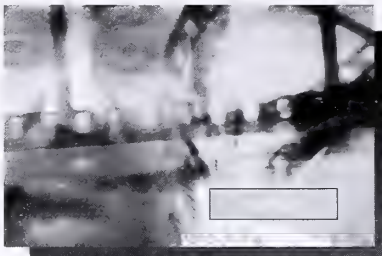
QUEER PUBLIC ACCESS TV PRODUCERS seek public access show tapes by/for/about gay, lesbian, bisexual, drag, transgender subjects, for inclusion in academic press book on queer community programming. All program genres welcome. Incl. info about your program's history & distribution. Send VHS tapes to: Eric Freedman, Asst. Professor, Comm. Dept., Florida Atlantic Univ., 777 Glades Rd., Boca Raton, FL 33431; (561) 297-2534; efreedma@fau.edu

REEL ALTERNATIVE FILM SALON, Brooklyn's original microcinema featuring independent filmmakers of color, seeks film & script submissions for 2nd season. All genres & formats welcome. Film (submitted on VHS) & script submissions must incl. synopsis, bio & $10 (check/m.o.). Films screened monthly & scripts staged quarterly. Contact: Sheryl Ellison, IGH Multimedia, 655 Fulton St., Ste. 139, Brooklyn, NY 11217; (718) 670-3616; ighmultimedia@excite.com; www.ighmultimedia.com

SCI-FI/HORROR MOVIE CONVENTION: Aug. 24-26, England. Festival of Fantastic Films presents annual sci-fic/horror movie convention. Seeking sci-fi, fantasy & supernatural horror movies. Any length. Preview on VHS. Deadline: July 1. Contact: harrynadler@lineone.net; www.fantastic-films.com

SHORT LIST, showcase for int'l short films, airs nat'ly on PBS stations. Licenses all genres, 30 sec. to 19 min. Produced in association w/ Kodak Worldwide Independent Filmmakers Program & Cox Channel 4. Awards 5 Kodak product grants annually. Submit on VHS. Appl. form avail. on web site. Contact: fax: (619) 462-8266; ShortList@mail.sdsu.edu; www.theshort list.cc

THIRD WORLD NEWSREEL, one of the oldest alternative media organizations in U.S., is seeking film & video submissions of short & feature length docs, narrative, experimental & other works attentive to intersections of race, class & gender. Projects that address other issues of political & social interest also welcome. Formats: 1/2" VHS tapes. Send submissions, synopsis of the film & director's bio to: Third World Newsreel, Attn: Sherae Rimpsey, 545 Eighth Ave., New York, NY 10018; (212) 947-9277; fax: 594-6417; twn@twn.org; www.twn.org



¡El Cine Independiente!

Cinema LA is a one-hour television program airing weekly on KJLA in Los Angeles, CA. This unique program showcases independent filmmakers, offering a creative avenue that has otherwise been closed to these artists. *Cinema LA* airs a broad range of films from dramas and documentaries, to short films and animation. Studio interviews with directors, producers, actors, and production staff are conducted. The program broadcasts short films from around the world and covers film festivals throughout Southern California. Developed by filmmakers for filmmakers, the importance of having a place to show an artist's work is understood. Entries for broadcast consideration are accepted on a continuing basis. Latino filmmakers and films about the Latino experience are encouraged, but not required. See listing.

WIGGED.NET, a bi-monthly web-zine, is seeking innovative & experimental new media works, animation & videos made for the web. Deadline: ongoing. For details visit 'submit media' page on web site. Contact: Seth Thompson, (330) 375-0927; seththompson@wigged.net; www.wigged.net

***WOLFTOOB*,** local New York City TV show, is looking for short films & music videos from 1 min. to 17 min. *WOLFTOOB* is watched by millions, or at least thousands. Contact: info@wolftoob.com

Publications

FELIX, a journal of media arts & communication. Get the new issue "Voyeurism," edited by Kathy High & Maria Venuto w/ guest editors Nayan Shah, Lisa Steele & Kim Tomczak, explores complex nature of topics of voyeurism & the pleasures & risks of watching. Cover price only $15. *Felix* is published by The Standby Program, Inc. Order by phone: (212) 219-0951. For more info & back issues: www.standby.org

IFFCON 2001-INTERNATIONAL FILM FINANCING CONFERENCE transcripts of 8th conference avail. IFFCON is North America's premier financing event for independent film. Topics discussed by int'l financiers & producers incl. "Pitch Perfect" & "Now What? Independent Filmmaking in the 21st Century." Send $46 to: IFFCON, 360 Ritch St., San Francisco, CA 94107; (415) 281-9777; www.iffcon.com

INDEPENDENT PRESS ASSOCIATION: Find an independent audience! The IPA's new directory to the independent magazine world can give you the name & number of the editor you need. For just $24.95 (plus $3.05 S&H) *Annotations: A Guide to the Independent Press* can open up a world of diverse & exciting contacts. For order send check to: IPA, 2390 Mission St., #201, San Francisco, CA 94110; (415) 634-4401; www.indy press.org

JOURNAL OF FILM & VIDEO seeks written reviews of University Film & Video Association member films for possible inclusion in journal. Send approx. 5 double-spaced pages to: Temple Univ., Dept. of Film & Media Arts, 14E Annenberg Hall, Philadelphia, PA 19122; (215) 204-8472; lerickson3@aol.com

Resources • Funds

8x10GLOSSY.COM: Online artists' co-op offers free listing for all actors, technicians & organizations in directory & searchable database, free email address (can even be forwarded by fax or letter), free use of bulletin board. Send s.a.s.e. to: Jim Lawter, 37 Greenwich Ave, #1-6, Stamford, CT 06902; www.8x10glossy.com

ALLIANCE OF CANADIAN CINEMA TELEVISION AND RADIO ARTISTS (ACTRA) announces new, innovative program that supports indigenous Canadian productions & aims to increase volume of Canadian-made films. ACTRA represents over 16,000 film, TV & commercial performers across Canada & wishes to bring these performers to independent film. Contact: Indra Escobar, (877) 913-2278.

BAVC JOB RESOURCE CENTER: Funded by San Francisco Mayor's Office of Community Development, the Bay Area Video Coalition Job Resource Center provides S.F. residents w/ free access to info & resources pertaining to video & new media industries. Internet access avail. for online job searches, as well as industry publications, career development books & job/internship listings. Open Mon.-Fri. 9-5 p.m. BAVC, 2727 Mariposa St., 2nd fl., San Francisco, CA 94110; (415) 861-3282; bavc@bavc.org; www.bavc.org

CA CCH MEDIA PROGRAM PLANNING GRANTS provide up to $750 to support development of major grant proposal & to pay for background research, consultations w/ humanities scholars & community reps, travel & similar activities necessary to develop proposal. Before

applying, consult w/ CA Council for Humanities staff. Deadline: Aug. 1. Contact: CCH, 312 Sutter St., Ste. 601, San Francisco, CA 94108; www.calhum.org

COMPOSER CONTACT ONLINE CATALOGUE: Harvestworks Digital Media Center presents interactive database to learn more about composers who can be commissioned to write & record compositions for various projects. MP3 samples & biographical info can be accessed. Contact: cc@harvestworks; www.harvestworks.org

DIGITAL MEDIA TRAINING SERIES (DMTS) is a video & DVD-based training series for film, television & web developers. The series provides high-end training tools that improve productivity & creativity for the end-user. DMTS training episodes feature the latest topics & technology, giving viewers access to working professionals & experts that they would not have in a traditional classroom setting, at a fraction of the cost. For more info contact: Rafael; (877) 606-5012; info@magnetmediafilms.com; www.digitalmediatraining.com

DOCUCLUB facilitates filmmakers in the making of their documentaries by providing a supportive community to screen & offer feedback. DocuClub is now accepting doc. rough cuts for its monthly screenings. Send $40 membership fee (payable to: The Four Oaks Foundation) to: DocuClub, 635 Madison Ave, 16th fl., New York, NY 10022; (212) 753-1326; www.docuclub.org

FREE SOUNDTRACK SONGS if you credit the songs in your film credits. Professionally produced & mastered CD with 22 punk, rock, alternative, dance, love songs. Call John at Road Rash Music (ASCAP publisher), (703) 481-9113.

LATINO PUBLIC BROADCASTING (LPB) supports the development, production, acquisition & distribution of noncommercial educational & cultural television programming that is representative of Latino people or addresses issues of particular interest to Latino Americans. Funded by the Corporation for Public Broadcasting, LPB acts as a minority consortium with a mission to provide a voice to the diverse Latino Community throughout the US. LPB funding averages between $5,000 & $100,000 for programs of most genres. LPB is looking for proposals that give thoughtful consideration to the program's target audience as well as wider appeal. Deadline: June 4. Contact: Latino Public Broadcasting, 6777 Hollywood Blvd. Ste 500, Los Angeles, CA 90028.

MEDIA ALLIANCE INDEPENDENT RADIO/SOUND ART FELLOWSHIP provides project support for the creation of innovative radio or sound art works. Grant award of $5,000. Applicants must work/live in the five boroughs of New York City. All genres of sound or radio pieces & audio-only installations will be considered. Applicants must be considered emerging artists. Program is made possible by the Jerome Foundation. Deadline: July 25. Contact: Rachel Melman, Media Alliance, c/o WNET, 450 W. 33rd St, NY, NY 10001; (212) 560-2919; www.mediaalliance.org; audiogrant@hotmail.com

MEDIA GRANTS AVAILABLE TO INDIVIDUALS & ORGANIZATIONS IN NEW YORK STATE: The Experimental TV Center provides support to electronic media & film artists & organizations in NY State. Presentation funds provided

LOOKING FOR A DISTRIBUTOR?

The University of California Extension is a leading educational distributor, with 85 years of experience selling to universities, schools, libraries, health organizations, and other institutions worldwide.

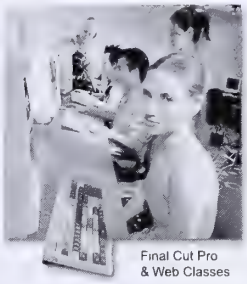
If your new work is ready for distribution, give us a call.

University of California Extension

510-643-2788 cmil@uclink.berkeley.edu
http://www-cmil.unex.berkeley.edu/media/



Begin here to make your movie:



Final Cut Pro & Web Classes

"From start to finish, Dr. Rawstock's services were everything I needed."

Brett Thompson, Screenwriter/Director. THE HAUNTED WORLD OF EDWARD D. WOOD JR.

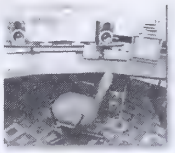
The #1 choice to help independent filmmakers realize their dreams:



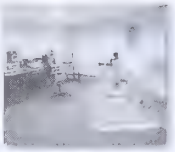
Filmstock & Videotape



Camera Rentals & Tech Services



Final Cut Pro System Sales/Rentals



Final Cut pro Edit Suites

DR. RAWSTOCK
the Digital Division
The place for your movie.

Call us @ 800.323.4647
www.DRRAWSTOCK.com
6150 Santa Monica Blvd. Hollywood CA 90038

TIE

TELLURIDE INTERNATIONAL EXPERIMENTAL CINEMA EXPOSITION

October 26 - 29, 2001

www.experimentalcinema.com

Final Cut Pro
Nonlinear Editing
Beta SP, DV, DVCAM,
Hi8, 3/4", S-VHS
EARTH VIDEO
1123 Broadway, Suite 814
New York, New York 10010
www.earthvideo.net
212-228-4254

PRODUCTION POST PRODUCTION DUPLICATION
media BOX
145 WEST 20TH STREET N.Y., NY 10011
TEL: 212-242-0444 FAX: 212-242-4419
DVD Independent Special
includes encoding, authoring & one disc
15 min. - $800 30 min. - $1200
60 min. - $1750 90 min. - $2000
Media 100 Editing
Production Packages
Video Duplication
Transfers & Conversions
Film Festival Duplication Special
20 VHS Tapes
w/sleeves & labels
Independents
Only
$99 $99

to nonprofit organizations in NY State. Deadline: ongoing. Media Arts Technical Assistance Fund is designed to help nonprofit media arts programs in NY State. Up to $2,000 per project. Organizations must be receiving support from NY State Council of the Arts Electronic Media & Film Program. Deadlines: July 1 & Oct. 1. Contact: Sherry Miller Hocking, Experimental TV Center, 109 Lower Fairfield Rd., Newark Valley, NY 13811; (607) 687-4341; etc@experimentaltvcenter.org; www.experimentaltvcenter.org

NATIONAL ENDOWMENT FOR THE HUMANTIES: Summer seminars & institutes for college & university teachers. Seminars incl. 15 participants working in collaboration w/ 1 or 2 leading scholars. Institutes provide intensive collaborative study of texts, historical periods & ideas for teachers of undergrad humanities. Info & appl. materials are avail. from project directors. Contact: (202) 606-8463; sem-inst@neh.gov; www.neh.gov

NEW DAY FILMS: premier distribution cooperative for social issue media, seeks energetic independent film & videomakers w/ challenging social issue docs for distribution to non-theatrical markets. Now accepting appl. for new membership. Contact: New Day Films, 22D Hollywood Ave., Ho-Ho-Kus, NJ 07423; (415) 383-8999; www.newday.com

NEW YORK STATE COUNCIL OF THE ARTS (NYSCA) announces the availability of funds through its Electronic Media & Film Program for distribution costs of recent works by New York State artists. Grants up to $5,000 awarded for audio/radio, film, video, computer-based work & installation art. Deadline: Aug. 15. Contact: EMF Program; (212) 387-7058; fax: 387-7168; cmeyer@nysca.org

NEWENGLANDFILM.COM is a unique online resource that provides local film & video professionals w/ searchable industry directory, listings of local events, screenings, jobs, calls for entries & upcoming productions, in addition to filmmaker interviews & industry news. Reaching over 20,000 visitors each month. All articles & listings on sites free to read: www.nefilm.com

NEWPROJECT.NET provides a new vehicle for producers in search of partnerships, financing & distribution for projects. Online database of projects in development, in production, or recently completed, NewProject.net is a place where professionals can "publish" & announce their copyrighted new projects & present them to programming execs, distribution companies, potential underwriters, investors & other partners.

NEXT WAVE FILMS, funded by the Independent Film Channel, was established to provide finishing funds & other vital support to emerging filmmakers w/ low-budget, English-language features from U.S. & abroad. Selected films receive assistance w/ postproduction, implementing a festival strategy & securing distribution. Through Agenda 2000—the production arm of Next Wave Films—filmmakers w/ an established body of work can receive production financing & assist. for features shot on digital video & intended for theatrical release. Both fiction & non-fiction films considered for finishing funds & Agenda 2000. Contact: Next Wave Films, 2510 7th St., Ste. E, Santa Monica, CA 90405. (310) 392-1720; fax: 399-3455; launch@nextwavefilms.com; www.nextwavefilms.com.

OPPENHEIMER CAMERA: New filmmaking grant equipment program offers access to professional 16mm camera system for first serious new productions in dramatic, doc, experimental, or narrative form. Purely commercial projects are not considered. Provides camera on year-round basis. No appl. deadline, but allow 10 week minimum for processing. Contact: Film Grant, Oppenheimer Camera, 666 S. Plummer St., Seattle, WA 98134; (206) 467-8666; fax: 467-9165; marty@oppenheimercamera.com; www.oppenheimercamera.com

PACIFIC ISLANDERS IN COMMUNICATIONS (PIC) announces Media Fund 2001 call for proposals for programs intended for national public television. Doc, performance, narrative, animation, children's or cultural affairs programming proposals eligible. PIC is particularly interested in projects that examine & illuminate realities of Pacific Islander issues such as diversity, identity & spirituality. Must be PBS standard lengths. Awards of up to $50,000 are available for works-in-progress including production & postproduction. Research & development & scripting phases june receive up to $15,000. Deadline: Aug. 3. Contact: Annie Moriyasu, Media Fund, PIC, 1221 Kapi'olani Blvd, Ste. 6A-4, Honolulu, HI 96814; (808) 591-0059; fax: 591-1114; amoriyasu@piccom.org; www.piccom.org

PEN WRITER'S FUND & PEN FUND for writers & editors w/ AIDS. Emergency funds, in form of small grants given each year to over 200 professional literary writers, incl. screenwriters, facing financial crisis. PEN's emergency funds are not intended to subsidize writing projects or professional development. Contact: PEN American Center, 568 Broadway, New York, NY 10012; (212) 334-1660.

PORTLAND, OREGON FILMMAKING GRANTS: Digital Media Education Center of Portland, OR is announcing an open call for submissions for Avid Film Camp 2001 program. 5-year-old program affords a boost to indie feature directors looking to complete their films, while offering Avid-authorized training to career editors. Beginning this year, films will also receive free Pro Tools audio finishing & Avid Symphony Online editing. Submissions need to be feature-length projects w/ shooting already completed. Projects accepted on a rolling basis. Contact: Deborah Cravey, Digital Media Education Center, 5201 SW Westgate Dr., Ste. 111, Portland, OR 97221; (503) 297-2324; deb@filmcamp.com; www.filmcamp.com

TEXAS FILMMAKERS' PRODUCTION FUND 2001 is an annual grant awarded to emerging film & video artists who are residents of Texas. In Sept. the Fund will award $50,000 in grants ranging from $1,000-$5,000. Deadline: July 2. Appl. avail. at Texas Filmmakers' Production Funds, 1901 East 51st St., Austin, TX 78723; (512) 322-0145; www.austinfilm.org

VOLUNTEER LAWYERS FOR THE ARTS offer seminars on "Copyright Basics," "Nonprofit Incorporation & Tax Exemption" & more. Reservations must be made. Contact: (212) 319-2910 x. 9.

DEADLINE: 1ST OF EACH MONTH, 2 MONTHS PRIOR TO COVER DATE (E.G. AUG. 1 FOR OCT. ISSUE). CONTACT: FAX: (212) 463-8519; scott@aivf.org. PER ISSUE COST:

0-240 CHARACTERS (incl. spaces & punctuation) $45 FOR NONMEMBERS/$30 FOR AIVF MEMBERS

241-360 CHARACTERS: $65/$45 AIVF MEMBERS

361-480 CHARACTERS: $80/$60 AIVF MEMBERS

481-600 CHARACTERS: $95/$75 AIVF MEMBERS

OVER 600 CHAR: CALL FOR QUOTE (212) 807-1400 x. 229

Frequency discount:
$5 OFF PER ISSUE FOR ADS RUNNING 5+ TIMES.

ADS OVER SPECIFIED LENGTH WILL BE EDITED. COPY SHOULD BE TYPED & ACCOMPANIED BY CHECK OR MONEY ORDER PAYABLE TO: FIVF, 304 HUDSON ST., 6TH FL, NEW YORK, NY 10013. INCLUDE BILLING ADDRESS; DAYTIME PHONE; # OF ISSUES; AND VALID MEMBER ID# FOR MEMBER DISCOUNT. TO PAY BY VISA /MC/AMEX INCL. CARD #; NAME ON CARD; EXP. DATE.

Buy • Rent • Sell

AVID AVAILABLE WITH EDITOR: Digital Camera package & Avid classes. Good prices. Call or fax: (212) 794-1982.

AVID FOR RENT: Indie-friendly rates. 96GB storage. Full range of offline & online resolutions. Top quality Sony monitors. Self drive or with editor. DVCAM/MiniDV/S-VHS/VHS. CT location. (212) 713-5528.

AVID OFF-LINE FOR RENT: In our editing suite of in your office. System: MC 7.1, Powermac 9600, 33 gig memory, two 20" Mitsubishi monitors, 14" Trinitron monitor, 16-ch Mackie mixer. Include. Avid tech support. $625/wk, long-term discounts avail. Howard (914) 271-4161; Edit suite: 225 Lafayette St., heart of SoHo. Spacious room w/ lots of light, phones, internet access, fax & copier. $1,850/mo. for suite alone. Sue (212) 925-5170. $1,100/wk for suite w/ Avid, long-term discounts avail. Call Howard.

FOR RENT: SONY 3 CHIP Digital DV Camera Plus Sennheiser ME 66 shotgun mic, with or without operator. $100 per day without operator. Call (212) 966-5489.

MOST COMPLETE SUPER 16MM camera package in U.S. We pay roundtrip next day shipping anywhere. You quote us a price. Support, no extra charge. You won't believe it, check it out. (312) 343-3456; www.zacuto-rentals.com

VIDEO DECKS/EDIT SYSTEMS/CAMERAS FOR RENT: I deliver! Beta-SP deck (Sony UVW-1800) $150/day, $450/wk. Also—1:1 Avid Suite, Final Cut, Media 100, DV Cams, mics, lights, etc. Production Central (212) 631-0435.

Distribution

19 YEARS AS AN INDUSTRY LEADER! Representing outstanding video on healthcare, mental health, disabilities & related issues. Our films win Oscars, Emmys, Duponts, Freddies & more. Join us! Fanlight Productions: (800) 937-4113; www.fanlight.com

#1 DISTRIBUTOR serving independent producers since 1985. Send VHS (any format—w/ SASE if return required) for distribution consideration to: Chip Taylor Communications, 2 East View Drive Derry, NH 03038; www.chiptaylor.com

AQUARIUS HEALTH CARE VIDEOS: Distributor & producer of numerous award winning videos (incl. Oscars, Emmys & documentary festivals) is seeking new programs on disabilties, end-of-life issues, health care, mental health & caregiving. We give our producers & their films the attention they deserve. Contact us at Aquarius 888-440-2963; leslie@aquariusproductions.com; www.aquariusproductions.com; or send a preview copy to: 5 Powderhouse Lane, Sherborn, Ma 01770.

BALLANTINE FILMS.COM is an online streaming and resource site for film and video professionals, independent filmmakers, students, animators, actors, screenwriters, producers, and film enthusiasts is currently accepting film and videos for free onine streaming. In addition, site is seeking entries for our free industry directory, including talent lists, script library, production facilities, and more. Contact: info@ballantinefilms.com or visit web site for more information: www.ballantinefilms.com

BUDGETS/INVESTOR PACKAGE: Experienced Line Producer will prepare script breakdowns, shooting schedules & detailed budgets. Movie Magic equipped. MC, Visa, Amex. Indie rates negotiable. Mark (212) 340-1243.

EDUCATIONAL DISTRIBUTOR SEEKS VIDEOS on guidance issues such as violence, drug prevention, mentoring, children's health & parenting for exclusive distribution. Our marketing gives unequaled results! Call Sally Germain at The Bureau for At-Risk Youth: (800) 99-YOUTH x. 210.

LOOKING FOR AN EDUCATIONAL DISTRIBUTOR? Consider the University of Calif. We can put 80 years of successful marketing expertise to work for you. Kate Spohr: (510) 643-2788; www-cmil.unex.berkeley.edu/media/

THE CINEMA GUILD, leading film/video/multimedia distributor, seeks new doc, fiction, educational & animation programs for distribution. Send videocassettes or discs for evaluation to: The Cinema Guild, 130 Madison Ave., 2nd fl., New York, NY 10016; (212) 685-6242; The CinemaG@aol.com; Ask for our Distribution Services brochure.

Freelance

35MM/16MM PROD. PKG w/ DP. Complete packagew/ DP's own Arri 35BL, 16SR, HMIs, dolly, jib crane, lighting, DAT, grip, 5-ton truck. . . more. Ideal 1-source for the low-budget producer! Call for reel: Tom Agnello (201) 741-4367.

ANDREW DUNN, Director of Photography/camera operator Arri35 BL3, Aaton XTRprod S16, Sony DVCAM. Experience in features, docs, TV & industrials. Credits: *Dog Run, Strays, Working Space/Working Light.* (212) 477-0172; AndrewD158@aol.com

AWARD-WINNING EDITOR, w/ Avid and Beta SP facility. Features, shorts, docs, music videos, educational, industrials, demos. Trilingual: Spanish, English, Catalan. Nuria Olive-Belles (917) 847-3193.

BRENDAN C. FLYNT: Director of Photography w/ many feature & short film credits. Owns 35 Arri BL3, Super 16/16 Aaton, HMIs, Dolly, and Tulip Crane. Awards at Sundance & Raindance. Call for quotes & reel at (212) 226-8417; www.dpFlynt.com

CAMERAMAN/ STEADICAM OPERATOR: 35BL, 16SR, Beta SP, Stereo TC Nagra4, TC FostexPD-4 DAT, feature lite pkg. to shoot features, music videos, commercials, etc. Call Mik Cribben for info & reel, (212) 929-7728 or (800) 592-3350.

CINEMATOGRAPHER w / Aaton reg/super-16mm, Sony 600 Beta, Sony DSR-500 DVCAM packages + lights + Van. Experienced, looking to collaborate on features, docs shorts & commercials. Adam Vardy, reel + rates (212) 932 8255; nyvardy@worldnet.att.net

CINEMATOGRAPHER w/ Arri SR Super 16 package & 35IIC, w/ over 15 years in the industry. Credits incl. 2nd unit, FX & experimental. Looking for interesting projects. Will travel. Theo (212) 774-4157; pager: (213) 707-6195.

CINEMATOGRAPHER w/ reg/S-16mm Aaton, video-tap, lighting gear & more. Digital video too. Collaborations in features, shorts, docs, music videos & other compelling visions. Kevin Skvorak, reel & rates (718) 782-9179; kevskvk@inx.net

COMPOSER: Experienced, award-winning Yale conservatory grad writes affordable music in any style that will enhance your project. Save money without compromising creativity. Full service digital recording studio. FREE demo CD; initial consultation. Call Joseph Rubenstein; (212) 242-2691; joe56@earthlink.net

COMPOSER: Miriam Cutler loves to collaborate with filmmakers—features, docs. Sundance: *Licensed to Kill, Death a Love Story* / Peabody: *The Castro* / *POV: Double Life of Ernesto Gomez Gomez*& more (323) 664-1807; mircut2@earthlink.net

COMPOSER: Original music for your film or video project. Will work with any budget. Complete digital studio. NYC area. Demo CD upon request. Call Ian O'Brien: (201) 222-2638; iobrien@bellatlantic.net

COMPOSER: Perfect music for your project. Orchestral to techno—you name it! Credits incl. NFL, PBS, Sundance, Absolut. Bach. of Music, Eastman School. Quentin Chiappetta (718) 782-4535; medianoise@excite.com

COMPOSER: All styles from orchestral to rock to jazz to world. 13 years experience. PBS, History, A&E, Discovery, NPR. Features, docs, industrials, interactive, etc. Specializing in historical documentaries. "Symphonic music on a MIDI budget." Sound design and mixing, too. Full Pro Tools setup with video lock. Paul Lehrman, 781 393-4888; www.paul-lehrman.com

DIGITAL VIDEO—Sony VX100 digital camera & cameraman, Sennheiser ME 66 shotgun mic, pro accessories. Experienced in dance, theater, performance art documentation & features. Final Cut Pro digital editing w/ editor $125/day. John Newell (212) 677-6652; johnewell@earthlink.net

CREATIVE DIRECTOR OF PHOTOGRAPHY w/ lighting director background. Specialty films my specialty. Can give your film that unique "look." 16mm & 35mm packages avail. Call Charles for reel: (212) 295-7878.

DIGITAL VIDEO Videographer/DP, with Canon XL-1 videocam; prefer documentaries, shorts and less traditional projects; documentation for dance, music and performance. Alan Roth (718) 218-8065; (917) 548-4512; alanroth@mail.com

DIGITAL VIDEOGRAPHER with Sony VX-1000 and Lectrosonic radio mic. available and happy to shoot documentaries and shorts. Contact Melissa (212) 352-4141; meliss@rcn.com

DIRECTOR OF PHOTOGRAPHY: Creative cinematographer with a heavy lighting background; many credits with top DPs. Looking to lens interesting projects with a true vision. Over 15 years in the industry; 35mm and 16mm packages avail. Flexible rates; I work with experienced gaffer w/ 10 ton truck. Will travel. Call for reel: (781) 545-2609; bkarol@mediaone.net

DIRECTOR OF PHOTOGRAPHY looking for interesting features, shorts, ind. projects, etc. Credits incl. features, commercials, industrials, short films, music videos. Aaton 16/S-16 pkg avail. Abe (718) 263-0010.

DIRECTOR OF PHOTOGRAPHY w/ Arri 16 & 35BL2 camera pkgs. Credits incl. many indie features & shorts. Create "big film" look on low budget. Flexible rates & I work quickly. Willing to travel. Matthew: (617) 244-6730; (845) 439-5459; mwdp@rcn.com

DIRECTOR OF PHOTOGRAPHY with Arri BL 3, Aaton XTR Prod S16/16mm, and Canon XL1 camera package is ready to shoot your project. Call Jay Silver at (718) 383-1325 for a copy of reel. email: hihosliver@ earthlink.com

DP WITH CAMERA: Client list, package details (cameras and editing), view clips/stills. To order reel or contact, visit: www.kozma.com

DP WITH SONY PD 150 (the Sony Mini DVCam camera with superb DAT audio) for hire for documentary narrative, and experimental work. Will bring creativity & sensitivity to your project. Half day rates avail. Call or email for reel & rates: One-eyedcat Productions (718) 788-5169; oneeyedcatprod@aol.com

DV CONSULTANT: Need help w/ Final Cut Pro? Exp. consultant avail. for training in FCP, AfterEffects, Media Cleaner Pro, or just Mac basics. Former Apple tech rep. & working filmmaker in NYC. Discount for AIVF members. Greg (347) 731-3466.

EDITOR AVAILABLE: experienced award-winning Avid editor available to work on interesting and innovative pieces. Will work dirt cheap for the chance to be challenged (docs, shorts, features). Call Kevin (212) 591-0589.

ENTERTAINMENT ATTORNEY: frequent contributor to "Legal Brief" columns in *The Independent* & other magazines, offers legal services to film & video community on projects from development thru distribution. Contact Robert L. Seigel, Esq., (212) 333-7000.

EXPERIENCED CINEMATOGRAPHER with crew & equipment; 16mm & 35mm. Short films & features. Vincent (212) 779-1441.

EXPERIENCED LINE PRODUCER available to help with your Breakdown, Schedule, Day out of Days and/or Budget. Specialty is low budget but high quality. Email AnnettaLM@aol.com for rates and references.

GRANTWRITING/FUNDRAISING: Research, Writing & Strategy (for Production, Distribution, Exhibition, & Educational projects of media). Successful proposals to NYSCA, NEA, NEH, ITVS, Soros Foundation, Rockefeller Foundation, Lila Acheson Wallace Foundation. Fast writers, reasonable rates. Wanda Bershen, (212) 598-0224; www.reddiaper.com; or Geri Thomas (212) 625-2011; www.artstaffing.com

INDEPENDENT PRODUCTION COMPANY: Providing services for independent filmmakers, incl. all the crew & equip. needed. We also help you w/ locations, craft services, wardrobe, transportation, etc. Basically everything that goes on behind the camera. We specialize in independent filmmaking—features, shorts, music videos. Will consider any budget. Contact Vadim Epstein (917) 921-4646.

JOHN BASKO: Documentary cameraman w/ extensive international Network experience. Civil wars in Kosovo, Beirut, El Salvador, Nicaragua, Tiananmen Square student uprising. Equipment maintained by Sony. (718) 278-7869; fax: 278-6830; Johnbasko@icnt.net

NEW YORK DIRECTOR/WRITER/ACTOR with DV equipment can turn your idea or treatment into a real movie. Need me to act too? I'm an Eastwood-type, 5' 8" playing late 30s-mid 40s. Call Jack Dakota (212) 371-9320; jackpie7@aol.com

STILLS: "The single most important thing you must do [for publicity] is to have a good photographer on the set."—Larsen, in *The Next Step: Distributing Independent Film and Video*. steveborns@aol.com; www.stevenborns.com; (212) 995-0535.

Opportunities • Gigs

WELL-ESTABLISHED freelance camera group in NYC seeking professional cameramen & soundmen w/ solid Betacam video experience to work w/ our wide array of





clients. If qualified contact COA at (212) 505-1911. Must have video samples/reel.

PREPRODUCTION

SU-CITY PICTURES clients wins awards and get deals! Susan Kougell, Harvard/Tufts instructor, author The Savvy Screenwriter analyzes: scripts/films/treatments/queries/synopses/pitches. Credits: Miramax/Warner Bros/Fine Line. Rewrites available. (212) 219-9224; www.su-city-pictures.com

POSTPRODUCTION

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound-transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable rates. (212) 925-1500.

16MM SOUND MIX only $100/hr. Interlocked 16mm picture & tracks mixed to 16 or 35mm fullcoat. 16mm/35mm post services: picture & sound editorial, ADR, interlock screening, 16mm mag xfers (.065/ft), 16mm edgecoding (.015/ft). Call Tom (201) 741-4367.

AVID EDITOR: A dozen feature credits. New Media Composer w/ AVR 77 & offline rez. Beta SP, DAT, extra drives, Pro-tools editing & mixing, and your Avid or mine. Fast and easy to get along with. Credit cards accepted. Drina (212) 561-0829.

BRODSKY & TREADWAY: Film-to-tape masters. Reversal only. Regular 8mm, Super 8, or archival 16mm. We love early B&W & Kodachrome. Scene-by-scene only. Correct frame rates. For appt. call (978) 948-7985.

CUT YOUR PROJECT on our new Avid Meridien NT V.10.1. Available for commercial projects or documentaries, and located in comfortable production office in Chelsea. Call for rates and availabilty. Suitcase Productions (212) 647-8300 x. 24.

DVD AUTHORING: Full DVD project management. Spruce system, compression, encoding, menu creation, authoring and replication for your film. We are nice people and we have very reasonable pricing. (212) 563-4589; 245 W. 29 St., NY, NY 10001.

FINALLY CUTTING PRO: A training tape for the popular Mac editing program. Everything you need to know edit your DV program! Only $39.95 plus $3.00 S&H. Call Production Central at (212) 631-0435.

MEDIA 100 EDITING Broadcast quality, newest software. Huge storage & RAM. Betacam, 3/4", all DV formats, S-VHS, Hi-8 . . . Great location, friendly environment & low rates, tech support, talented editors & fx artists available: (212) 868-0028.

PRODUCTION TRANSCRIPTS: Verbatim transcripts for documentaries, journalists, etc. Low prices & flat rates based on tape length. A standard 1 hr., 1-on-1 interview is only $70: www.productiontranscripts.com for details or call:(888) 349-3022

TWO CHEAP AVIDS! Great rental prices. Media Composer XL1000, Chelsea location: (212) 242-3005. Avid 400 5.5, Beta Deck, 36GB, Upper West Side: (212) 579-4294.

NEW DAY FILMS is the premiere distribution cooperative for social issue media. Owned and run by its members, New Day Films has successfully distributed documentary film and video for twenty-five years.

CALL 415.383.8999

http://www.newday.com

New Day Films

SEEKING ENERGETIC INDEPENDENT MAKERS OF SOCIAL ISSUE DOCUMENTARIES FOR NEW MEMBERSHIP.

Cool tools for the imagination

audio/video gear
cell phones
walkie-talkies
video dubbing
&
web video services

We're a one stop digital video house with camcorders, cranes, lighting units & Discreet Edit Suite.

Hello World Communications
118 West 22nd Street NYC 10011
212.243-8800 fax 691-6961

ONTRACKVIDEO

AVID EDIT SUITES
OFF LINE/ON LINE / 3DFX

Grafix Suite/After Effects
Audio Design/Mixing/Protools
V.O. Booth / Read To Picture

104 WEST 29TH ST | NY 10001
VOICE 212.244.0744
FAX 212.244.0690

SPOTLIGHT ON
AIVF SALONS

BY ELIZABETH PETERS

The twenty-odd regional salons umbrella'd by AIVF provide a sort of beacon of entrepreneurial independence. With offerings ranging from monthly support groups to sophisticated seminars and productions, each salon has evolved in response to the needs of its particular environment. Aggregated, they represent a powerful force on a national scale.

What will you find at an AIVF regional salon? Certainly the opportunity to learn something, to make a connection that may help your work, to remind yourself that you're not alone. Salons help grow and stabilize their local media arts cultures; salon leaders exercise an opportunity to hone their project management and event planning skills, while serving an invaluable role to independent media makers in the local community.

The following pages detail four very different models of AIVF regional salons; many more models can be seen in the salon section of our web site, www.aivf.org. What would work best in your own community? If you are an informed, organized, and passionate independent interested in taking a leadership role in your media arts community, AIVF has the resources to help: contact members@aivf.org for a salon information kit.



HOW TO START AN AIVF REGIONAL SALON

BY LATRICE DIXON

FIND others who share your enthusiasm and dedication in creating a support base for independent mediamakers and discuss the possibilities and goals of a local salon.

SEEK OUT local media organizations or institutions you may want to partner with. There are many resources in your community you don't want to overlook.

DEVISE specific topics for the first three to four meetings. Solicit ideas from AIVF's program director and other salon leaders. Over the long term, establish relationships with local festivals, film societies, museums, universities, or other institutions that may conduct screenings and panels for additional programming ideas. Brainstorming sessions among members are useful.

LOCATE a centrally located space and set a time. This can be one of your biggest challenges. Do your homework. Visit coffeehouses, bookstores, media arts organizations, bars, community centers, libraries, lofts, and industry vendors. Make sure the space can accommodate the needs of the group: Is it big enough, do they have enough chairs, can you carry on a conversation?

CREATE a catchy name. Make up flyers with interesting graphics to get people's attention. AIVF will help with the initial mailing to local AIVF members. Get a group together to distribute flyers wherever mediamakers will find them: Kinko's, screening rooms, pizza shops, post houses, art organizations. Let local foundations, funders, art councils know who you are and what the group is doing.

PUT out notification in local newsletters, newspapers, or through email broadcasts.

PREPARE an agenda for each meeting. Don't run over two hours. No one has a lot of free time and if people perceive the meetings will drag on, they won't come.

ASSESS members' needs during the first meeting. Have everyone in the room identify themselves and talk about their work or interest in media. This will give folks an idea of who they are sitting next to. Pass around a sign-in sheet to collect contact information, including email. This is a good time to delegate responsibilities. Ask someone to take notes and prepare them for the next meeting. Always try to leave time for networking.

THINK broadly. Find out what people are interested in, what resources they have access to, what skills they possess. Your salon members are your greatest resource.

DELEGATE. Delegate. Delegate. Running a salon is tough job. It will require a collective effort to run efficiently and with continuity. At one time or another every member will have outside responsibilities that will draw them away. In order to maintain continuity, rotate the meetings' chairs.

DEVELOP a focused mission. What service can the salon provide to your independent media community? Down the road, plan a yearly calendar that supports this mission.

REMEMBER: running a salon is an opportunity to build long-term relationships with individuals, businesses, and organizations in your community that can and will support you.

LaTrice Dixon is the former membership director of AIVF.

Portland, Oregon

Maybe the best description of the Portland AIVF Salon (known locally as the Indie Film Group) is that it is a paragon of informality. After all, the group was founded in a pretty impromptu fashion, with the very loose mission of "togetherness." News of the group largely has been spread by word-of-mouth. The tone of the meetings is as casual as the reputation of the laid-back Pacific Northwest. But in spite of (or maybe because of) this relaxed atmosphere, it all seems to work.



Too much hummus, not enough dessert? The Portland salon discusses this and more professional matters at their informal potluck dinners.

Portland has a growing independent film community with a strong contingent of world-class animators, among them Chel White, Rose Bond, Joan Graz, Joanna Priestly, Jim Blashfield, and Will Vinton. It also has a number of busy documentary and experimental filmmakers, like Kelley Baker and Miranda July respectively, and even some feature folks, the most well-known of whom is Gus Van Sant, who those in the know simply refer to in reverent tones as "Gus."

But while Portland's film community is lively, it is perhaps not as large as those in some other cities. And many of the community's needs seem to be covered just fine by some other local institutions, most notably the Northwest Film Center with its classes, workshops, festivals, and screening series.

Our salon was not about to reinvent the wheel. So when filmmakers Cam Williams, Enie Vaisburd, and I established the group in 1997, we merely envisioned it as a way to network and see each other's work. We all recognized that it was easy to get isolated in a place where it rains as much as it does here.

Our first year, we held monthly meetings in a free classroom at the Northwest Film Center (the staff there being quite supportive and amenable to our presence). But eventually their busy class schedule, combined with our increasing desire to kick back as a group, led to the decision to hold meetings in members' homes and on occasion, a brewpub (of which there are many and of legendary high quality). We also decided not to hold meetings on the same night each month so we could get a greater cross-section of participants. As a result, the mix of attendees is a little different each time and, out of some 100 people on the Indie Film Group e-mail list, typically 20 to 30 folks attend on any given night.

With a grateful nod to the Boston AIVF Salon run by Susi Walsh and Fred Simon, we instituted a potluck supper. Frankly, the only bad part about the informality of this group is that we tend toward multiple hummus dishes. But the meetings go rather smoothly and relationships get built over food and conversation.

After dinner, we usually screen something as a group—a completed work or a work-in-progress—and offer a critique, pats on the back, suggestions about marketing or distribution, or grousing and commiserating.

There are no officers, no real hierarchy, no long-range plan in the Portland Indie Film Group. But it's a model that might translate well to other locales. And, unlike here in Portland, you don't even have to add water to make it gel.

Beth Harrington

Beth Harrington is a relatively recent transplant to the Pacific Northwest from Boston. A documentary filmmaker, she has just completed work on her new film, Welcome to the Club: The Women of Rockabilly, *produced in association with ITVS.*

Small classes & tutorials

IN DIGITAL

AUDIO, VIDEO & INTERACTIVITY

Interdisciplinary Certificate Program

CULTIVATING TALENT

Harvestworks Digital Media Arts

[212] 431-1130

596 Broadway Suite 602 inSoHo

harvestw@dti.net/www.harvestworks.org

HARVESTWORKS

Digital Media Arts Center

CALL US!

1-800-431-2050 ext 121

Human Relations Media has been a leading producer/distributor for educational videos/print for 25 years. Our specialties are K-12 health, drug education, math, science, guidance, career education and language arts.

We're looking for new videos to distribute.

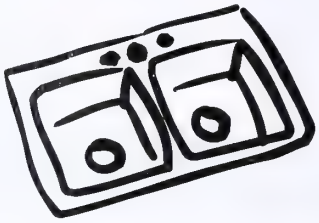
HRM

HUMAN RELATIONS MEDIA

41 Kensico Drive, Mt. Kisco, NY 10549

800-431-2050 ★ Fax: 914-244-0485

www.hrmvideo.com ★ letters@hrmvideo.com



Everything included.

Avid Media Composer Off-line at rates the artist can afford. Manhattan suite.

kitchen SYNC

Tel: (516) 810-7238 • Fax (516) 421-6923

Solar FILM / VIDEO

VIDEO/AUDIO POST

AVID

Media Composer 8000 / XL 1000
Film Composer
1:1 Uncompressed / AVR 77
Adobe Photoshop / After EFX
3D / Titles / Graphics
Experienced Editors

PROTOOLS 24 MIX PLUS

Sound Design / Editing / Mixing
Audio Syncing w/ Digital Pix

SOUND STUDIO

Voice-Over / ADR / Foleys
Sound EFX Library

DUBS & XFERS

632 B'WAY (& Houston) 10012
212.473.3040

Atlanta, Georgia

As the salon leader in Atlanta, I enjoyed flipping to the back of the June issues of *The Independent* and finding out the inner workings of other salons around the country. Based on those reports, it seems that we in Atlanta have a different approach from many of our counterparts. Unlike most salons, we operate as part of a regional media arts center. Our salon was founded in 1997 by Genevieve McGillicuddy under the umbrella of IMAGE Film & Video Center. I cannot stress the benefits of this collaboration enough.

First, by incorporating the Atlanta salon into the normal programming at IMAGE, our salon did not have to go through the pains of building an identity that other new salons face. IMAGE Film & Video Center was founded in 1977 by a small band of independent filmmakers and has since grown into one of the most respected media centers in the region. As the education coordinator for IMAGE, Genevieve had access to 20 years of contact information to the local community and the press. Because of this association, the Atlanta salon started out strong and continues to gain momentum. Since the time I inherited the salon three years ago, our salon has averaged around 45 people and has occasionally been as high as 85.

Second, as an IMAGE employee I actually get *paid* to run the salon; it's part of my job as programming director. It also gives me a great springboard to promote other events IMAGE produces, like our monthly screenings, film and video workshops, the Atlanta Film & Video Festival and Out on Film. IMAGE also offers many services, such as fiscal sponsorship and equipment access to its members.

If you are planning to start a salon or already run one but want it to grow, I recommend that you approach local media groups or arts-friendly businesses to see if they might be willing to be a co-sponsor or underwriter. Some organizations may be able to provide a small stipend, some won't. However, even if they can't offer cash, they can offer support in other ways. Perhaps they'll help promote your salon through their mailing list, or maybe they'll donate a meeting space once a month. Our venue sponsor, for example, the Red Light Café, has been donating their space for three years in exchange for a link from our web site (www.imagefv.org). Whatever help partner organizations can give will make your job a lot easier, believe me.

Third, because IMAGE subsidizes our salon, it has become a free educational and networking event that the local indie film community looks forward to each month. Our salon typically consists of a 15 to 30-minute presentation by a guest media expert, perhaps an entertainment attorney or panel of producers, followed by a question and answer period. The luxury of not charging admission has made the salon one of IMAGE's main points of initial contact with aspiring and transplanted artists. Some salons charge a small fee at the door, but I doubt we could do that here and have the same number of people show up. Let's face it, nothing brings out artists like the word "free."



The Atlanta salon meeting at IMAGE, the media arts center which has proven to be the salon's bedrock.

Partnering with an existing organization may not work in every town. Maybe the arts organizations in your area won't be interested. Maybe there aren't any arts organizations in your town and that's why you're starting a salon. But in Atlanta, our system seems to work. Could it work better? Absolutely. A steady attendance of 45 people is okay, but out of a city of three million we could do better. Could we continue to succeed without IMAGE? Absolutely not.

Mark Wynns

Mark Wynns is programming director for IMAGE Film & Video Center in Atlanta, where he lives with his wife, Jaime (they met at an AIVF salon in 1999).

South Florida

In the summer of 1998, AIVF witnessed the conception of the South Florida film salon. The vision was clear—bring South Florida's independent film community together and provide an outlet for information, assistance, and career opportunity. While most salons adhere to more traditional sit-down meetings held typically at bookstores and pubs, the South Florida salon sought a unique approach. Our meetings are in the form of biannual networking parties.



South Florida's twice-a-year parties are perfect networking events for filmmakers, include cofounder Dominic Giannetti (center) who met two of his actors (pictured) at the salon.

AIVF/SF holds its networking parties inside nightclubs; this choice parallels the upbeat, cutting-edge lifestyle that is South Florida. Perhaps the greatest advantage of nightclub networking parties is the less formalized structure and social ambiance, which helps facilitate more open communication between attendees. The parties usually begin around 7 p.m., with organized networking festivities ending at 10 p.m. (at which point the event turns into a party for those wishing to stay; to point out the obvious, most stay). Open to members and non-members, these parties bring a wide array of attendees, including filmmakers, actors, musicians, artists, and avid moviegoers. The South Florida community truly comes together; it is no surprise to see a man wearing a tailored suit conversing to another in ripped jeans.

The AIVF/SF knew the networking parties would be a success after only the first event. To alert the industry, invitations were faxed to everyone listed in production guides from the surrounding area. Moreover, I made personal visits to coffee houses, college campuses, and nightclubs all the way from Palm Beach to South Beach to distribute flyers. As a result, over 150 people attended the event. With word-of-mouth added in to the equation, the outcome was well over 300 people at the salon's second event.

So what's on the agenda at a typical AIVF/SF networking party? The evening kicks off with a screening of a locally produced short, accompanied by a Q&A. Directly thereafter, a guest speaker takes the stage. Past speakers included the Palm Beach County Film Commissioner and independent film producer John Maas *(Curdled)*. Next on the agenda is open-mic. This is critical to maximizing utility of the information exchange process; it is a time designated to promoting one's self, business, and/or project(s), in addition to announcements for crew and equipment. The evening concludes with a DJ and/or local band, which allows for more socializing and networking within the context of a party atmosphere. Food is served and free drink coupons are handed out (one per guest).

In addition, the AIVF/SF provides promotional tables with free literature on local workshops, casting call information, how to raise funding for projects, etc. Others have found it useful for equipment loaning purposes. (AIVF/SF board member Rodney Juneo and I have been known to loan out our personal equipment.) Since its conception, AIVF/SF has assisted in finding cast and crew for over 20 projects, ranging from low-budget short films to mainstream studio features.

The recent focus of the AIVF/SF board (Rodney Juneo, Aaron Krall, Lauren Newman, and myself) has been on developing a talent agency, record label, and production company. As far as the future is concerned, the AIVF/SF will continue to promote and develop independent projects and afford new opportunities to South Floridians whenever possible.

Dominic Giannetti

Dominic Giannetti is a filmmaker, president of the West Palm Beach Independent Film Festival, and AIVF/SF president.

STUDIO 4J

Video for Art's Sake

T+F:(212)254-1106 ; E:studio4j@mindspring.com

Discreet logic's

edit*plus

Combustion*

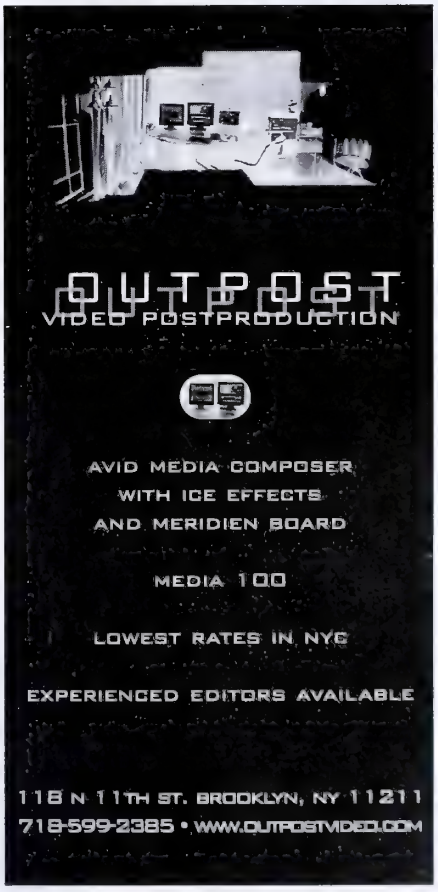
After Effects

DVCAM, MiniDV, Beta-SP, 3/4", S-VHS, Hi8

Create in the comfort of a private edit suite.
Meg Hanley, Editor

Priced for the Independent

Independent Post Production In the East Village



Avid®
training
digital/non-linear editing
Beginning, intermediate, and advanced classes are offered monthly.
The Wexner Center for the Arts is an Avid Authorized Education Center serving Ohio, Indiana, Michigan, Western Pennsylvania, and Kentucky.
Call for more information
Maria Troy, *614* 292-7617
wexner center for the arts
the ohio state university
1871 north high street
columbus, ohio 43210
www.wexarts.org



COMING SOON!
docs-in-progress.com
For streamed documentary works-in-progress from around the world, a weekly webzine, and international resources.
info@docs-in-progress.com

Los Angeles, California

Los Angeles has always presented unique challenges for the independent who seeks to navigate a career around the ever-widening shadow of Hollywood. These challenges have energized the local AIVF membership into re-thinking as well as reactivating the dormant L.A. Salon. Now, a highly motivated group of several dozen independent producers meet regularly to share their talents and resources. The group represents a microcosm of the independent community in L.A., including documentarians (making up the largest percentage), narrative feature producers, experimental video artists, a scientist turned filmmaker, and an animator who also works as a publicist.



Rejuvenated: Members of the Los Angeles salon back in action after a hiatus.

Some of the group's participants have been internationally distributed, some are fresh out of school, and some are anticipating their first film. A few have self-distributed, while others work for major media outlets. As new members are integrated into the group, they have the opportunity to join committees working on various projects which seek to transform AIVF's L.A, salon from a passive to an activist organization.

Based on our initial brainstorming meetings, one area of keen interest is the development of relationships with industry resources, leading to membership discounts. L.A. has a large pool of equipment rental companies, prop and costume houses, postproduction facilities, and film and tape suppliers. One goal of the salon would be to build these relationships and distribute the names of participating companies to all AIVF members.

Other potential projects will include importing AIVF's most successful New York programs, such as workshops and demos. Furthermore, the creation of an ongoing series of AIVF-L.A.-sponsored screenings is seen as a necessary step toward the legitimacy of the local group. Most members believe that L.A. is greatly in need of a well-equipped venue for the ongoing professional presentation of independent work. Despite the plethora of festivals in Southern California, which seem to occur on a monthly basis, there is no center of activity from which to enhance audience development or public awareness. A salon committee now exists to begin exploring the possibility of working with an existing venue in starting an AIVF-sponsored exhibition program. One member has presented the idea of a local film market that could somehow be integrated into the AIVF-LA screening series. This way, filmmakers whose work had not been selected for exhibition could still have an opportunity to have their work seen. This avoids the limitations of the curatorial process, which by necessity always is excluding good work.

Ongoing projects, ranging from the screening series to the creation of a local L.A. Salon website, are building teams committed to the growth of this newly formed organization. By tapping into the diverse resources in Southern California, the L.A. Salon is determined to be a contributing force for local independents.

Michael Masucci

Michael Masucci's work has screened on Bravo, BBC, PBS, and in the Museum of Modern Art, Institute of Contemporary Art (London), and American Film Institute. He serves as Artistic Director of EZTV (www.eztvmedia.com) and sits on the advisory board of DV Expo.

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

About AIVF and FIVF

Offering support for individuals and advocacy for the media arts field, The Association of Independent Video and Filmmakers (AIVF) is a national membership organization of over 3,000 diverse, committed, opinionated, and fiercely independent film- and videomakers. AIVF partners with the Foundation for Independent Video and Film (FIVF), a 501(c)(3) nonprofit offering a broad slate of education and information programs.

To succeed as an independent you need a wealth of resources, strong connections, and the best information available. Whether through the pages of our magazine, The Independent Film & Video Monthly, our expanded website, or through the organization raising its collective voice to advocate for important issues, AIVF preserves your independence while reminding you you're not alone.

Here's what AIVF membership offers:



"We Love This Magazine!!"
-UTNE Reader-

Membership provides you with a year's subscription to The Independent. Thought-provoking features, profiles, news, and regular columns on business, technical, and legal matters. Plus the field's best source of festival listings, funding deadlines, exhibition venues, and announcements of member activities and services. Special issues highlight subjects including experimental media, new technologies, regional activity, and non-fiction work. Business and non-profit members receive discounts on advertising as well as special mention in each issue.

INFORMATION

FIVF publishes a series of practical resource books on international festivals, distribution, and exhibition venues, offered at discount prices to members (see the other part of this insert for a list).

Our New York City Filmmaker Resource Library houses up-to-date information on everything from job listings to sample contracts, tailored to the needs of the independent producer. We also provide referrals, answering hundreds of calls and e-mails each week!

WWW.AIVF.ORG

Stay connected through www.aivf.org, featuring the lowdown on AIVF services, resource listings and links, web-original articles, advocacy information, and discussion areas. Special on-line services for members include distributor and funder profiles and archives of The Independent - much more to come!

INSURANCE

Members are eligible to purchase group insurance plans through AIVF suppliers, including health insurance and production plans tailored to the needs of low-budget mediamakers.

TRADE DISCOUNTS

Businesses across the country offer AIVF members discounts on equipment and auto rentals, stock and expendibles, film processing, transfers, editing, shipping, and other production necessities. Members also receive discounts on purchases of the AIVF mailing list and classified ads in The Independent.

WORKSHOPS & EVENTS

Special events covering the whole spectrum of current issues and concerns affecting the field, ranging from business and aesthetic to technical and political topics.

COMMUNITY

AIVF Regional Salons are based in cities across the country. These member-organized, member-run get-togethers provide a unique opportunity to network, exhibit, and advocate for independent media in local communities. To find the salon nearest you, check The Independent or visit the Regional Salon section of the AIVF website.

ADVOCACY

Since AIVF members first gathered over 25 years ago, AIVF has been consistently outspoken in its efforts to preserve the resources and rights of independent mediamakers, as well as to keep the public abreast of the latest issues concerning our field. Members receive periodic advocacy alerts, information on current issues and public policy, and the opportunity to add their voice to collective actions.

MEMBERSHIP CATEGORIES

INDIVIDUAL / STUDENT MEMBERSHIP

Includes: one year's subscription to The Independent • access to group insurance plans • discounts on goods and services from national Trade Partners • online and over-the-phone information services • discounted admission to seminars, screenings, and events • book discounts • classifieds discounts • advocacy action alerts • eligibility to vote and run for board of directors • members-only web services.

DUAL MEMBERSHIP

All of the above benefits extended to two members of the same household, except for the year's subscription to The Independent which is shared by both.

BUSINESS & INDUSTRY / SCHOOL / NON-PROFIT MEMBERSHIP

All the above benefits (for up to three designated contacts) • discounts on display advertising • special mention in each issue of The Independent.

JOINT MEMBERSHIPS

Special AIVF memberships are also available through AIVF Regional Salons as well as many media arts organizations – ask for details!

LIBRARY SUBSCRIPTION

Year's subscription to The Independent for multiple readers.
Contact your subscription service to order or call AIVF at (212) 807-1400 x501.

JOIN AIVF TODAY!

MEMBERSHIP RATES

Individual	☐ $55/1 yr.	☐ $100/2 yrs.
Dual	☐ $95/1 yr.	☐ $180/2 yrs.
Student	☐ $35/1 yr. (enclose copy of current student ID)	
Business & Industry	☐ $150/1 yr.	
School & Non-profit	☐ $100/1 yr.	

MAILING RATES

Magazines are mailed second-class in the U.S.

- ☐ First-class U.S. mailing - add $30
- ☐ Canada - add $18
- ☐ Mexico - add $20
- ☐ All other countries - add $45

FOR LIBRARY SUBSCRIPTIONS

Please contact your current subscription service, or call AIVF at (212) 807-1400 x501.

* Your additional, tax-deductible contribution will help support the educational programs of the Foundation for Independent Video and Film, a public 501(c)(3) organization

Name _____

For Dual: 2nd name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

$ _____ Membership cost

$ _____ Mailing costs (if applicable)

$ _____ Additional tax-deductible contribution to FIV

$ _____ Total amount

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmX

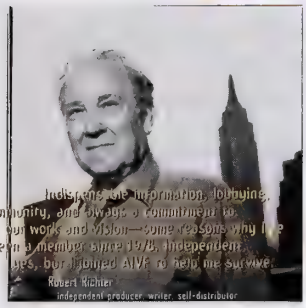
Acct # _____

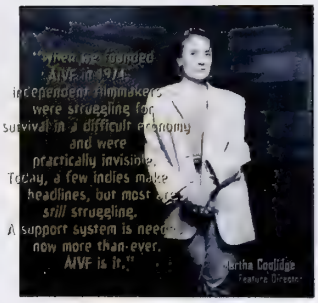
Exp. date: / /

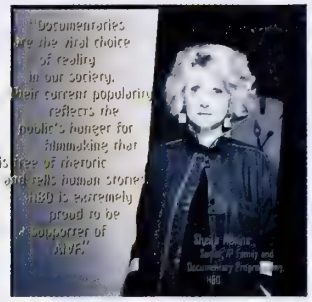
Signature _____

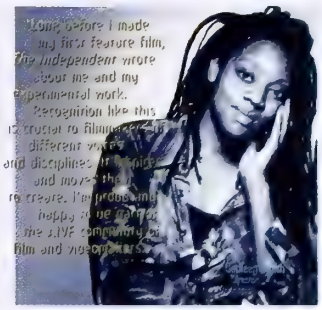
Mail to AIVF, 304 Hudson St., 6th fl, New York, NY 10013; or charge by phone (212) 807-1400 x 503, by fax (212) 463-8519, or via our website www.aivf.org. Your first issue of The Independent will arrive in 4-6 weeks.

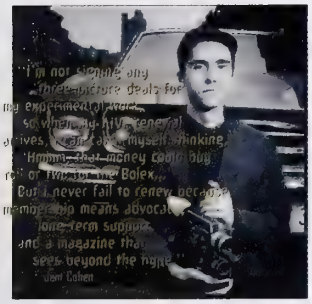
ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

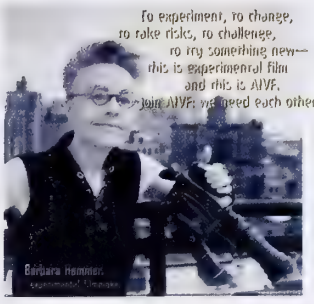




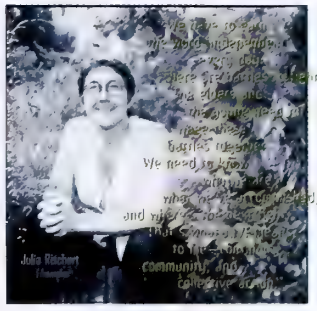








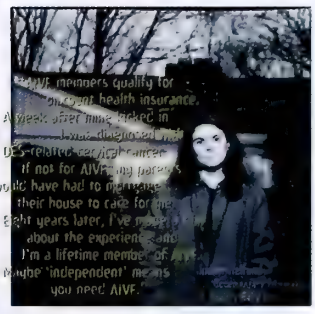






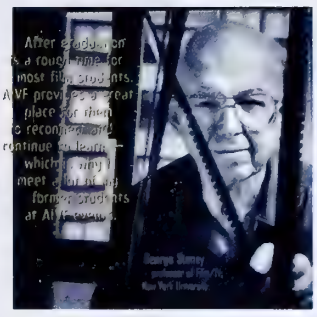






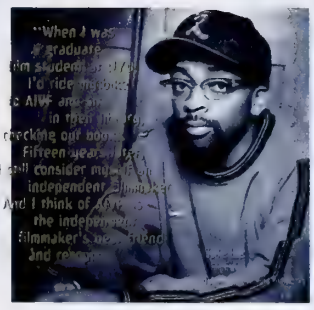














thanks to all those who support aivf's vision !

Campaign Design Nik Ives Photos Tom LeGoff

TOTALLY INDEPENDENT

The AIVF Regional Salons provide opportunity for members to discuss work, meet other independents, share war stories, and connect with the AIVF community across the country. Visit the Regional Salons section at www.aivf.org for more details.

Be sure to contact your local Salon Leader to confirm date, time, and location of the next meeting!

New Salons Forming!

Cincinnati, OH: Lori Holladay is considering starting a Cincinnati salon. If you would like to participate, contact lh@film-cincinnati.org

Seattle, WA: Heather Ayres is considering re-starting our Seattle salon. If you like to participate, contact mybluesun@hotmail.com

Albany, NY: Upstate Independents
When: First Wednesday of the month, 6:30 pm
Where: Borders Books & Music, Wolf Rd.
Contact: Mike Camoin (518) 489-2083, mike@videosforchange.com

Atlanta, GA: IMAGE
When: Second Tuesday of the month, 7 pm
Where: Redlight Café, 553 Amsterdam Ave
Contact: Mark Wynns, (404) 352-4225 x. 12, mark@imagefv.org

Austin, TX: Austin Film Society
When: Last Monday of the month, 7 pm
Where: Bad Dog Comedy Theatre, 110 Riverside
Contact: Anne del Castillo, (512) 507-8105, labc@att.net

Birmingham, AL:
When: First Tuesday of the month
Where: Production Plus, 2910 Crescent Ave., Homewood, AL
Contact: Clay Keith, ckeith1000@yahoo.com; Karen Scott, WScott9268@aol.com, (205) 663-3802

Boulder, CO: "Films for Change" Screenings
When: First Wednesday of the month, 7 pm
Where: Boulder Public Library, 1000 Arapahoe
Contact: Jon Stout, (303) 442-8445, programming@fstv.org

Boston, MA:
Contact: Fred Simon, (508) 528-7279, FSimon@aol.com

Charleston, SC:
When: Last Thurs. of the month 6:30-8:45 pm
Where: Charleston County Library, 68 Calhoun St.
Contact: Peter Paolini, (843) 805-6841; Peter Wentworth, filmsalon@aol.com

Cleveland, OH: Ohio Independent Film Festival
Contact: Annetta Marion or Bernadette Gillota, (216) 651-7315, OhioIndieFilmFest@juno.com

Dallas, TX: Video Association of Dallas
Contact: Bart Weiss, (214) 428-8700, bart@videofest.org

Edison, NJ:
Contact: Allen Chou, (732) 321-0711, allen@passionriver.com,www.passionriver.com

Houston, TX: SWAMP
When: Last Tuesday of the month
Where: SWAMP, 1519 West Main
Contact: (713) 522-8592, swamp@swamp.org

Lincoln, NE: Nebraska Independent Film Project
When: Second Wednesday of the month, 5:30 pm
Where: Telepro, 1844 N Street
Contact: Dorothy Booraem, (402)476-5422, dot@inetnebr.com, www.lincolnne.com/nonprofit/nifp

THE STANDBY PROGRAM

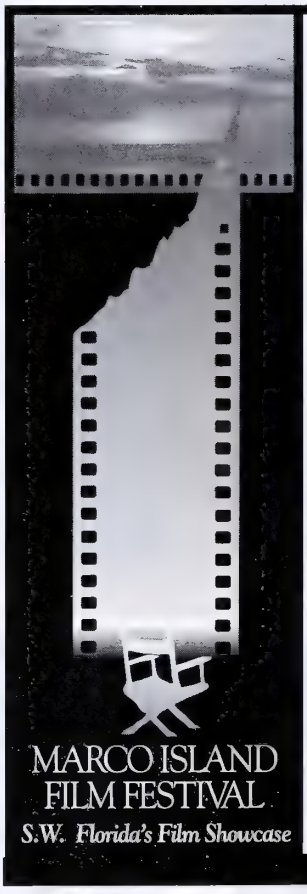
We provide artists and non-profit organizations access to broadcast quality video post-production services at discount rates.

• Film to Tape Transfer	$175/hr.
• DigiBeta to DigiBeta OnLine	$120/hr.
• InterFormat OnLine Editing	$ 85/hr.
• Animation Stand	$ 85/hr.
• Digital Audio Post	$ 85/hr.

All services include an Editor/Operator.

Contact Us for Services & Info.

PO Box 184 NY, NY 10012-0004
Tel: 212.219.0951
Fax: 212.219.0563
www.standby.org



Accepting shorts, features, documentaries and screenplays.

Film Entry Deadline August 1, 2001

For submission information visit our web site www.marcoislandfilmfest.com

Marco Island Film Festival
P.O. Box 2002
Marco Island, FL 34146
Or call
941-642-3378.

call for entries

MARCO ISLAND FILM FESTIVAL
S.W. Florida's Film Showcase

SPONSORED IN PART BY THE COLLIER COUNTY TOURIST DEVELOPMENT COUNCIL.

October 17-21, 2001

Los Angeles, CA: EZTV
When: Third Monday of the month, 7:30 pm
Where: EZTV, 1653 18th Street, Santa Monica
Contact: Michael Masucci, (310) 829-3389, mmasucci@aol.com

Milwaukee, WI: Milwaukee Independent Film Society
When: First Wednesday of the month, 7pm
Where: Milwaukee Enterprise Center, 2821 North 4th, Room 140
Contact: Brooke Maroldi or Dan Wilson, (414) 276-8563, www.mifs.org/salon

Portland, OR:
Contact: Beth Harrington, (360) 256-6254, betuccia@aol.com

Rochester, NY:
When: First Wednesday of the month, 7pm
Where: Visual Studies Workshop
Contact: Kate Kressmann-Kehoe, (716) 244-8629, ksk@netacc.net

San Diego, CA:
Contact: Ethan van Thillo, (619) 230-1938, aivf@mediaartscenter.org

South Florida, FL:
Contact: Dominic Giannetti, (561) 575-2020, dvproductions@email.com

Tucson, AZ:
When: First Monday of the month
Contact: Rosarie Salerno, destiny@azstarnet.com, http://access.tucson.org/aivf/

Washington, DC:
Contact: Joe Torres, DC Salon hotline (202) 554-3263 x. 4, jatvelez@hotmail.com

reach AIVF

FILMMAKERS' RESOURCE LIBRARY
HOURS: TUES.-FRI. 11-6; WED. 11-9
The AIVF office is located at 304 Hudson St. (between Spring & Vandam) 6th fl., in New York City. Subways: 1 or 9 to Houston, C or E to Spring. Our Filmmakers' Resource Library houses hundreds of print and electronic resources—from essential directories & trade magazines to sample proposals & budgets.

BY PHONE: (212) 807-1400
Recorded information available 24/7; operator on duty Tues.-Fri. 2-5p.m. EST

BY INTERNET: www.aivf.org; info@aivf.org

aivf events

UNLESS OTHERWISE NOTED, all AIVF events take place at our office (see box below). RSVP required for all events: 212/807-1400 x301 or info@aivf.org.

MEET & GREET NATIONAL ENDOWMENT FOR THE HUMANITIES

When: Tues., June 5, 6:30-8:30 p.m.
Cost: free/AIVF members; $10 general public

As the largest funder of humanities programs in the U.S., the NEH awards grants to institutions that create and preserve knowledge, enrich classroom learning, expand humanities content on the Internet, and bring ideas to life through public television, museum exhibitions, libraries, and more. Meet program officer David Weinstein and get some insight on docs and the NEH, a perspective on current government funding for the humanities, and receive some sound advice on submitting your proposal. Read up on the NEH: www.neh.gov

IN BRIEF: PRODUCERS LEGAL SERIES FILM FINANCING (IN TWO PARTS)

Sponsored by
Cowan, DeBaets, Abrahams & Sheppard



Part I: Private Offerings
When: Thurs., June 7, 6:30-8:30 p.m.
Part II: Grants, in-kind donations, institutional & corporate sponsors
When: Thurs., June 14, 6:30-8:30 p.m.
Cost: $20 AIVF members; $30 general public (per session). Details posted at: www.aivf.org

The series moderator and co-producer is Innes Gumnitsky, an entertainment attorney with Cowan, DeBaets, Abrahams & Sheppard. She specializes in independent film, representing independent producers, writers, and directors.

Upcoming topics (all dates subject to change):
Sept. 13: Production Legal Issues
Oct. 18: Guilds and Unions
Nov. 15: Distribution Deals

AIVF CO-SPONSORS:

LAKE PLACID FILM FORUM
(June 6-10, Lake Placid, NY)

Real to Reel: When Does Creativity Become a Lie?

When: Friday, June 8, 9:45 a.m.
Further info.: www.lakeplacid-filmforum.org

Films like *Amistad, JFK,* and *Schindler's List* have raised serious questions about the responsibility of filmmakers to historical truth. There is no such thing as a totally objective documentary, nor can you recreate a life story with total accuracy. In that case what is the obligation of the filmmaker to history? Moderated by the *New York Times'* Elvis Mitchell, this panel will explore these and other issues of producing creative non-fictions.

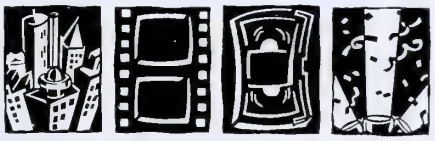
ANNUAL MEMBERSHIP MEETING

When: Friday, June 8, time 6-8 p.m., followed by a reception at the AIVF office
Where: Tribeca Film Center, 375 Greenwich
Cost: free to all. Members and nonmembers welcome!

AIVF's Annual Members' Meeting is a great opportunity to meet staff and select board members, to find out what programs and services are in development, and to voice your opinion on what you've seen from us throughout the last year. What we will offer in the future depends on members' input, so be sure to attend and lend your perspective on what AIVF can and should be to independents.

AIVF AT THE ATLANTA FILM & VIDEO FESTIVAL

(June 8–16, Atlanta, Georgia). Presented by IMAGE Film & Video Center



The AFVF, celebrating 25 years of independent film, will feature 160 films, a digital sidebar, panel discussions, and retrospective screenings of works by filmmakers from the past 25 years of the festival.
Info.: www. imagefv.org or (404) 352-4225.

WHAT'S THAT BUZZ?
THE BUSINESS OF PROMOTING AND SELLING YOUR FILM
When: Saturday, June 16, 10-11:30 a.m.
Where: High Museum of Art, Hill Auditorium, 1280 Peachtree St., Atlanta, GA

With a record number of independent films vying for the same festival spots and distribution outlets, many quality projects fall through the cracks simply because the right people don't see them. Panelists discuss the best strategies to get the attention of the press, audiences and distributors, and share tips on negotiating a distribution deal.

southside edit
williamsburg brooklyn, ny
AVID room for rent
offline/online avr 77
beta • dv • vhs
50% less than manhattan rates
718.609.1023

Call for Entries



Deadline: August 1, 2001

For info and application call 718-542-4139 fax 718-542-4988 or e-mail: SouthBronxFilmFest@usa.net

5th Annual South Bronx Film & Video Festival
Oct. 11-13, 2001
The Point
940 Garrison Ave., Bronx, NY 10474

Categories:
Narrative
Documentary
Experimental
Films for Young Audiences

Photo by Joseph Gilmore
Model: Hammer
Body Painting by Tats Cru
Design: Rice-Gonzalez Public Relations

Learn Final Cut Pro from the editors of Welcome to the Dollhouse, Happiness, Paris is Burning & The Cruise...

THE EDIT CENTER

Become a professional editor by working on a real feature film in our intensive six-week course.

www.theeditcenter.com 212 387 7844
234 East 14th Street Suite #4B New York NY 10003

EVENTS

DOCUMENTARY DIALOGUES
THE THREE-ACT STRUCTURE IN DOCUMENTARY FILMMAKING

When: Tues., June 19, 6:30-8:30 p.m.
(Wine & goldfish reception follows.)
Cost: $5 AIVF members only

Should documentaries follow a three-act dramatic structure, complete with plot points, stakes, build, etc.? In our short attention, market-driven world, is there really a place for nuanced films about obscure people and quiet phenomena? Join filmmakers Ralph Arlyck and Dempsey Rice for a discussion of documentary storytelling and the three-act structure.

AIVF AT
THE HUMAN RIGHTS WATCH FILM FESTIVAL (JUNE 15-28, NEW YORK CITY)

The HRW International Film Festival is the leading showcase for distinguished films/videos on human rights themes. The festival puts a human face on threats to individual freedom and dignity. AIVF members get in at the $5 discounted rate! Further info: (212) 875-5600.

Filmmaker Reception:
Presented by The HRW Film Festival, AIVF and MediaRights.org
When: Saturday, June 16, 6:30-8 p.m.
Where: Walter Reade Gallery, Lincoln Center
To celebrate: HRW films and the AIVF members that make them, MediaRights' online film festival, Media That Matters, as well as photographer Joseph Rodriguez' exhibit, *Juvenile*.

AIVF Proudly Co-Presents:
Promises by B.Z. Goldberg and Justine Shapiro. This documentary examines the lives of seven Palestinian and Israeli children in the complex, charged city of Jerusalem.

AIVF CO-SPONSORS:
SELECT SCREENINGS AT THE WALTER READE THEATRE, NYC
Presented by the Film Society of Lincoln Center

AIVF members may attend specific films (listed below) for just $5 per ticket! Please show membership card at box office. The Walter Reade Theatre is located at Lincoln Center, 165 W. 65 St. at Broadway in NYC. For more info, contact the Film Society of Lincoln Center box office at (212) 875-5600 or www.filmlinc.com

June 1-12: Contemporary films from Italy
June 15-28: Human Rights Watch International Film Festival
June 29-July 12: Films by Tsai Ming-liang

Minutes from the AIVF/FIVF Board of Directors Meeting

THE WINTER MEETING OF THE BOARD OF Directors of AIVF was held at AIVF's offices, on February 3–4. Board members present: Angela Alston, Doug Block, Paul Espinosa, DeeDee Halleck, Vivian Kleiman, Jim McKay, Robb Moss, Valerie Soe, Ellen Spiro, Bart Weiss, Elizabeth Peters (ex officio); absent: Lee Lew-Lee. Staff present: Michelle Coe, Laura Davis, Thalia Harithas, James Israel, Paul Power, Sandy Spencer, Patricia Thomson; absent: Scott Castle, Moikganstsi Kgama.

Chair Jim McKay welcomed new board members Alston and Spiro and returning board members Weiss and Espinosa. McKay noted that the Planning Committee would be very active in the year 2001 and encouraged the board to be more active in fundraising activities than they had been in the prior year.

Among other staff report highlights, Thalia Harithas, Membership Coordinator, noted an encouraging increase in membership while Patricia Thomson, *Independent* editor in chief, reported that the magazine was now being printed on a brighter paper stock.

The Chair then outlined the composition of AIVF/FIVF's various committees including the Executive Committee. Board office appointments were as follows: Jim McKay/Bart Weiss, co-Chairs; Robb Moss, President; Valerie Soe, Vice-President; Lee Lew-Lee, Secretary; Paul Espinosa, Treasurer.

Committee highlights: the Membership Committee resolved that a special effort would be made to raise membership; the Development Committee announced it would seek sponsorship for the new Master Class series set to launch in fall 2001. The Advocacy Committee proposed raising funds to reinstate an advocacy desk at AIVF. The Planning Committee discussed AIVF's future office location options.

Presentation of a revised budget for Fiscal Year 2000/01 was voted and approved by the full board. Chair Jim McKay asked for a motion to vote on the candidates for the FIVF Board. The list was approved with two abstentions. Nominated members will be approached with an invitation to serve.

Elizabeth Peters led the board in a brainstorming exercise on fundraising and outreach. Ideas finding most support included the creation of a Public Service Announcement and a change in the cover price of *The Independent*, which had not gone up since 1996.

Dates for future 2001/02 Board Meetings were decided on: to June 8, 9, 10 for the spring board/general membership meeting; Sept. 8, 9 for the fall meeting; and Jan. 19, 20, 2002 for the winter meeting.

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the educational affiliate of the Association for Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent media community, including publication of *The Independent* and a series of resource publications, seminars and workshops, and information services.

None of this work would be possible without the generous support of the AIVF membership and the following organizations:
We also wish to thank the following individuals and organizational members:

The Academy Foundation
The Mary Duke Biddle Foundation
The Chase Manhattan Foundation
Forest Creatures Entertainment, Inc.
The William and Flora Hewlett Foundation
LEF Foundation
The John D. and Catherine T. MacArthur Foundation
The National Endowment for the Arts
New York City Department of Cultural Affairs: Cultural Challenge Program
New York Foundation for the Arts: TechTAP
New York State Council on the Arts

Business/Industry Members: **CA**: Action/Cut Directed By Seminars; Attaboc LLC; Calliope Films, Inc.; Dr. Rawstock; Eastman Kodak Co.; Film Society of Ventura County; Forest Creatures Entertainment Co.; Marshall/Stewart Productions, Inc.; Moonshadow Production & Research; MPRM; Somford Entertainment; **CO**: The Crew Connection; **DC**: Consciousness Squared Communications; **FL**: Tiger Productions, Inc.; **GA**: Indie 7; **IL**: Optimus; **MA**: CS Associates; Glidecam Industries; **MD**: The Learning Channel; U.S. Independents, Inc.; **MI**: Grace & Wild Studios, Inc.; Zooropa Design; **NJ**: Black Maria Film Festival; DIVA Communications, Inc.; **NY**: AKQ Communications, Ltd.; American Montage; Analog Digital Intl., Inc.; Archive Films, Inc.; Asset Pictures; Black Bird Post; Bluestocking Films, Inc.; The Bureau for At-Risk Youth; C-Hundred Film Corporation; Cineblast! Prods.; Corra Films; Cypress Films; Deconstruction Co.; Dekart Video; Dependable Delivery, Inc.; DV8 Video Inc.; Earth Video; Guerilla News Network; Human Relations Media; Hypnotic; Inkling Prods.; Kitchen Sync Group, Inc.; KL Lighting; Mad Mad Judy; New York Independent Film School; Nuclear Warrior Prods.; NTV Studio Productions; On Track Video, Inc.; One Kilohertz; The Outpost; Partisan Pictures; Paul Dinatale Post, Inc.; Prime Technologies; Seahorse Films; Son Vida Pictures, LLC; Sound Mechanix; Stuart Math Films, Inc.; Suitcase Productions; The Tape Company; Tribune Pictures; Winstar Productions; Wolfen Prods.; **OR**: Angel Station Corp.; **PA**: Smithtown Creek Prods.; **TX**: Rose Noble Entertainment; Upstairs Media Inc.; **UT**: KBYU-TV; Rapid Video, LLC; **VA**: Bono Film & Video; Dorst MediaWorks; Roland House, Inc.; **WA**: Amazon.com; Global Griot Prod.; **WV**: Harpers Ferry Center Library; **France**: Kendal Prods.

Nonprofit Members: **AL**: Sidewalk Moving Picture Fest. **AR**: Hot Springs Documentary Film Inst.; **AZ**: U of Arizona; Scottsdale Community Coll.; **CA**: The Berkeley Documentary Center; Filmmakers Alliance; Intl. Buddhist Film Fest.; Itvs; LEF Foundation; Los Angeles Film Commission; Media Fund; NAATA; Ojai Film Soc.; Reach L.A.; San Francisco Jewish Film Fest.; U of Cal. Extension, CMIL; USC School of Cinema TV; Victory Outreach Church; Whispered Media; **CO**: Denver Center for the Performing Arts; **DC**: Corporation for Public Broadcasting; Media Access Project; **FL**: Manatee Community College; **GA**: Image Film & Video Center; **HI**: Aha Punana Leo; U. of Hawaii Outreach College; **ID**: Center for School Improvement; **IL**: Art Institute of Chicago/Video Data Bank; Chicago Underground Film Fest.; Community TV Network; Little City Foundation; PBS Midwest; Rock Valley Coll.; **KY**: Appalshop; **MA**: CCTV; Coolidge Corner Theatre Foundation; Harvard Medical School; Long Bow Group Inc.; Lowell Telecommunications Corp.; LTC Communications; Somerville Community TV; **MD**: Laurel Cable Network; Native Vision Media; **MI**: Ann Arbor Film Fest.; **MN**: IFP/North; Intermedia Arts; Walker Arts Center; **MO**: Webster University Film Series; **MS**: Magnolia Indie Fest.; **NC**: Doubletake Documentary Film Fest.; Duke University-Film and Video; **NE**: Great Plains Film Festival; Nebraska Independent Film Project, Inc.; Ross Film Theater, UN/Lincoln; **NM**: Taos Talking Pictures; **NY**: Center for New American Media; Cinema Arts Center; CUNY TV Tech Program; Communications Society; Cornell Cinema; Council for Positive Images, Inc.; Creative Capital Foundation; Crowing Rooster Arts; Downtown Community TV; Educational Video Center; Film Forum; Film Society of Lincoln Center; Globalvision, Inc.; Guggenheim Museum SoHo; John Jay High School; Konscious, Inc.; Listen Up!; Manhattan Neighborhood Network; National Foundation for Jewish Culture; National Video Resources; New York Film Academy; NYU TV Center; New York Women in Film and TV; Open Society Institute/Soros Documentary Fund; OVO, Inc.; Paper Tiger TV; Spiral Pictures; Squeaky Wheel; Stony Brook Film Fest.; Thirteen/WNET; Upstate Films, Ltd.; Women Make Movies; **OH**: Athens Center for Film & Video; Cleveland Filmmakers; Greater Cincinnati & Northern Kentucky Film Commission; Media Bridges Cincinnati; Ohio Independent Film Fest.; Ohio University/Film; Wexner Center; **OR**: Communication Arts, MHCC; Northwest Film Center; **PA**: DUTV/Cable 54; PA Council on the Arts; Prince Music Theater; Scribe Video Center; Temple University; University of the Arts; **RI**: Flickers Arts Collaborative; **SC**: South Carolina Arts Commission; **TN**: Nashville Independent Film Fest; **TX**: Austin Cinemaker Co-Op; Austin Film Soc.; Southwest Alternate Media Project; Worldfest Houston; **UT**: Sundance Institute; **VT**: Kingdom County Productions; **WA**: Seattle Central Community College; **WI**: UWM Dept. of Film; U of Wisconsin Dept of Communcation Arts; Wisconsin Film Office; **Argentina**: Lagarto Producciones; **Canada**: Toronto Documentary Forum/Hot Docs; **Germany**: International Shorts Film Festival; **India**: Foundation for Universal Responsibility

Friends of FIVF: Ulises Aristides, Aaron Edison, Suzanne Griffin, Leigh Hanlon, Robert L. Hawk, Diane Markrow, William Payden

AIVF MEMBER BENEFITS & TRADE DISCOUNTS

AIVF offers many benefits to our members. For complete details, including point persons, contact information, and discount codes, visit www.aivf.org (note: you must provide your membership number to log on) or call (212) 807-1400 x 236 to have a Benefits List mailed to you. This information was last updated 4/01 and is subject to change without notice.

New Discounts!

Post services with Random Room and Roland House; career development counseling with Michele Frank; film stock with Kodak.

AIVF Offers

Discounts on FIVF Published Books

AIVF Programs & Events
Discounted admission to dozens of programs offered or co-presented by AIVF across the U.S.

AIVF Mailing list
Reach a core group of folks who appreciate indie media!

Discounts on Classified ads in *The Independent*

For Business & Nonprofit members: Discounted Display ads in *The Independent*

Members only: AIVF Conference Room
Located in NYC office. Seats 20, with vcr & 32" monitor.

Members only: short-term desk rental
Rent a desk and voice mail box at our SoHo office.

Production Insurance

Special discounted rates on a variety of insurance plans with the following companies:

C & S International Insurance Brokers

CGA Associates

The JLS Group

Marvin S. Kaplan Insurance Agency

Homeowners & Auto Insurance

CGA Associates

Health Insurance

Bader Associates
Discounts on various plans.

RBA Insurance Strategies
Offers a 20-30% discount with HIP (NY only).

Teigit (for CIGNA health plans)
CIGNA health plans coverage in limited states.

Dental Insurance

Bader Associates

Teigit/Cigna

Stock & Expendibles

Edgewise Media (formerly Studio Film & Tape) (CA, IL, NY)
10% discount on film and videotape purchases.

Film Emporium (New York, NY)
10% off film, video and audio tape.

Kodak
Rates negotiated on a case-by-case basis.

Production Resources

Downtown Community TV Center (New York, NY)
Discounts on workshops, Avid & DVC rentals.

Edgewood Motion Picture Studios (Rutland, VT)
25% off production packages.

Film Emporium (New York, NY)
Consulting on insurance; DVCs for purchase or rent.

Film Friends (FL & NY)
20% discount on extensive range of equipment rentals.

Glidecam Industries (Plymouth, MA)
15% discount on body-mounted stabilizer systems.

Hello World Communications (New York, NY)
10% discount for walkies, audio & video packages.

Lichtenstein Creative Media (New York, NY)
15% discount on Ikegami and BetaSP equipment rental.

Mill Valley Film Group (Mill Valley, CA)
35% discounts on edit facilities & production packages.

Production Central (New York, NY)
10% discount on first-time Beta-SP deck rentals.

Public Interest Video Network (Washington, DC)
10% discount on camera rental packages.

Soho Audio (New York, NY)
10% discount on all audio equipment rentals.

Texcam (Houston, TX)
10% discount on film camera packages.

Yellow Cat Productions (Washington, DC)
15% off full day video shoot.

Labs & Transfer Houses

Bee Harris (Mt. Vernon, NY)
10% discount on film and tape transfers and duplications.

Bono Films (Arlington, VA)
10% discount on normal processing.

Cinepost (Atlanta, GA)
Discounts on negative film processing, film-to-video transfers and DVD copies.

DuArt Film and Video (New York, NY)
Discounts on color negative developing, workprinting, blow-ups and titles.

I-Stream TV (New York, NY)
10% off encoding into Windows Media or RealVideo file.

Lichtenstein Creative Media (New York, NY)
15% discount on DV to Beta dubs.

Magno Lab Link, Inc. Film & Video (New York, NY)
Special rates on developing, printing, sound, transfers.

OK TV, Inc. (New York, NY)
10% on all services: dailies, sound transfers; titles and f/x; film-to-tape transfers; video editing.

Rafik (New York, NY)
10% off video services, editing, duplication, film-to-tape transfers, and foreign video conversion.

Editing & Postproduction

AMG Post (Aries Media Group) (New York, NY)
10% discount on all video postproduction services.

Baby Digital (at Atomic Pictures) (New York, NY)
25% discount on all postprod. and graphics services.

Bee Harris Productions (New York, NY)
10% discount on editing services and facilities.

Brass Rail Music (New York, NY)
Discounted film scoring services.

City Lights Media Group (New York, NY)
10% discount on Avid rentals and post services.

Diva Edit (New York, NY)
10% discount on Avid editing services and facilities.

Downtown Community TV Center
Discounts on workshops, Avid & DVC rentals.

DV8Video, Inc. (New York, NY)
Discounts on Avid services, and duplication.

Edgewood Motion Picture Studios (Rutland, VT)
35% off Avid or Protools; studio or to go.

ENTV Studio Productions (New York, NY)
10% discount on all editing services.

GLC Productions (New York, NY)
10-30% discount for audio postproduction services.

Harmonic Ranch (New York, NY)
Discounts on sound editing, music, mixing & design.

Hello World Communications (New York, NY)
10% discount on nonlinear editing system.

Island Media International (New York, NY)
50% off Avid editing; sound mix, design, editing; DVD/CD authoring, packaging, duplicating.

Media Loft (New York, NY)
5% discount on editing, titling, dubbing, special effects.

Mercer Media (New York, NY)
50% discount on audio services and video editing.

Mill Valley Film Group (Mill Valley, CA)
35% discounts on Media 100 SX or Avid.

Mint Leaf Productions (New York, NY)
15% off Final Cut Pro Edit System rental.

Northeast Negative Matchers, Inc. (Springfield, MA)
10% discount on negative cutting services.

OK TV, Inc. (New York, NY)
10% on titles and f/x; video editing.

One Art (New York, NY)
10% discount on Avid rentals.

Outpost Digital (New York, NY)
10% discount on editing suite rentals.

The Picture Room (New York, NY)
30% discount on Avid rental and editing services.

Picture This Music (New York, NY)
10-30% off digital audio postproduction.

The Post Office at Filmmaker's Collaborative (NY, NY)
20-50% off of book rate for Avid editing.

Public Interest Video Network (Washington, DC)
15% discount for postproduction services.

Random Room
20% off hourly rate of consulting (incl Final Cut Pro);
15% off fees for compression, title design, web design.

Rafik (New York, NY)
10% off video editing.

Ren Media (Rahway, NJ)
Discounts on music scoring for film/video.

Roland House (Arlington, VA)
10% rate card on all postproduction services.

Sound Dimensions Editorial (New York, NY)
10% discounts on transfers, effects & sound services.

Splash Studios (New York, NY)
35% on hourly looping and sound editing fees.

Tiny Lights, Inc, (New York, NY)
25% discount on all music and sound design services.

Video Active Productions (New York, NY)
15-30% discount on all editing services and facilities.

Virgin Moon Post (Ventura, CA)
20% discount on all postproduction services.

Virtual Media (New York, NY)
Discounts to AIVF members on Avid editing systems.

Yellow Cat Productions (Washington, DC)
15% off any Avid editing.

Other Production Services

Image Design Studio (New York, NY)
20-30% discounts on various graphic design services.

Software

Final Draft, Inc.
Discounts on Final Draft screenwriting software.

Amenities

Cinema Village (New York, NY)
Discounted ticket prices: $6.50 for AIVF members.

Drama Book Shop (New York, NY)
15% discount with card on all purchases.

Film Society of Lincoln Center (New York, NY)
Discounted ticket prices for select series.

Two Boots (New York, NY)
10% discount at all NYC restaurant branches, the Den of Cin exhibition space, and Two Boots Video.

Car Rental

Discounts on car rentals with:
Alamo; Avis; Budget; Hertz; National

Hotels

Discounts within **Choice Hotels International** chain, including Quality Inn, Comfort Inn, Sleep Inn, Clarion Hotels, EconLodge, Rodeway Inn, and Mainstay Suites locations.

Internet Services

Echo Communications Group, Inc.
25% off commercial and nonprofit web hosting packages & various SLP/PPP accounts.

Legal Consulting

Hollywood Script Research (Hollywood, CA)
10% off legal clearance reports (to qualify for E&O insurance coverage) for first script submitted.

Consultation; discount on legal services with:

Daniel, Seigel and Bimbler, LLC (New York, NY)

Cowan, DeBaets, Abrahams & Sheppard (New York, NY)

Stephen Mark Goldstein (New York, NY)

Law Offices of Mark Litwak (Beverly Hills, CA)

Ivan Saperstein, Attorney at Law (New Rochelle, NY)

Law Offices of Miriam Stern (New York, NY)

Financial Services

Bell & Co. LLP (New York, NY)
Free consultation on tax issues.

Guardian Life Insurace (New York, NY)
Discounts on life and disability insurance plans.

Media Services (New York, NY)
10% discount on the handling fee for payroll services.

Merrill Lynch (New York, NY)
Offers an all-inclusive checking, savings, money market account for small businesses.

Premiere Tax & Accounting Services (NY, NY)
25-40% off various tax returns and services.

Todres & Rubin, CPAs (New York, NY)
Free tax consulting. 10-15% discount on annual fees.

Counseling Services

Michele frank, CSW (New York, NY)
10% off individual sessions (psychotherapy, career counseling. networking & marketing skills)

Shipping Services

Airborne Express (c/o Meridian One)
Up to 42% off Airborne Express delivery.

To receive these benefits, visit www.aivf.org or call (212) 807-1400 to join AIVF today!

AIVF

With the mediamaking landscape morphing almost daily, AIVF keeps you on top of new developments, opportunities, initiatives, people, and advocacy in the field...

AIVF
ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

THE INDEPENDENT

Through The Independent, keep up to date with new product reviews, distributors and funders, and profiles of makers who understand what being independent is all about...

the Independent
FILM & VIDEO MONTHLY

JOIN US

With our low-cost membership giving you production discounts, access to affordable health insurance, as WELL as our resources, can you afford not to join?

www.aivf.org

ON VIEW

BY DANIEL STEINHART

IN TODAY'S INDEPENDENT FILM MARKET THERE'S NO TIME FOR SLOW BUILDS. WITH THIS IN MIND "ON VIEW" OFFERS SHAMELESS PLUGS FOR CURRENT RELEASES AND NATIONAL BROADCASTS OF INDEPENDENT FILMS AND VIDEOS IN THE HOPE THAT YOU'LL SUPPORT THEM. WHO KNOWS—MAYBE THEY'LL DO THE SAME FOR YOU SOMEDAY.

THEATRICAL

Sexy Beast (Fox Searchlight, June 6). Award-winning commercial and video virtuoso Jonathan Glazer marks his feature film debut with this stylish and intimate love story. Breaking all genre molds by infusing the gangster genre with color and fantasy, *Sexy Beast* tells the tale of ex-gangster Gary "Gal" Dove (Ray Winstone), whose quiet existence is disrupted with the arrival of his psychotic nemesis Don Logan (Ben Kingsley), who is hell-bent on convincing Gal to return to London for one last job.

Lumumba (Zeitgeist Films, June 27, NY). On June 30, 1960, a young nationalist, Patrice Lumumba, became the first head of government of the newly independent Congo. After only two months in office, the charismatic leader was forced out of office during a political crisis and assassinated shortly thereafter. Acclaimed director Raoul Peck (*The Man on the Shore*) constructs a gripping political thriller, which recounts the true story of Lumumba (played by Eriq Ebouaney) and his struggle to achieve a united Africa in the face of opposition from Belgian authorities, the CIA, and his former friend and eventual dictator Joseph Mobutu (Alex Descas).

TELEVISION

The Kitchen (PBS, June 17, check local listings). Andre Degas (*American Autobahn*, *First Coda*) explores the issues of family, estrangement, and assimilation in this drama set in New York City's Hell's Kitchen. The film centers on Jamal (Jason Raize), a first generation Egyptian American, who struggles to balance his personal ambition with his responsibility to his immigrant father (Mark Margolis). Jamal dreams of a successful musical career and views his father's bodega as a symbol of immobility and must decide whether to keep the store open or abandon his father's way of life.

P.O.V. (PBS, June, check local listings).



Clockwise from top: "The Elvis Presley of African Politics": Eriq Ebouaney (l) as the charismatic leader in Raoul Peck's *Lumumba*.

Eagle Scout Steven Cozza in Tom Shepherd's *Scout's Honor*.

The Sweetest Sound: "Berliner, Berliner, Berliner, Berliner, Berliner, Berliner…"

Now in its 14th season, *P.O.V.* 2001 kicks off with ***Scout's Honor*** (June 19). Winner of the Sundance Festival's Audience Award, Tom Shepard's film is a portrait of 12-year-old boy scout Steven Cozza, 69-year-old scout leader Dave Rice, and the movement they establish, Scouting for All, a gay/straight alliance aimed at overturning the boy scout's anti-gay policy. Alan Berliner's ***The Sweetest Sound*** (June 26), is next up where the filmmaker, searching for his own name's meaning, hosts and films a dinner for 12 other Alan Berliners. What begins as a search for identity gradually transforms into a meditation on mortality.

Store Wars: When Wal-Mart Comes to Town (PBS, June 7, check local listings). Written, produced, and directed by Micha X. Peled, this classic American tale follows the one-year battle that polarizes the small town of Ashland, Virginia, when Wal-Mart decides to build a megastore on the edge of town. The clash between the conflicting versions of the American dream has on one side those who want to uphold their seemingly bucolic small-town way of life versus those who believe in the progress and economic benefits the megastore promises.

YOUTH MEDIA

Global Action Project Youth Media Screening and Discussion (June 7, Manhattan Neighborhood Network, NY). Here's a chance to see some youth media up close. G.A.P. is an organization that provides training in media production for economically disadvantaged youth. G.A.P. will present a free screening of the following five youth-produced films: ***Velocity of Coming Together*** is a video on the representation of race, age, class, and gender; ***Survivors of War*** is produced by Kosovo refugees from the New Immigrant Youth TV program; ***Say No to Tobacco*** is a documentary created with the Chinese Progressive Association about the dangers of smoking; ***Extra, Extra; Boy Becomes Pregnant in Washington Heights*** reveals the stereotypes about teen pregnancy through gender reversal; ***Appreciation/Exploitation*** examines the difference between appropriation and exploitation of cultural symbols. For more information and to RSVP call (212) 594-9577.



It's the details that make a light a Lowel.

Completely self-contained, Rifa is based on a design concept as old as an umbrella. Set-up is quick and simple and your subject is covered with exquisite, diffused illumination. Available in 500, 750 and 1000 watts. What could be easier?

lowel®

800-334-3426 www.lowel.com


HBO FILMS PRESENTS
The truth shall set her free.
STRANGER INSIDE
HBO FILMS PRESENTS A C-HUNDRED FILM CORP PRODUCTION
IN ASSOCIATION WITH STRANGER BABY PRODUCTIONS "STRANGER INSIDE"
YOLONDA ROSS DAVENIA McFADDEN RAIN PHOENIX LATONYA "T" HAGANS MEDUSA
CASTING DIRECTOR AISHA COLEY MUSIC BY MYCHAEL DANNA COSTUME DESIGNER FRANK HELMER
EDITOR CECILY RHETT PRODUCTION DESIGNER CANDI GUTERRES DIRECTOR OF PHOTOGRAPHY NANCY SCHREIBER A.S.C.
CO-PRODUCER P. DAVID EBERSOLE PRODUCERS JIM McKAY MICHAEL STIPE EFFIE T. BROWN
WRITTEN BY CHERYL DUNYE AND CATHERINE CROUCH DIRECTED BY CHERYL DUNYE
HBOFILMS
SATURDAY, JUNE 23, 9PM/8C
HBO
IT'S NOT TV. IT'S HBO.
HBO.com AOL Keyword: HBO ©2001 Home Box Office, a Division of Time Warner Entertainment Company, L.P. All rights reserved. ® Service marks of Time Warner Entertainment Company, L.P.

JULY 2001 A Publication of The Foundation for Independent Video and Film www.aivf.org

EXPERIMENTAL MEDIA SPOTLIGHT

the Independent
FILM & VIDEO MONTHLY



Athina Rachel Tsangari's SPACE ODYSSEY

THE UNSEEN AVANT-GARDE

SAN FRANCISCO CINEMATHEQUE TURNS 40

DIY DVDS

$4.95 us $6.95 can

07

0 74470 80114 6

SNADER TELESCRIPTION LIBRARY • STUDIO 54 LIBRARY • PATHÉ NEWS, INC. • THE BIG PICTURE

FOX MOVIETONE NEWS OUTTAKES • LAST OF THE WILD • ED SULLIVAN SHOW • STEVE ALLEN SHOW • ALAN LOMAX COLLECTION

SOUNDSTAGE • BEAT CLUB/MUSIKLADEN • DISCO MAGIC/DISCO 77 • UNIVERSAL NEWS • METROPOLITAN ENTERTAINMENT

IT SPEAKS FOX MOVIETONE NEWS FOR ITSELF



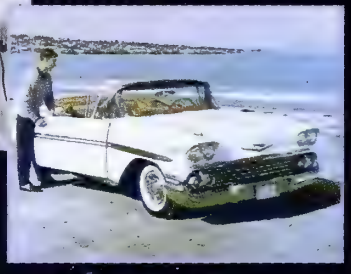


Online Research!
Check out our extensive
online database at
www.historicfilms.com

A Century of Images
A Century of Sounds

Select from the greatest sources on the planet!
Over 35,000 hours of historic footage and musical performance clips.
Transferred, databased, copyright-cleared and instantly available!







AMERICANA • COMMERCIALS
NEWSREELS • VINTAGE TELEVISION
BEAUTY SHOTS • SLAPSTICK
HOLLYWOOD FEATURES
WILDLIFE • NATURE
COUNTRY & WESTERN
ROCK & ROLL • JAZZ & BLUES

HISTORIC FILMS
STOCK FOOTAGE LIBRARY

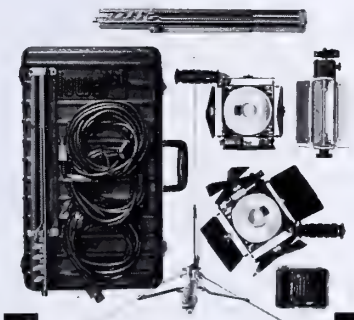
Call For Free Demo Reel • 1-800-249-1940 • 631-329-9200 • 631-329-9260 fax
www.historicfilms.com • info@historicfilms.com

CLASSIC COMEDY LIBRARY • THE RHYTHM & BLUES AWARDS SHOW • STORYVILLE JAZZ COLLECTION



It's the details that make a light a Lowel.

Our GO Kits™ carry a big case load: Up to three of our workhorse, prize-winning Tota/Omnis or ViP lights, with newly designed Uni-stands, plus space for more lights, stands and accessories. All in a case compact enough to slip into an airline overhead.



lowel®

800-334-3426 www.lowel.com

the Independent
FILM & VIDEO MONTHLY

•

Publisher: Elizabeth Peters

Editor in Chief: Patricia Thomson

Editor: Beth Pinsker
[beth@aivf.org]

Managing Editor: Paul Power
[independent@aivf.org]

Assistant Editor: Scott Castle
[festivals@aivf.org]

Interns: Dan Steinhart, Jim Colvill

Contributing Editors: Richard Baimbridge, Lissa Gibbs, Cara Mertes, Robert L. Seigel, Esq.

Design Director: Daniel Christmas
[startree@speedsite.com]

Advertising Director: Laura D. Davis
(212) 807-1400 x. 225; [displayads@aivf.org]

Advertising Rep: Bob Hebert
[bob@aivf.org]

•

National Distribution:
Ingram Periodicals (800) 627-6247

POSTMASTER: Send address changes to:
The Independent Film & Video Monthly, 304 Hudson St., 6 fl., NY, NY 10013.

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly except February and September by the Foundation for Independent Video and Film (FIVF), a tax-exempt educational foundation dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues ($55/yr individual; $35/yr student; $100/yr nonprofit/school; $150/yr business/industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national trade association of individuals involved in independent film and video. Library subscriptions are $75/yr. Contact: AIVF, 304 Hudson St., 6 fl., NY, NY 10013, (212) 807-1400; fax: (212) 463-8519; independent@aivf.org; www.aivf.org Periodical Postage Paid at New York, NY, and at additional mailing offices. Printed in the USA by Cadmus Journal Services.

NATIONAL ENDOWMENT FOR THE ARTS

Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.

Publication of any advertisement in *The Independent* does not constitute an endorsement. AIVF/FIVF are not responsible for any claims made in an ad. Letters to *The Independent* should be addressed to the editor. Letters may be edited for length. All contents are copyright of the Foundation for Independent Video and Film, Inc. Reprints require written permission and acknowledgement of the article's previous appearance in *The Independent*. *The Independent* is indexed in the *Alternative Press Index* and is a member of the Independent Press Association.

© Foundation for Independent Video & Film, Inc. 2001

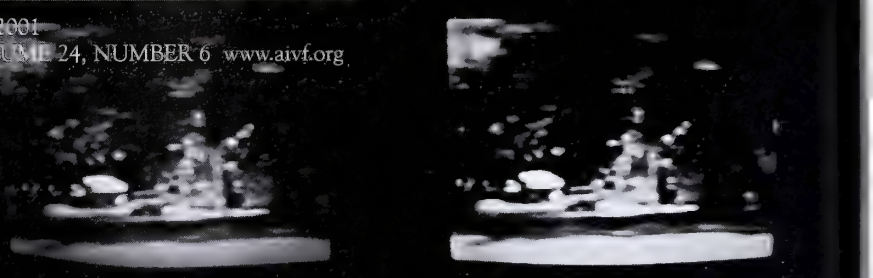
AIVF/FIVF staff: Elizabeth Peters, executive director; Alexander Spencer, deputy director; Michelle Coe, program director; Paul Marchant, membership coordinator; James Israel, information services associate; Bo Mehrad, information services assistant; Greg Gilpatrick & Joshua Sanchez, web consultants; Anne Hubbell, development associate; Nikki Byrd, Rani Soppa, interns; AIVF/FIVF legal counsel: Robert I. Freedman, Esq. Cowan, DeBaets, Abrahams & Sheppard.

Visit *The Independent* online at: www.aivf.org

AIVF/FIVF Board of Directors: Angela Alston (secretary), Doug Block, Paul Espinosa (treasurer), Dee Dee Halleck, Vivian Kleiman, Jim McKay (co-chair), Robb Moss (president), Elizabeth Peters (ex officio), James Schamus*, Valerie Soe (vice president), Ellen Spiro, Bart Weiss (co-chair), Debra Zimmerman*.
*FIVF Board of Directors only.

CONTENTS

July 2001
VOLUME 24, NUMBER 6 www.aivf.org



EXPERIMENTAL FOCUS



28 Space Odyssey
Athina Rachel Tsangari's *The Slow Business of Going* imagines the nomadic lifestyle of future world travelers.
BY SPENCER PARSONS

28

32 Seeing is Believing
The Whitney's Unseen Cinema exhibition throws a whole new light on the early avant-garde in America.
BY STEVE ANDERSON

36 Fade to Black
The Guggenheim grapples with the preservation of ephemeral media.
BY PATRICK CICCONE

37 Micro Manager
A 10-point list of helpful hints for setting up a microcinema.
BY BRIAN FRYE

38 San Francisco Giant
Since its beginnings 40 years ago in Bruce Baillie's backyard, the San Francisco Cinematheque has become part of the bedrock of the experimental media scene.
BY MICHAEL FOX

38



Upfront

4 Editor's Note

6 Letters

7 News

Oberhausen shorts air on German MTV; TLA launches DVD/video wing; developments in super 8 blow-up.

BY MARGARET CHABOWSKI; SCOTT CASTLE; PAUL POWER

13 Opinion

Transferring old videos or DV? A case is made for film as the best preservation format.

BY ALFRED GABRIEL NIGRIN

14 Wired Blue Yonder

Camille Utterback and Romy Achituv's interactive video installation *Text Rain*; a virtual buying club for independents; Panasonic becomes artists' ally in Times Square; online sound effects.

BY STEPHEN BROPHY; PAUL POWER, DANIEL STEINHART

18 Profiles

Monteith McCollum's *Hybrid*; Lee Boot's *Making Euphoria*; Liz Keim of the San Francisco Exploratorium.

BY PATRICIA THOMSON; ANN HORNADAY; ADAM EISENBERG

21 Festival Circuit

The Los Angeles Film Festival reaches out; the Ann Arbor Film Festival gets animated.

BY ROBERT ITO; SARAH JANE LAPP



Departments

42 Technology

Low-cost DVD production tools make creating your own DVDs affordable and do-able.

BY GREG GILPATRICK

44 Books

A timely reissue of *The Film Culture Reader*, a touchstone for the New American Cinema of the sixties.

BY BELINDA BALDWIN

FAQ & Info

46 Distributor FAQ

The Canadian Filmmakers' Distribution Centre is a prime disseminator of experimental, gay, and lesbian titles from around the world.

BY LISSA GIBBS

49 Funder FAQ

The Flintridge Foundation has supported experimental and interdisciplinary mediamakers for over 15 years.

BY MICHELLE COE

52 Festivals

55 Notices

58 Classifieds

@AIVF

60 Events

62 Salons

64 In & Out of Production

COVER: Lizzie Martinez in Athina Rachel Tsangari's *The Slow Business of Going*. Courtesy filmmaker

We are a facility specializing in picture and audio post for projects finished on film. We offer full audio services; sound design, foley, ADR and mixing. Film editing at 24 or 30 fps on high end digital non linear systems and full technical support at every stage of your project. Please contact us for more information.

ONE KILOHERTZ TM

One Kilohertz Inc. 580 Broadway, no. 712 New York, NY 10012 Tel (212) 625 0853 Fax (212) 625 0854



Dear readers,

Over the years, one of the questions I've often been asked is, "Don't you want to write screenplays or make films?"

Fortunately, no. Journalism is what I do and love. Besides, I've witnessed how hard the task of filmmaking is and how long the road. I prefer the quick turnaround of publishing to prolonged years of fundraising, which are part and parcel of the filmmaking process.

I'm one of those people who can honestly say they love their job. Scouting ideas, planning articles, working with writers, shepherding this magazine through the myriad details of its monthly cycle—it's all been endlessly stimulating and new, even after 140 issues. (Yep, that makes 14 years at *The Independent*.)

But my job is continually interesting because of you, the film- and videomakers this magazine is about. I've learned so much both from your work and your personal examples. I have infinite admiration for your endurance, your tenacity, your survival instincts, your creative energy, your discipline, and your drive. I'm proud to have helmed this magazine which represents your interests and voices, and there's been no greater reward than the positive feedback I've gotten from you over the years.

But everything has a season, and now it's my time to move on. This is my last issue as editor in chief of *The Independent*.

By the time you read this, I might very well be sitting in some crenellated medieval castle with a view of the Italian Alps savoring a good bottle of 1980 Barolo—and doing it as part of my job. For I'm now running a company with my Italian husband and partner that offers wine tours in Italy, called La Dolce Vita Wine Tours. (You of all people, dear readers, should appreciate the film reference.) So check it out at www.dolcetours.com. And know that we'll give AIVF members a discount—plus free film consultations in a vineyard setting!

But I won't disappear from the film world, nor from these pages. Since I'll be spending over half the year in America, I plan to continue on as a contributing editor to *The Independent* and to write on a regular basis. So keep me posted of your work and upcoming releases; I'm reachable at pat_thomson@mindspring.com.

Meanwhile, I hope you enjoy my final issue—our annual spotlight on experimental film and video. This time we have a number of articles that cast an eye at the greater history of this genre. Film scholars are now reconsidering when and where the American avant-garde started, tracing its roots all the way back to homegrown cinema at the dawn of this century, as Steve Anderson points out in his feature on the groundbreaking exhibition Unseen Cinema. Then Michael Fox jumps forward to the 1960s and beyond as he talks with Steve Anker about the history of the San Francisco Cinematheque on the occasion of its 40th anniversary. And our cover story by Spencer Parsons profiles a singular filmmaker, Athina Rachel Tsangari, whose feature *The Slow Business of Going* indirectly incorporates a history of cinema genres into its quicksilver structure.

It's been a great run these past 14 years. But now it's time to say *arrivederci* and thanks for everything!

Pat Thomson
editor in chief

PHOTO: MICHAEL DICKSON



(Heck, for a 40% discount on newsreel footage, you will too!)

Right now, to show you how great our footage library is, we're giving North American producers a 40% discount* on British Movietone license fees. This famous collection features unsurpassed coverage of people and events from as far back as 1896. By the way, you'll receive free research, screening and VHS or ¾" viewing tapes on all newsreel orders. What's more, we'll also match any written commercial newsreel archive price you negotiate. So drop by on the Internet or in person. We're pretty sure it'll lead to a return engagement.



abcNEWS *VideoSource*



Look no further.

125 West End Avenue at 66th Street New York, NY 10023
800.789.1250 • 212.456.5421 • fax: 212.456.5428
www.abcnewsvsource.com

*Offer expires 9.30.2001



HEAVY LIGHT DIGITAL
heavylightdigital.com

digital media zone

HeavyLight Digital and DMZ
wish to congratulate

Kate Davis
for winning the Documentary Grand Jury Prize
at The Sundance Film Festival for

Southern Comfort

and

Sandi Simcha Dubowski
for winning the Documentary "Teddy"
at The Berlin International Film Festival for

Trembling Before G-d

and thank them for choosing us to
do their digital video to film transfers.

212-645-8216 212-255-8181

My Kind of Town

To the editor,

I was somewhat stunned to read the article in the May issue about the Metro Angelika Film Festival ["Metro Angels: New Cable Outlet for New York City Indies"] because it makes this independent television festival "about the New York experience" sound as if it's a brand new idea. In fact, Thirteen/WNET will be broadcasting its sixth season of *Reel New York* this summer, an independent film and video festival also by and about New Yorkers. Barney Oldfield is even quoted as saying, "the Metro channel is the only viable source for something like this." Thirteen has always championed independent work, and we have felt for many years that who else but your local public television station is going to carry this kind of work? Perhaps it is our own fault that the people involved with Metro Angelika Film Festival and on your staff are not familiar with our series, but I think readers should realize that New York's public television station has not been ignoring its local independent community and that we have produced soon-to-be six seasons of great work of a dizzying variety of genres and styles.

Garrison Botts
Series Producer
Reel New York, Thirteen/WNET

Paul Power, news editor, replies:

We at *The Independent* are indeed familiar with—and supporters of—*Reel New York*. In fact AIVF was one of the organizations that helped drum up support for the series' establishment after the demise of *Independent Focus*. Nor have we ignored it since; last year in this experimental issue, we ran an article on *Reel New York*'s web component.

What made the Metro Angelika Film Festival story newsworthy was that it was linked to a live festival event, running concurrently at Anthology Film Archives with the weekend airings in May. This initiative is new and unique to the New York area and indeed has now been extended to a regular series.

Letters to The Independent should be addresed to: Editor, 304 Hudson St., 6th floor, New York, NY 10013. Letters may be edited for length.

SHORTS GET BOOST ABROAD

German MTV Puts its Money Where its Mouth Is

BY MARGARET CHABOWSKI



The queen of short film festivals, Oberhausen, is now offering work to MTV in Europe, like Ursula Helfer and Lutz Garmsen's *Wuerfels Stern (Cube's Planet).*

IN AN EFFORT TO BRING SHORT FILM TO A new—and younger—audience, the International Short Film Festival Oberhausen is launching a partnership with MTV. Since April, short films and videos from Oberhausen's festival programs of the past two years will screen on German-language MTV. The two dozen shorts, ranging from five to 30 minutes long and from animation to mini-feature, are the work of filmmakers from around the world.

"Since short films lost their traditional outlets in movie theaters long ago, we wanted to find new ways for them to reach the public," says Sabine Niewalda, Oberhausen's press officer. While the festival has been cooperating with European cultural television networks like Arte and 3sat for some time (both sponsor festival cash prizes), "we wanted to reach other audience groups too," Niewalda explains.

"As a short film festival, we consider it important to support the genre not only in artistic but also in economic terms," says Lars Henrik Gass, the director of the festival. "The objective of our cooperation with MTV is to open up new target groups for short film as well as new commercial opportunities."

Ties between the festival and MTV date back to 1998, when Oberhausen began presenting music video clip programs. In structuring the cable deal, Niewalda notes, "What helped was that music television, in Germany at least, is in a process of restructuring, of changing their program content, so they were open to our suggestions."

The opening is welcome since it continues to be difficult to get European television networks interested in shorts. According to Roger Gonin of France's Clermont-Ferrand Short Film Festival, "It is nothing compared to the long-feature industry or sports or music."

MTV has licensed only one play of each of the films it has acquired, with no financial benefit accruing to the nonprofit festival. When it comes to programming shorts on TV in the U.S., things are not much different. Athina Rachel Tsangari, founding director of the Cinematexas International Short Film and Video Festival, says cable channels such as Bravo/IFC, Sundance, and MTV have shown interest in showcasing short films, although they have primarily treated them as program fillers [for more on Tsangari, see page 28]. "In Europe, short films are viewed by distributors with equal respect to features," Tsangari says. "Festivals such as Clermont-Ferrand and Oberhausen are major events in producers' and distributors' calendars. In the U.S., shorts seem to be treated primarily either as calling cards or content for web sites."

Tsangari says Cinematexas would view such a festival-cable partnership as a "rite of passage, graduating from the 'amateur kids' or 'underdogs' that short film festivals are considered to be to 'adult professionals'."

As for the networks, Tsangari believes that they would have "a lot to gain from the groundbreaking and innovative work that short film festivals have to offer. The motto of Cinematexas is 'short films are the laboratories of cinema' and, ironically, MTV has been such a laboratory for 15 years now." Tsangari considers this type of TV-festival partnership as most beneficial to those filmmakers who "wish only to make short films, and not as a stepping-stone for features, as it would legitimize them more and hopefully generate more steady funding for their work."

Twenty shorts from Oberhausen's festival programs of the past two years will be screened on German-language MTV.

But Nicholas Mason, director of the Manhattan Short Film Festival, expresses concern about the extra burden placed on film festivals in brokering distribution deals like the MTV screenings for filmmakers. "God forbid that the film festival get tied up in paperwork between MTV and the filmmaker. I've never known [deals like this] to work out for the film, and it's not your job as a festival director to get involved in those deals."

Margaret Chabowski is a New York-based freelance writer.

HIGH DEFINITION TELEVISION



Warning: objects aren't as real as they appear.

Tau PureFlat TV / HDTV compatible / 16:9 wide screen / Just A Bit Of Magic

Internet Keyword: Panasonic HDTV panasonic.com/hdtv or 1-800-211-PANA
(No birds were hurt in the making of this ad.)

Picture simulated. Set-top decoder box required to view HDTV programs.
An over the air antenna may also be required. As of this writing, standards for digital TV cable connectivity have not been finalized. Set-top decoder may not be capable of working with your cable system.

Panasonic
just slightly ahead of our time

The field's best resources for Self Distribution:



Published to order, ensuring the most current information available!

The AIVF Film and Video Self-Distribution Toolkit
Ioannis Mookas, ed.; $30 / $20 members

The AIVF Film and Video Exhibitors Guide
Kathryn Bowser, ed.; $35 / $25 members

...or order **both Toolkit titles** for $55 / $40 members

Other essential resources for independents:



The AIVF Guide to International Film & Video Festivals
Kathryn Bowser, ed.; © 1996 + update supplement; $17

The AIVF Guide to Film & Video Distributors
Kathryn Bowser, ed.; © 1996; $12

The Next Step: Distributing Independent Films and Videos
Morrie Warshawski, ed.; © 1995; $24.95

...or order **all three paperback titles** for $40 / $30 member

QUAN. TITLE COST

_____

_____

_____

_____

SUBTOTAL $_____

Postage/handling: U.S. (surface mail): $6 ea Toolkit *or* $6 first book / $1 ea addl. $_____
Foreign: provide FedEx account # or contact us for rate

TOTAL $_____

Name _____

Organization _____

Address _____
(**NOTE**: STREET ADDRESS REQUIRED; BOOKS CANNOT BE DELIVERED TO POST OFFICE BOXES)

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ Email _____

☐ Check enclosed Please bill my ☐ Visa ☐ Mastercard ☐ American Express

Acct # _____ Exp. date: / /

Charge by phone: (212) 807-1400 x 303; fax: (212) 463-8519, or via www.aivf.org, or make checks payable to FIVF, 304 Hudson Street, 6th floor, New York, NY 10013

Include shipping address and contact information. Please allow 2–4 weeks for delivery.
If you live in Manhattan, you may prefer to come by our Filmmaker Resource Library within our office (open 11-6 Tuesday, Thursday, Friday; 11-9 Wednesday) for instant gratification!

Ask your local newsstand, library or school to carry *The Independent!*
Retailers: contact national distributor Ingram Periodicals (800) 627-6247
Institutions: use your EBSCO, Faxon, Blackwells, or other subscription service

The Independent Film and Video Monthly **ISSN: 0731-0589** © Foundation for Independent Video and Film



The mission of the Association of Independent Video and Filmmakers (AIVF) is to increase the creative and professional opportunities for independent video- and filmmakers and to ensure and enhance the growth of independent media by providing services, advocacy, and information. In these ways, AIVF promotes diversity and democracy in the communication and expression of ideas and images.

AIVF Founding Principles:

1 The Association is an organization of and for independent video- and filmmakers.

2 The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job, that it goes beyond economics to involve the expression of broad human values.

3 The Association works, through the combined efforts of the membership, to provide practical, informational, and moral support for independent video- and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video- and filmmaking.

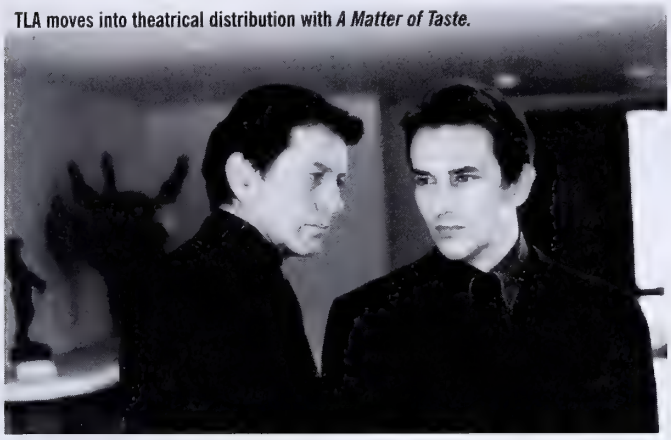
4 The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5 The Association champions independent video and film as valuable, vital expressions of our culture, and is determined to open, by mutual action, pathways toward exhibition of this work to the community at large.

TLA Releasing Partners Up with First Run Features

THIS PAST MAY, TLA RELEASING THREW ITS hat into the ever-expanding ring of independent film distribution. But unlike many other fledgling companies tackling the theatrical market, this one is putting the bulk of its energies into video and DVD via a new partnership with First Run Features.

The name TLA may be familiar, especially to fans of gay and lesbian cinema, since TLA Video mails out 1.5 million gay and lesbian video catalogs annually. But its recent expansion marks a new chapter in this 20-year-old company's history. TLA (Theater of the Living Arts) began as a repertory movie theater in Philadelphia, taking its name from an experimental sixties theater group of the same name that had performed there. After opening a second area theater, TLA expanded its reach by opening its first video store in the mid-eighties. Then, after adding five more Philadelphia locations, TLA unveiled its first Manhattan location on East 8th Street last year.



TLA moves into theatrical distribution with *A Matter of Taste.*

The impetus for the company's new distribution arm came from Raymond Murray, the president and founder of TLA Video, who had expanded the company's activities by organizing events like the Philadelphia Gay and Lesbian Film Festival, one of the largest festivals of its kind on the east coast.

Last fall, the decision was made to begin distributing its own titles, but expanding the company's infrastructure proved complicated. "To add a whole other sales arm at this point in time was not in our best interest," says Rich Wolff, a partner at TLA and its marketing director. "We figured it was better to work with a seasoned company like First Run Features and benefit from their years of experience in the market." Prior to this new endeavor, TLA Video sold product directly to consumers, but the partnership with First Run Features allows it to reach previously unavailable—and larger—video markets.

The first two features TLA Releasing premiered on video and DVD were the German comedy *The Trio* by Hermine Huntgeburth and Jamie Yerkes' *Spin the Bottle*. "I think they did a great job with the DVD," says Yerkes, who was asked to do a director's commentary for his DVD. "It's my first feature, so it's just great to get it out there. It meant a lot to be able to send Mom a DVD for Mother's Day."

The DVDs are presented in anamorphic 16:9 widescreen and feature chapter selections, director's commentary, and additional scenes. The filmmaker receives a percentage of the DVD's gross sales income, with the percentage varying depending on the individual agreement.

On another front, TLA Releasing will soon commence theatrical distribution activities with Bernard Rapp's *A Matter of Taste*, a French drama that was nominated for five César awards. The company expects to release the film in 25 cities later this year with a nationwide platform rollout in partnership with Attitude Films. TLA plans to release two to four titles theatrically over the course of the year and is aiming to release a minimum of 12 titles annually exclusively for home video and DVD.

TLA is optimistic about its distribution goals and will intentionally keep the number of annual releases low, hoping that modest successes will spur gradual growth. "Currently we are looking for more material; we're always looking for good films," says Wolf. "International, independent, certainly films with a lesbian or gay bent we're very receptive to, and we're open to anything else that's interesting."

TLA Releasing can be contacted at (215) 733-0608.

SCOTT CASTLE

COURTESY TLA RELEASING

PAL & NTSC
DVD Video Authoring
Final Cut Pro Editing
AVID Editing
Tape to Film Transfer
(PAL DV to 35mm)
Film to Tape Transfer
(8mm, 16mm & 35mm)
High Quality Duplication
International Standard Conversions
Sales & Rentals of New, Used & Demo Professional/B'Cast Video Equipment
DVCam & DVC Pro PAL Products
ANALOG DIGITAL INTL.
ANALOG DIGITAL INTERNATIONAL
20 East 49th St, 2nd Floor
New York, NY 10017
Tel : (212) 688-5110
Fax: (212) 688-5405
CALL TOLL FREE: (800) 922-4PAL
E-mail: info@analogdigitalinc.com
http://www.analogdigitalinc.com
Discounts for AIVF Members

GLIDECAM INDUSTRIES INC
THE NAME AND FUTURE OF CAMERA STABILIZATION.™
Glidecam 4000 Pro
for 4 to 10 pound cameras
$499.00
Glidecam 2000 Pro
up to 6 pound cameras
$369.00
Experience the Magic of Super Smooth Shots with a Glidecam Camcorder Stabilizer.
Glidecam has the most versatile and affordable line of Camera Stabilizers in the World.
1-800-600-2011 or 1-508-830-1414
or reach us on the internet at www.glidecam.com
Glidecam is Registered at the Patent and TM Office

Tape-to-Film Transfer | Film-to-Tape Transfer

You shoot



we run

motion picture processing & printing
16/35mm color • black & white • neg • pos & reversal
precision processing • custom scheduling • clean film
dailies, answer, intermediate & release printing

FILM Craft LAB

23815 industrial park drive, farmington hills, mi 48335 • voice 248.474.3900 • fax 248.474.1577

Film Craft Lab is a division of Grace & Wild, Inc.

MANHATTAN TRANSFERS
New super 8 blow-ups

NEW DEVELOPMENTS CONTINUE APACE IN the 8mm film world where there's been a steady increase in the number of filmmakers using the small gauge. To cope with the increased activity, New York-based Cineric [www.cineric.com], which specializes in film restoration and preservation, has introduced a new optical printer for regular 8 and super 8 blowups.

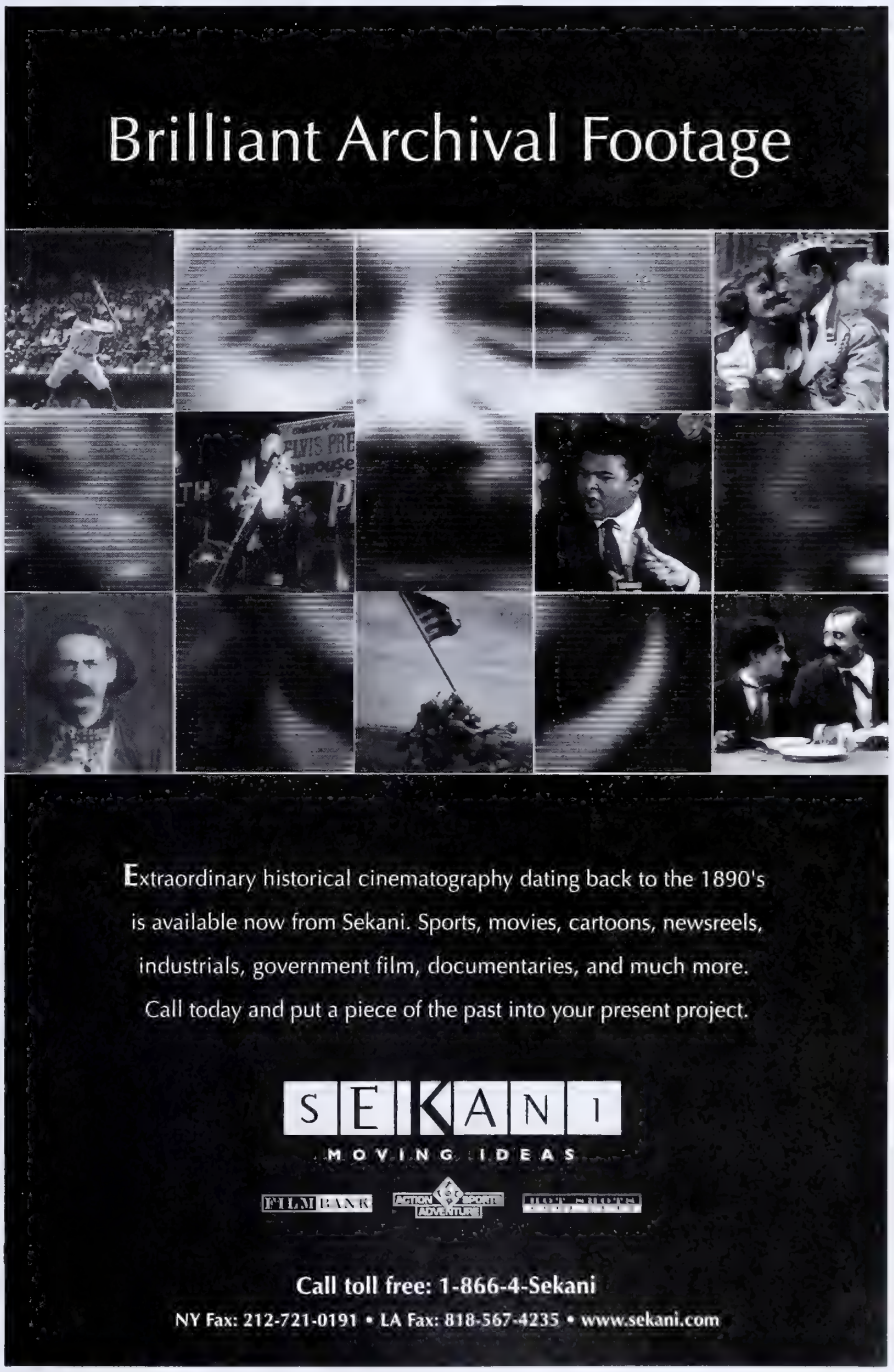
The process utilizes an adapted 16mm gate, modified for both regular 8 and super 8, to make 16mm and 35mm blowup negatives from a small gauge positive print. The process is notable for its use of full-immersion wet gate technology—previously available only for larger gauges—to mask scratches and other imperfections, allowing damaged film to be copied in near-pristine condition. As well as giving old film a new lease of life, the process provides a flawless transfer for new material. The film runs through the same computerized process as 16mm and 35mm and, like the larger gauges, is also step-printed and pin-registered. Rates are $3/foot for transfer to 16mm and $2.45/foot to 35mm.

Cineric has seen several home moviemakers avail themselves of the process, which was kick-started by the transfer of two and a half hours of regular 8 footage from a 1940s Japanese internment camp. "Out of the closets of America, history is unfolding," says Balazs Nyari, president of Cineric, of the varied material he's seen recently. And super 8 was the gauge of choice for a crucial part of Jon Sherman's upcoming romantic comedy *I'm with Lucy*. "We'd seen a lot of things shot in 16mm that looked fake, like scratches added on afterwards," notes Benj Gerdes, the film's post coordinator, of other films trying to achieve the super 8 look, "so the wet gate process convinced us that super 8 was a viable option."

Other small gauge developments have included Kodak's recent introduction of negative stock (7274, 200 ASA, which retails for much the same price as normal color reversal film [see www.kodak.com/US/en/motion/super8/film.shtml] and, for aficionados of other formats, Yale Film Laboratories [www.yalefilmandvideo.com] still sells regular 8mm rolls of reversal film. Check out www.hi-beam.net/ for other listings.

PAUL POWER





The Rockefeller Foundation

Film Video Multimedia Fellowship Awards

Honoring

innovation



diversity





vision

2001 Winners

Deann Borshay Liem
Into the Arms of Strangers

Jill Godmilow
Animal Film

Kayo Hatta
Raw Fish

Julia Heyward
Miracles in Reverse

Ken Kobland
The Angst Archive

Mary Lucier
Ghost Towns

Malinda Maynor
Labors of Love:
Lumbee Indian Art & Work

Jim McKay
On the Way Out

Ed Radtke
Superheroes

Lynne Sachs
Investigation of a Flame

Carolee Schneemann
Transport

Vibeke Sorensen
Sanctuary

Tran T. Kim-Trang
Call Me Sugar

Kinan Valdez &
Anahuac Valdez
Ballad of a Soldier

The Rockefeller Foundation's Film, Video and Multimedia Fellowships recognize and support 14 gifted media artists in the United States each year, promoting diverse cultural perspectives and encouraging distinct and innovative forms of expression, from renewing classical traditions to experimenting with new technologies.

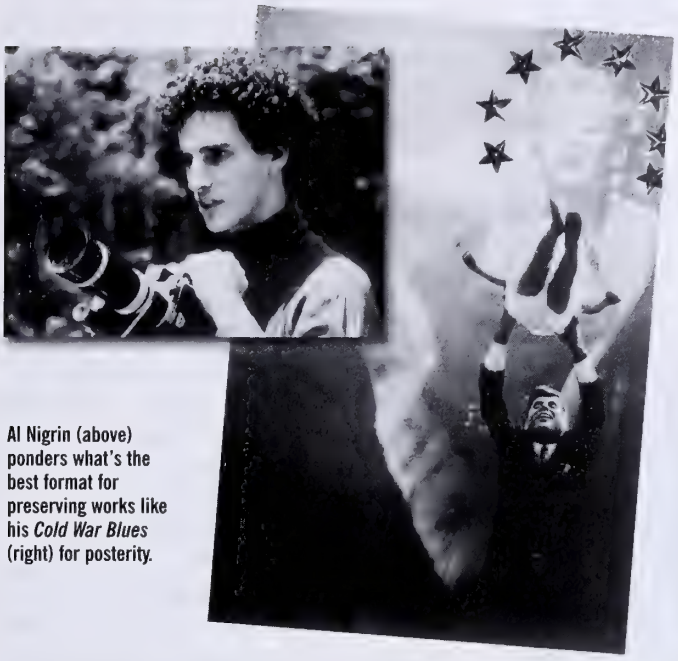
For more information, contact the Fellowship Program at 212-274-8080 or visit www.rockmediafellows.org.

Previous winners, clockwise from top right:
Trinh T. Minh-ha, *Surname Viet Given Name Nam*
Haile Gerima, *Sankofa*
Bruce Yonemoto and Norman Yonemoto, *Silicon Valley*

Preserving Our Visual History

A Call to Arms

BY ALFRED GABRIEL NIGRIN



Al Nigrin (above) ponders what's the best format for preserving works like his *Cold War Blues* (right) for posterity.

A YEAR AND A HALF AGO, AFTER TRANSferring a super 8 film to 1" and Betacam analog video, I received a note from the technician recommending that I transfer the work to a digital format by 2008. I paused and reflected on the note's content and wasn't sure if it meant that I should transfer the film, or the Betacam and 1" copies, or all of them, to digital. I began to ponder what format would be best for posterity and which would last the longest. I want my film and video work to survive and remain accessible to future generations.

When I spoke to a preservation specialist from the American Film Institute a few years ago at a National Alliance for Media Arts and Culture conference, I remember how he called video preservation an oxymoron. Analog video, especially 1/2" VHS, has always been considered among professionals to be a disposable medium. These videotapes physically last a decade or two at most before deteriorating if not preserved in a perfectly climate-controlled environment.

Reflecting again on the technician's note about transfers, I came to the realization that all video formats will essentially and quickly become antiquated, since even the digital material is stored on corrosive magnetic tape (mini and regular DV) or on degenerating videodiscs (DVDs and CD-roms).

In addition, I discovered that not only was the software temporally limited, but so was the hardware. In fact, the tape or disk would likely last longer than the system on which it plays. Will there be machines and operating systems available to play these tapes and discs in 50 years? The answer is most likely no.

In the last three decades, we have seen the emergence of over 15 audio-visual formats, which include: 1" video, 3/4" video, Betamax, VHS, Videodisc, Laserdisc, Betacam, D1, D2, 8mm video, Hi-8 video, CD-Rom, DVD, Digital 8, Mini-DV, and DigiBeta. Some of these have already gone the way of the 8-track audio tape. Betamax and CED Videodiscs died short, miserable deaths after only a few years. Will the rest of these formats follow them into the technological graveyard? Probably. Even if the software is still playable, there won't be players or systems able to read them.

Preserving our visual history is an issue many independent film- and videomakers have neglected. We need to establish a workable set of guidelines focused on maintaining, storing, retrieving, and viewing our moving images. We are not alone—as of today, no national policy exists for preserving electronic data. In a recent *Newsweek* article, "History: We're Losing It," Arlyn Tobias Gajilan writes, "Librarians and archivists warn we are losing vast amounts of important scientific and historical data because of disintegration and obsolescence."

This is not just a crisis for the preservation of moving images but also for all types of digital and analog information. When I teach my filmmaking classes at Rutgers University, the first thing I tell my students is that if they want to shoot images for posterity they should shoot on film, not video. Motion picture film has already withstood the test of time, having been in existence since the late 1800s. The Library of Congress preserves literary material on microfilm, which is essentially the same type of acetate or celluloid used for filmmaking.

In the first 50 years of motion picture development, basically only three film formats were utilized: 35mm, 16mm, and 8mm film. Thus, the endurance of these formats has guaranteed a visible visual history of the 20th century for those of us living in the 21st. In the meantime, although it is a bit pricier and not currently hyped, motion picture film remains the best medium on which to preserve your media artwork. For more details, I refer all film- and videomakers to Jeff Rothenberg's informative *Scientific American* article, "Ensuring the Longevity of Digital Documents" in the January 1995 issue.

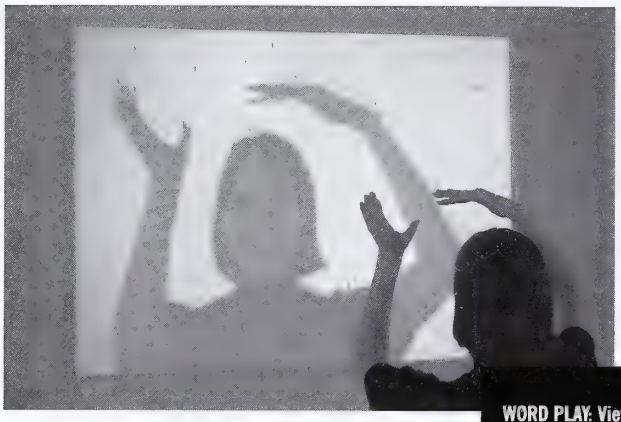
Will there be a visual history of this century as accessible and voluminous for those living in the 22nd? No one knows for certain. If we maintain the current course and fail to come up with a national and international format enduring enough to store and transcribe digital and analog information, it is obvious that there won't be any contemporary film or video to pass on.

Albert Gabriel Nigrin is an award-winning experimental media artist and cinema studies lecturer at Rutgers University. He is also executive director of the Rutgers Film Co-op/New Jersey Media Arts Center, which presents the New Jersey Film Festivals and United States Super 8mm Film + Digital Video Festival.

Poetry in Motion

Camille Utterback and Romy Achituv's Text Rain

BY STEPHEN BROPHY



WORD PLAY: Viewers can manipulate the letters of a falling poem in the installation piece *Text Rain*, which employs video tracking technology.

COURTESY MEDIAMAKERS

IF YOU COMBINE THE HIGH SERIOUSNESS OF the museum world and the sheer fun of something like Magnetic Poetry, you get Camille Utterback and Romy Achituv's interactive video art installation *Text Rain*.

The piece was most recently featured in the second biennial Massachusetts Cyberarts Festival, where viewers watched pixilated images of themselves playing in a shower of virtual letters. It's actually poetry that's falling down the six-foot screen, but the letters get jumbled up immediately because they are programmed to stop when they meet any sort of shadow barrier—like a head or a shoulder or an outstretched hand. The observer can juggle, bounce or otherwise caress the letters back into words and phrases as they pass by, or just play in the hail of multicolored letters.

Utterback, currently an adjunct professor at NYU's Interactive Telecommunications Program, says that "We think of language as a completely abstract system—related to mind and thinking and pretty disassociated from the body—the traditional Western division of spirit and flesh. But for a long time I've been collecting phrases that are about thought but use physical metaphors, like 'Are you following me?' "

She adds, "Language has always been a virtual world. People think that virtual worlds only came into existence with the invention of computers, but that's not true at all. We manipulate language physically with our mouths when we talk and our hands when we write or type, but it still really only exists as a symbolic world. With computers we can create another way to physically manipulate the elements of this virtual world."

The technology behind the installation is so simple and becoming so cheap that Utterback has considered its crossover appeal, where it could move from the museum realm and into the homes of private collectors. Installation works like this have also become more attractive to corporations, which can use them to attract attention at events like trade shows. Utterback recently set up a company called Creative Nerve to capitalize on this increased interest [see www.itp.nyu.edu/camille].

"I'm hoping that in ten years putting something like this in your house will not be much different than hanging a painting," she says. "In the two years since we finished *Text Rain* the price of the equipment, which is basically just a PC with a video capture card and a camera, has dropped. The projector is actually the most expensive component."

In fact, several private collectors have already purchased the piece, including Kenneth Freed in Boston and Steve Wilson and Laura Lee Brown in Louisville, Kentucky.

Text Rain uses video tracking technology to create a synthetic environment between the viewer and the images viewed. A video camera records the movements of the human participants and generates digitized computer input, which can then become part of an interactive interface between the "real world" and "virtual reality." This allows the viewer to influence the behavior of the moving images, thereby allowing a direct 'interaction" between the viewer and the images.

"There's no reason the video can't be in color, but making it black-and-white helps people get over the uncomfortable feeling that they are being observed," Utterback says. "It also helps to make a distinction between the viewer and the letters, which are in color."

The letters fall over this form, seeming to interact with the person, but really they are responding to more primal binary code.

"The letters are trying to fall at a certain rate and get to a particular place, but in each frame if they come to a place that is too dark, they can't go there," Utterback explains of the C++ software she wrote herself. "They have to search to find a lower-numbered place they can be printed on. So the program literally prints the letters on each frame of video and then prints them back on the screen."

When Utterback and Achituv, a fellow student at the time, first started working on *Text Rain*, it was intended as part of a multi-media performance piece for Achituv. Utterback set it up as an installation to test it, and, she says, "When we saw how much fun people had playing with it, it was clear that it didn't need to be choreographed, or something that people only watched a performer interact with."

Utterback and Achituv had not initially focused on liberating the spirit of playfulness in their audience, sticking instead to the more common high art approach. Utterback says, "The response was a surprise to me, especially the excitement of first watching people interact with it."

"A lot of interactive art is very prescribed about what you have to do to interact with it—you have to step in a certain place or click on a certain button or make a particular choice," she adds. "But this piece allows you to use gestures and body in really open-ended ways—there really isn't a right or wrong way to interact with the piece. And this allows people to be really playful."

Stephen Brophy is a teacher and writer on film and media, and lives in Cambridge, Mass.

A Virtual Buying Club

AS AN INDEPENDENT FILMMAKER, YOU'RE most likely to be operating alone or out of a small two- to three-person outfit. Any possible production or office savings can be crucial. EStudio network [www.estudionetwork.com] has stepped into the breech, deep-discounting office supplies, film stock, equipment hire, flights, hotels, and a whole range of services, setting itself up effectively as a buying club for independents.

"Estudio connects and transforms hundreds of film professionals working alone

E-STUDIO NETWORK
ESN

into a dynamic community," says Christie Colliopoulos, manager of eStudio. "We're trying to offer the same discounts to members as studios offer to their filmmakers." Many of ESN's partners are recognizable national brands such as Kodak, Deluxe Labs, and United Airlines. But the company has developed grassroots contacts—not unlike AIVF's Member Discounts program—both nationally and internationally. There are no hidden charges involved: Signing up is free and the same discounts are available whether you're buying one item or 99. (ESN receives a "rebate", or commission, from vendors.)

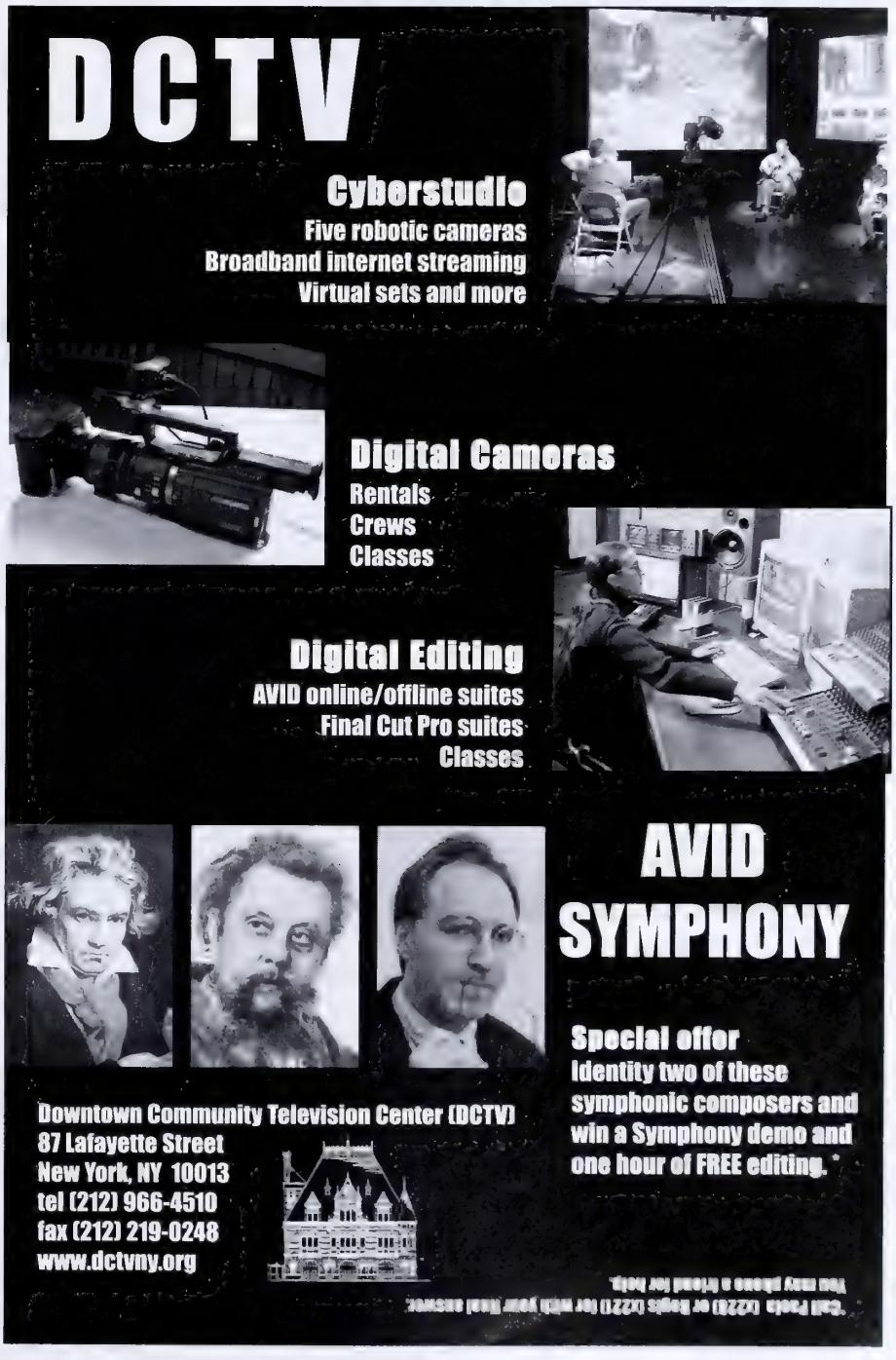
For co-productions, the site's Smart-Sourcing is especially useful. The ESN City Rate Compare Sheet, an Excel document, allows you to select two cities from nine countries and compare crew rates. For instance, $1,890 will buy you the services of a location manager in Salt Lake City, while £1,500 ($2,128) will get you the same in London. Another feature of the site is ESN Marketplace—a virtual classifieds auction where items and services such as a Canon XL camera, a steel flat five-drawer file, and budget breakdown services have been available for bids.

EStudio is currently working on developing other discounts for its members, including screening room and editing facilities, and establishing more and broader international links.

PAUL POWER

Paul Power is managing editor of The Independent.

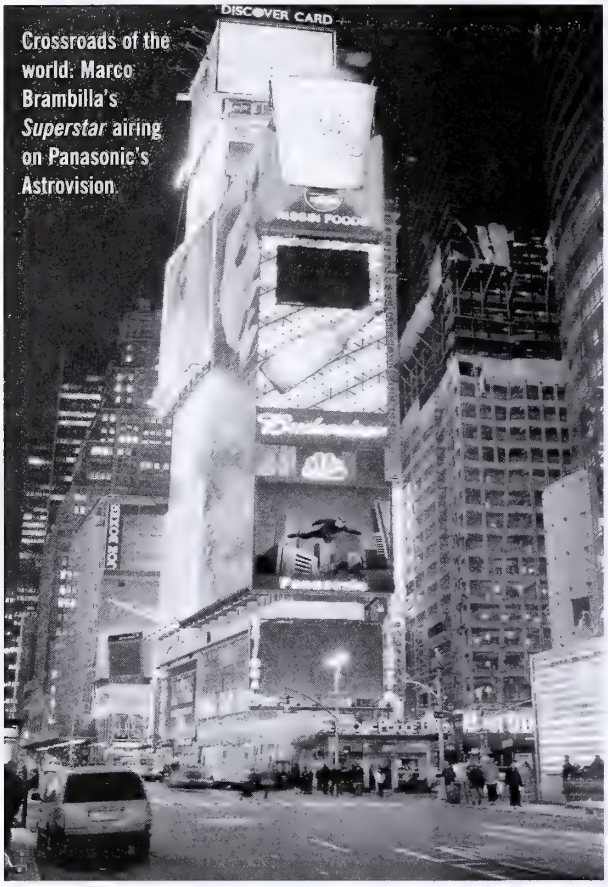




MIRACLE ON 42ND ST.

60 Seconds of Art in the Heart of Gotham Commerce

BY DANIEL STEINHART



Crossroads of the world: Marco Brambilla's *Superstar* airing on Panasonic's Astrovision

URBAN REVITALIZATION HAS ALMOST brought Times Square back to its glory days—at least in terms of it being a media spectacle hospitable enough for Conde Nast's magazine headquarters and *The Lion King*. Now in an effort to give something back to the community it blares advertising at all day long, Panasonic has turned its jumbo screen on 42nd Street into what is probably the largest public video art gallery in the world.

On the 59th minute of every hour from 7 a.m. to 1 a.m.—except during the live broadcast of *The Today Show* and *NBC Nightly News*—Panasonic is airing museum-quality video art pieces curated by Creative Time, a New York City nonprofit public arts presenter. Entitled *The 59th Minute: Video Art on the Times Square Astrovision*, the series has so far featured 60-second shorts by renowned artists Marco Brambilla, Fischli & Weiss, and William Kentridge.

"We thought it would be really exciting to bring some potent content into this very symbolic advertising space," explains Anne Pasternak, executive director of Creative Time. "We also wanted to offer artists an opportunity to engage with diverse audiences and to invigorate Times Square, while creating an opportunity for the people in Times Square—workers, tourists, etc.—to pause for a second and experience that environment differently than they might normally."

Creative Time pitched *The 59th Minute* idea as part of its mission to provide artists with the opportunity to experiment in neglected urban spaces and to make the artistic process more accessible to the public. After nearly 30 years of working within the ever-changing landscape of New York City, these founding principles led the organization to this screen four stories above the din of Manhattan traffic, 39 feet wide and 28 feet high, with the ability to display more than a billion shades of color.

Panasonic supported the idea since it has used the Astrovision before to reach out to the community. Terry Shorrock, Panasonic's assistant general manager of corporate projects, says, "We have been portrayed as being innovative in our use of the Astrovision, not only with the Creative Time video art, but also for the donation of time to public service announcements. Our mission, particularly in this type of environment, has been to give back to the community of New York some of what we get out of it."

Panasonic, which donated the screen time to Creative Time, also gives screen time to educational programs, non-profit, and public organizations such as the Environmental Protection Agency.

The 59th Minute debuted in February with Brambilla's *Superstar*, in which a man is suspended in a free-fall through an urban panorama. The piece employed 180 still cameras to capture a 360 degree encircling view of the man.

Although Brambilla, a commercial filmmaker and video artist, had worked with Creative Time before, *The 59th Minute* was the first time his work has been in the context of such a large media spectacle. "It was one of those opportunities that you just have to take advantage of because it's an obsession for a lot of people to try and figure out a way to get art out of the galleries and make it more accessible," he says. Brambilla noted that the economic news during *Superstar*'s six-week run heightened the relevance of his work as the image of the man's descent mirrored the announcements of a falling stock market by Times Square's digital ticker tapes.

The second slot went to *Büssi* (*The Kitty*), a Hi8 video image of a fluffy white cat lapping up milk by Fischli & Weiss, two Swiss artists known for their ironic work that often fuses humor and the commonplace. Towering over Times Square, the nearly 25-foot creature was meant to bring a sense of playfulness and the monumentally banal to the corporate advertising atmosphere of the Square.

William Kentridge's *Shadow Procession*, which depicts the labored migration of silhouetted cardboard puppets, will get the longest run. To coincide with a retrospective of his artwork at New York City's New Museum, his one-minute short will run from May 21 through early September. The film's exhibition marks the first time the South African artist has had his work shown outside the gallery and museum setting. "Kentridge's work is about exodus and flight," explains Pasternak. "So it's really interesting to take his work into the heart of Times Square, a place where people from all over the world come together from all different economic, cultural, religious, and ethnic backgrounds."

Through funding from the Department of Cultural Affairs, the New York State Council on the Arts, foundations, and individual contributors, Creative Time was able to pay the artists professional

COURTESY CREATIVE TIME

fees, which the organization has always considered a top priority. Creative Time has put together more proposals hoping to continue *The 59th Minute*, but much of the project's fate rests in the kind of reception it receives. The group's web site [www.creativetime.org] will post updates on future *59th Minute* projects, and Pasternak encourages artists, both recognized and unknown, to contact the organization through the site if they are interested in submitting materials for the project.

Pasternak notes that the future of exhibiting video art on these screens rests in the hands of media corporations. "If other companies that have these media venues throughout the world could see that [*The 59th Minute*] generated a warm positive reaction from the field and the public and received good press attention, they too would be persuaded to promote these kinds of projects."

Daniel Steinhart is a freelance writer and intern at The Independent. *He is also assistant editor at* Film Journal International.

Dekart VIDEO

NON LINEAR / LINEAR
OFF LINE / ON LINE
BETA SP, DV EDITING
DV, HI8, _ SP, INTERFORMAT
CD-ROM OUTPUT

EXCELLENT RATES
EXPERIENCED EDITORS

SOHO/CHINATOWN LOCATION
MASTER & VISA ACCEPTED

(212)-219-9240

EMAIL:
DFROESE@COMPUSERVE.COM

all in one productions
www.allinone-usa.com

high def/digital editing:
Uncompressed Video
Media 100
Final Cut Pro
After Effects
Commotion Pro
Protools
Talented Editors

support:
HDCAM 24P / 60i
Digital Betacam
Betacam SP
DVCPRO / DVCAM / DV
U-matic SP / S-VHS
Hi-8 / Video 8

duplication/conversion:
HD / Digital Cloning
Down Conversion
Via HD-SDI / Firewire
Time Code Burn-in

High Def / Digital Cameras
DP & Crew Available

212.868.0028

PET SOUNDS

NEED A HORSE'S HOOVES FOR YOUR NEXT travelogue? Or a flock of birds à la Hitchcock? Although there's a plethora of sound effects houses and web sites out there, what they're offering is not always appealing to a filmmaker without a deep pocket. Some still license the clips for a limited or specific use, and rates can vary wildly.

Sonomic [www.sonomic.com] currently offers a whole range of affordable and inventive sound effects. The New York-based company is serviced by nine other sound providers and effects houses with whom it has licence agreements—some of which provide it with exclusive content. The company's novel Soundbay provides a virtual hosting area serviced by Sonomic for all clips purchased.

All of Sonomic's rates are for outright buyout of the clips, with no attendant royalties or other residuals, and range from 99 cents for "one-shots" and $1.99 for loops, up to $9.99 for ambient FX.

—PAUL POWER

Downtown AVID

(212) 614-7304

online/offline avids
1:1, avr 77
final cut pro now available

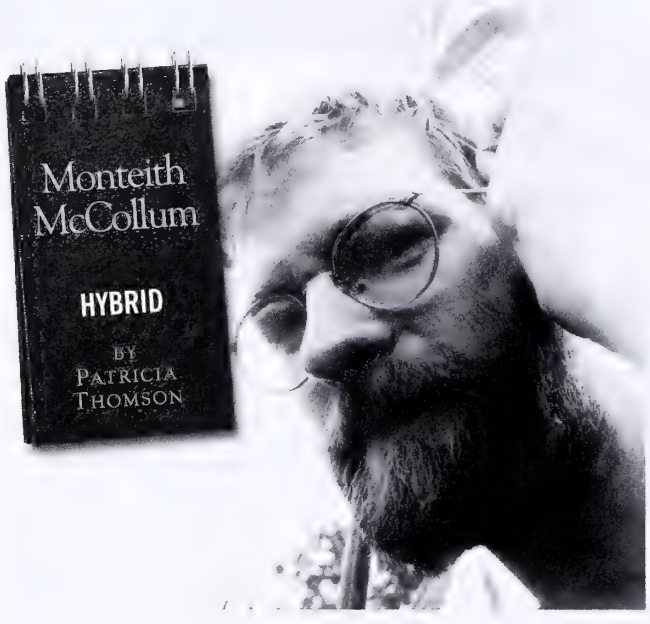
large, private suites
24 hour access
noho location

pro tools mix plus
full service recording facility
experienced engineers

sound design
voiceover and ADR
sound effects library

CITY SOUND PRODUCTIONS

(212) 477-3250



THOUGH ONE'S AN ARTIST AND THE OTHER'S a farmer, Monteith McCollum and his grandfather have one trait in common: Both are avid experimenters. So it's only fitting that McCollum's film about his grandfather's pioneering work in hybrid corn would fall outside the box, just like his subject.

Hybrid is neither biography, nor nature film, nor scientific documentary, nor personal essay. While it does present a portrait of this recalcitrant scientist-farmer, Milford Beeghly, it's about so much more: The beauty of the land, exquisitely filmed in black-and-white 16mm. The slow pace of country life, which allows one to take in the sound of cattle munching or kittens lapping a bowl of milk or the wind playing in sun-dappled trees. The melancholy tunes of a country fiddle, decaying farm buildings, and empty silos. And it's about corn and how it germinates, which McCollum and his collaborator and editor, Ariana Gerstein, present through wonderful stop-motion animations featuring two corncobs procreating in the darkness of a shed.

"I have a very difficult time describing the film," McCollum admits, "because it sounds cheeky: 'It's about an old man and his love for corn, and . . .' " McCollum, a lanky blond 31-year-old, breaks out laughing. "People look at you and they're totally disinterested. Sometimes I start out with, 'It's this man's love for his corn, but you've got this very sexual side to this.' And that gets them interested. Then I say, 'But it's really not about that.' "

Four years in the making, *Hybrid* took a circuitous path to its final form. McCollum started thinking about filming on the farm after taking an ethnographic documentary course at the School of the Art Institute in Chicago, where the teacher instructed the students to examine their own families. Something drew him back to his grandfather's farm, where he spent time as a youngster.

"I'd play in those buildings. They're kind of treacherous and scary, with all these old wooden machines that would shake violently when you sort the corn," he recalls. "It was so alluring. Everything was decaying. Nothing was cleaned off. It was like someone just shut off the button and left all the buildings there. I was always interested in that, but the family never talked about my grandfather's business. But the buildings just stood there, like a reminder of something you didn't know."

McCollum went back to Iowa and started digging into the farm's history. He wanted to make a film about labor issues, particularly the impact of hybrid corn on agriculture during the Depression—how it created a surplus which put many farmers out of work. In interviews with his grandfather, says McCollum, "I was trying to get a more skeptical critique from him about what he created. But he always said, 'You can't stop progress!' "

Once McCollum realized he was on the wrong path with the labor angle, he looked closer to home. At the same time, he became intrigued by aspects of pure filmmaking. "As I got going, I became more interested in trying to push myself with cinematograhic techniques and capturing certain moods."

McCollum had studied puppet animation, so soon he was picking up paper, glue, and wire. "I experimented with cut-out animation figures; I actually animated whole scenes with these characters. They were very detailed pencil drawings, so they looked real in a strange, gritty way. I spent a lot of time working on them. Then I had a marionette puppeteer come in. For that, I built this Iowa landscape in our living room that was about 25 feet long. I did these seasonal changes. It was all made out of papier-mache and styrofoam; it was a field with a shed and a windmill in the distance. I had the windmill motorized, and we had scaffolding. I shot thousands of feet with the puppeteer. I'd spend about four or five months on each of these things," he says, laughing. "They were tangents I had to go off on. I was interested in trying to do everything."

In the end, none of this footage made it in. "When we were cutting it, it just didn't feel like it belonged." At that point, he started doing the animated corn sequences. "A lot of things came together when Ariana and I decided we should pull this sexual thread through the film with the corn." There are animations of corn germination, as well as personal recollections of the moral disapproval hybridization met with during the 1930s, being initially considered a form of incest.

Today hybridization seems positively wholesome compared to genetic engineering. McCollum knows his now-deceased grandfather would counter all reservations to this new Pandora's box with a hearty "You can't stop progress!" But McCollum, who lives in Upstate New York, sees evidence of trouble in the wholesale death of Monarch butterflies, whose stomachs explode after eating genetically-altered corn pollen. He sees it also in the buyout of hybrid seed companies by chemical manufacturers, who alter genes so that the crop can tolerate a greater load of chemicals.

Not surprisingly, McCollum thinks he might someday make a film on genetic engineering. "It's potentially very scary and very thrilling. When I think of images I can use, I get very excited. But it's such a massive topic." For better or worse, it's one that won't go away. Once genetically altered pollens are blowing through the environment, as they are now, McCollum observes, "You can't reverse the process."

For more information, contact Latent Films, (607) 689-0376; mcger@binghamton.edu.

An Ohio gal, Patricia Thomson grew up in corn country.

PHOTO: ARIANA GERSTEIN; OPPOSITE: COURTESY FILMMAKER

Lee Boot

MAKING EUPHORIA

BY ANN HORNADAY



A PAINTER-TURNED-PERFORMANCE-ARTIST-turned-videomaker might seem an unlikely foot soldier in the war on drugs. But Lee Boot sees no contradiction. "Initially in other cultures there was a correlation between image-making and healing," says Boot, whose most recent piece, *Making Euphoria*, introduces teenagers to the idea that they can get high—and more important, stay high—by using their own brains. "The non-image makers have been trying to help people with their lives for a long time," he notes. "So many of the issues they've been trying to deal with scientifically aren't [scientific] issues."

In *Making Euphoria* Boot carries on a career-long fascination with cognition, consciousness, and the plasticity of brain function. It shouldn't be surprising that Boot—who can discuss neuronal growth and dendritic pruning as fluently as he can talk about Giotto and Gerhard Richter—has funded his latest project through an otherwise unlikely source: the National Institutes of Health (NIH).

Boot, 44, began his journey to the center of the mind while a graduate student at the Maryland Institute College of Art in 1982. "I realized that what I really liked was the cognitive element of being an artist," he recalls. Having started out as a painter and a sculptor, Boot gradually began to create performance pieces, and performance finally led to video. In each medium, Boot sought to solve the mysteries of the brain. "It's the box I'm locked in," he says with a shrug.

Boot was delivering a talk at the 1997 meeting of the Society of Neuroscience when he discovered his newest funder. "The skinny at that convention was that NIDA [the National Institute on Drug Abuse, one of the National Institutes of Health] had bucket-loads of money because of the drug war," he recalls. "I never had a major anti-drug component to my thinking," he says. "But I thought, What the hell, they've been spending all this money on this completely ineffective media—billions and billions, enough to keep a city of artists alive."

Along with co-producer John Chester, Boot submitted a 25-page proposal to the NIH for a video series that would "express how peoples' brains can make them feel good for their whole lives." He was turned down, but he reapplied in 1999 and received $120,000 to produce a 22-minute pilot. (Ironically, the grant is awarded through the federal Small Business Innovation Research program, championed by the same Republican Congress that triggered the demise of the National Endowment for the Arts' grants to individual artists.)

Making Euphoria hews to most of Boot's methods, with the artist building a sculptural installation in his Baltimore studio (in homage to the "how to" television shows he grew up with) while rattling off a soliloquy on the sublime mechanics of creative engagement. The video combines a low-tech aesthetic with high-tech graphics and editing. Although Boot uses many of the conventions of documentary film—the talking head, the interview, the narrator—he mixes and matches them, in ways: Interview subjects turn into autobiographical narrators; the "objective" talking head (Boot himself) is inquisitive, but in a way that's vulnerable rather than aggressive. "I'm mutating and hybridizing and appropriating genre to do something else," Boot explains.

Interspersed with Boot's running commentary are soliloquies by an athlete, a singer, and New York City tour guide Timothy "Speed" Levitch about what makes them happy. The only guy in a white coat, neuroscientist Frank George, appears almost as comic relief when he mumbles his assent to Boot's theories about how happiness works. The words "drugs" and "addiction" are never uttered.

"I want to get my money from all the constituencies who want to see people stop doing drugs, but I'm not solving their problem," Boot says.

Indeed, he hopes to talk NIDA into letting him leave them out of the credits altogether. "Announcing my benefactors would void the media," he says simply. So far, NIDA hasn't objected.

After Boot showed *Making Euphoria* to a group of high school students last fall, a University of Maryland evaluation reported that "an impressive shift in observed responses about euphoric experiences was observed. Prior to the video most viewers regarded euphoria as an unnatural state of mind and about half felt it would damage the brain. The reversal in responses suggests that this video has a powerful ability to change the way teenagers think about these experiences." Translated: a rave review. *Making Euphoria* has since played at the Maryland Film Festival and on Maryland Public Television's *Independent Eye* series.

Boot is pleased but not surprised by the teens' endorsement. He taught high school for 15 years and has a few rules of thumb for getting kids' attention—and they have nothing to do with flash-editing or edgy music. "Respect their intelligence, deal with what matters, be simple and true, and be imaginative," he says. "And isn't that what art is supposed to do, for *any* audience?"

Boot is currently shopping *Making Euphoria* to network and cable channels; in the meantime, he's applying for an NIH Phase II grant to produce a four- or five-program series. In the long run, Boot sees *Making Euphoria* as ideal for DVD distribution. "At the core I can put the art," he says. "Then around that I see a layer of illustration. And then around that I can see a layer of discussion, and then I'd love to have a tangential layer that just spins off the center concept. I like that concentric ring approach to media."

For more on *Making Euphoria*, see www.makeU4ia.com. To find out about NIH grants, go to the www.nih.gov grants page and click on the SBIR link.

Ann Hornaday is the former film critic of the Baltimore Sun.



"THAT'S NOT WHAT I EXPECTED TO SEE," are seven words Liz Keim is used to hearing. As film curator for the San Francisco Exploratorium, Keim has been bridging the gap between experimental cinema and family audiences for over 18 years. Part science museum, part art museum, the Exploratorium questions human perception through a maze of interactive exhibits and demonstrations. In addition to the football field-sized gallery, the Exploratorium hosts an ongoing series of screenings, programs, and lectures related to experimental film and video. For a visitor to the museum, it's not a question of what is art and what is science, but where do they meet?

What started as a weekend receptionist job became a full-time opportunity for Keim when she proposed a film program back in 1983. The idea she outlined mirrored her interest in non-narrative nonlinear films and the museum's scientific exhibits. It provided, as Keim put it, "another way for visitors of the Exploratorium to think about the world around them in a much more visual frame."

This relationship of cinema to scientific inquiry defines the difference in programming at the Exploratorium. It also presents a unique challenge to Keim as curator. "We don't just say 'go into the theater' and all of a sudden a video will come on that explains some process of physics," she says. For the Exploratorium's exhibit on memory, Keim paired experimental films like Daniel Reeves' *Obsessive Becomings*, which uses morphed family photos to address child abuse and mental illness, with the scientific installations in the gallery. And unlike most museums, which prefer the blunt nature of documentary and educational formats, Keim thinks "it's out of the nonnarrative genre that we find ways to create these links and bridges."

With this different approach to programming comes a different audience. Unlike a festival or arthouse crowd, visitors to the Exploratorium are not usually coming specifically for the films. Often they are tourists or out of town guests spending time inside on a cold and foggy afternoon. There are not many other places where you will find grandparents and grandchildren from Tennessee and Tokyo sharing the experience of a Stan Brakhage film. As Keim points out, "Our audiences are not going to the Cinematheque or Museum of Modern Art to seek out these films. But they will wander into our theater and get to see work they typically would not see."

For media artists, the Exploratorium can be a resource for those who have made the jump from single screen to installation. Wendy Clarke's interactive video *Remembrance* was featured in the Exploratorium's *What About AIDS?* exhibition. Her installation invited visitors to both watch and leave videotaped stories of how AIDS had affected their lives.

Challenging form and format is something Keim wants to do more frequently, and considering the vast space and its endless exhibits, the Exploratorium is a natural environment for this crossover. As she points out, "We're lucky that we've got the machine shop, the equipment, and the staff to make that happen."

In addition to this technical help, the Exploratorium can offer insights and challenges artists would not encounter elsewhere. Much of this input comes from presenting new work in front of an audience as diverse as the Exploratorium's. Unlike the typical questions of film festivals—"how much did that cost?" or "what number filter did you use?"—Exploratorium audiences are often more interested in the artists personally and what they are trying to say with their work.

The trade-off for this different perspective is the often jarring nature of the Exploratorium and its crowds. On a typical weekend, the sound of screaming children echoes through the museum like a hundred birthday parties. The machine shop, where the artists and carpenters put together the new installations, is in full view along with its saws, wires, and plywood. Keim refers to it as an "irreverent experience" for the visiting filmmakers. "I have to warn them of what they are getting into." The environment, combined with the wild card of an unpredictable audience, can be a potentially vulnerable situation for the artists. "A diverse audience is going to react in multiple ways, and how you interpret those reactions can get difficult and somewhat painful. But there are things that are going to happen here that won't happen at other places," she adds.

To illustrate this experience, Keim recounts Richard Lerman's presentation of his *Transducer Series* at the Exploratorium. These films, which incorporated tranquil close-ups of a river—a boat's hull, a fishing line, images of water—accompanied by grinding and sloshing sounds, provoked challenges from the audience. Two adolescents in particular asked simple but awkward questions, such as, "Why did you make this?"

A few days later, he presented his work within the friendly confines of the Pacific Film Archives. Keim hid in the back, thinking to herself that he would probably want to forget his previous screening. To her surprise, he spoke at length about his experience at the Exploratorium. She recalls, "As an artist he had been working for so long that he forgot what had sparked his initial interest. The questions he was asked there made him think about his early motives and curiosities that pushed him to pursue experimental cinema. For him, it was a valuable learning experience." And at the Exploratorium, learning is always a part of the artistic process.

For further information, see www.exploratorium.edu; or contact lizk@exploratorium.edu

Adam Eisenberg is a freelance writer and filmmaker living in Brooklyn, New York.

COURTESY EXPLORATORIUM; OPPOSITE: COURTESY FILMMAKERS

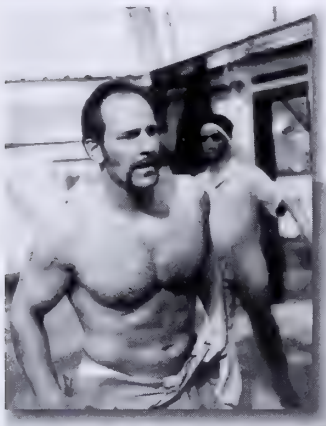
LAFF TRACK

The Los Angeles Film Festival charts a course toward wider audiences.

BY ROBERT ITO

ATTEND THE LOS ANGELES FILM FESTIVAL and you never quite forget that you're in, well, Los Angeles. The nine-day event, which this year took place during the last week of April, is held at the DGA offices on Sunset Boulevard and Fairfax, mere blocks from the Paramount and CBS studios. Down the road is the WGA building, where this year labor strike negotiations cast a palpable pall over the entire town. Mammoth billboards along The Strip pitch the latest upcoming summer releases, while inside the festival itself—despite the cajoling and near-begging of event organizers—the annoying bray of cell phones can be heard at just about every screening.

And while filmmakers get easy access to the industry, there's a downside, too, to hosting a film festival in the heart of Hollywood. "Filmmakers can come to my office instead of meeting at a Starbucks," says Arianna Bocco, vice president of acquisitions at New Line/Fine Line Features. But, she adds, "At other festivals, we're out of town and forced by necessity to hang out and network. At the LAFF, a lot of us just end up going back to the office to work after screenings."



Real-life ex-con Clint Jordan (left) stars as a career criminal in Joe Maggio's debut feature *Virgil Bliss*.

***Kaaterskill Falls*, a film by Josh Apter and Peter Olsen, grabbed LAFF's Critics Prize.**

An increased wariness in Hollywood about independent films and the concurrent economic anxiety has also had its impact on the LAFF, according to festival director Richard Raddon. "In the industry's eyes, it used to be much cooler to be an independent filmmaker five or six years ago than it is now," he says.

As a result, the LAFF made greater efforts this year to market the festival to the general public, employing more banners, billboards, and direct mailers to boost attendance. "The industry will always come," says Raddon. "This year, we specifically targeted a general audience because they're usually a much better indicator for the filmmakers of how a film will be received."

By all measures, the LAFF had its best year ever. Attendance jumped to over 30,000, up from 27,000 last year. Wait-list lines often stretched the length of the DGA lobby. Festival programming expanded to nine days from six and included 21 world premieres. Submissions jumped to over 2,000 from 1,700 last year.

By press time, at least two entries had been picked up: Jesse Peretz's *The Chateau*, bought by IFC Films; and Marina Zenovich's documentary *Who is Bernard Tapie?*, bought by the Sundance Channel. Several films were getting second screenings at studios around town for possible purchase. According to Raddon, 2001 has been their most competitive year in terms of quality of submissions.

It was also the festival's most digital year. To mangle a line from *Sunset Boulevard*, the LAFF event *is* big, it's just the pictures that got smaller. Instead of glossy, dramatic features getting all the buzz, ultra-low-budget DV productions grabbed a lion's share of audience attention. According to Raddon, a flood of quality digital entries forced LAFF organizers to add an entire host of seminars, presentations, and "filmmaker dialogues" dealing will all things DV. "We didn't set out to play digital films, we just wanted to play the best films out there," says Raddon. "But when we saw how many of the films were going to be digital this year (a third of the programming was either digitally created or projected), we knew we had to talk about the state of digital filmmaking right now."

And talk they did. At various seminars and post-screening Q&As, many of the conversations echoed the "how low can you go" braggadocio of the *El Mariachi* and *Blair Witch* years, with filmmakers boasting of the low budgets and high shooting

PRODUCTION POST PRODUCTION DUPLICATION

media BOX
145 WEST 20TH STREET N.Y., NY 10011
TEL: 212-242-0444 FAX: 212-242-4419

DVD Independent Special
includes encoding, authoring & one disc
15 min. - $800 30 min. - $1200
60 min. - $1750 90 min. - $2000

Media 100 Editing
Production Packages
Video Duplication
Transfers & Conversions

Film Festival Duplication Special
20 VHS Tapes
w/sleeves & labels
Independents
Only
$99 $99

AVID at DIVA
large rooms
with a view
in mid-town
24 hr building

AVID 1000/AVR 77
AVID 800 Film Composer

Newly reconfigured
Easier for editing

As long-time
AIVF members
our goal is to help
other independents

DIVA Edit
1-800-324-AVID
330 W 42nd St NYC



Eltan Gorlin's *The Holy Land* is a coming-of-age tale set against the backdrop of Arab-Israeli politics.

ratios possible with DV productions. Dogme director Kristian Levring drew gasps and laughter from the audience when he admitted shooting 170 hours, with multiple cameras, on his latest digital project. Other DV directors described letting their cameras run for hours on end—sometimes, it seemed, just because they could. "I didn't want to turn off the cameras between takes because we had little sound issues, so we just kept them rolling," says *The Chateau* director Jesse Peretz (*First Love, Last Rites*).

The digital seminars drew huge crowds (including AIVF's DV-to-35mm transfer presentation), although some audience members were less congenial than others. At the eye-popping "Digital Extravaganza" event, which offered side-by-side comparisons of feature film clips in both traditional 35mm and Digimax DLP formats, one film purist blasted the look of the digital versions. To be fair, many attendees admitted they couldn't distinguish between the two, even when the subtle differences such as graininess or color saturation were pointed out.

When the seminar's host told the audience that there would be 100 new digital projectors in theaters this year, one attendee questioned just who was going to pay for them. Others wondered aloud about the relevance of all this new technology to cash-strapped indie filmmakers. While the digital seminars sparked lively debates and appreciative audiences—the rollicking "master class" featuring filmmakers Allison Anders and Kristian Levring was especially well received—the true stars of the festival, appropriately enough, were the films themselves. Here are a few of the standouts:

This year's Critics Prize went to *Kaaterskill Falls*, a haunting look at the deterioration of a couple's relationship during a weekend trip in the Catskills (not based on Allegra Goodman's novel of the same name). The film set the standard for the "less is more" feel of the festival, with its 13-day shoot, two-person crew (Josh Apter and Peter Olsen served as directors, writers, producers, and editors), and ultra-low budget. The story itself was familiar: Contented yuppie couple is torn apart by the appearance of a mysterious, seductive stranger. But the strong cast performances and a compelling story line combined to create an edgy, unforgettable thriller.

Grabbing both the Audience Award for Best Feature Film and a special Critics Jury Award for Writing and Acting was *Kissing Jessica Stein*, one of the freshest and funniest films in the festival. Jennifer Westfeldt captivated audiences with her star turn as Jessica Stein, a neurotic, perfectionist copy editor (is there any other kind?) whose unrealistically high standards and a hilariously unappealing roster of dating prospects keep her from finding the "perfect man." Heather Juergensen plays a smart, utterly appealing art gallery director who might just be that man—if she weren't, of course, a woman. And therein lies the core of this sweet, insightful comedy.

Fresh from a successful outing at Slamdance, *Virgil Bliss* wowed audiences with its gritty look at a former convict's attempts to go straight after a 12-year-stint in a New York state prison. Lead actor Clint Jordan, an ex-con himself, delivers a standout performance as Virgil, a career criminal who mistakes his first sexual encounter, a ten-dollar "date" with a drug-addicted prostitute, for true love. Dark humor rarely gets any darker than this. Anthony Gorman, playing Jordan's unredeemable halfway house roomie, is at turns hilarious and fiercely menacing, while Kirsten Russell's haunting, multi-layered portrayal of a down-and-out addict struggling to win custody of her child never lapses into sentimentality. Joe Maggio has a winner with this passionate work, which marks his debut as a feature film director and was one of the festival's best examples of the artistic potential of low-budget DV productions.

Ever Since the World Ended . . . evoked memories of the best *Twilight Zone* tales, employing a powerful narrative and a minimum of special effects to create a chilling vision of the not-so-distant

COURTESY FILMMAKER

future. The story is set 12 years after a plague has destroyed almost all of the world's population. It follows the lives of a handful of survivors in San Francisco who have managed to cobble together some semblance of a working society. Directors Calum Grant and Joshua Atesh Litle shot the film in a flat, documentary style, allowing the story to unfold through "interviews" with the survivors, most of them non-actor pals who were cast to play versions of themselves. For example, the doctor in the opening sequences who speaks so dispassionately about the spread of the disease is actually an emergency medicine M.D.—a strategic move that boosted both the richness and the believability of the film.

America So Beautiful also scored well with festival-goers with its story of an Iranian immigrant's experiences during the height of the Iran hostage crisis. Set in Los Angeles in 1979, the film uses grainy archival news footage and seventies Disco classics to capture the schizophrenic mood of the times.

Another festival standout was *Cookers*, a frenetic horror movie about two crystal meth dealers holed up in an abandoned farmhouse with a huge stash of stolen amphetamines. At first, the protagonists twitchy, paranoid behavior—brought on by lack of sleep and their tendency to dip too deep into their own product—is played largely for laughs. But the paranoia is ultimately contagious, as the viewer starts to question whether all those shadowy figures and bumps in the night are real or just drug-fueled hallucinations.

THE LAFF REMAINS ONE OF THE TOP regional showcases for independent film, and attendees were upbeat about the future of the art form as well as the festival. According to *Three Seasons* director Tony Bui, "the climate has changed. Big actors are willing to invest time and energy into independent films." Raddon agrees. "I constantly hear people talk about how American independent cinema sucks and how any festival dedicated just to showing North American independent films couldn't be that great," he says. "I defy anybody who actually came to the festival this year to say that. They'd be wrong."

Robert Ito is a freelance writer and editor at Los Angeles Magazine.

Call For Entries

24th Starz Encore Denver International Film Festival
October 11-20

SUBMISSION DEADLINE: July 15, 2001

Shorts•Features•Documentaries

35mm•16mm•video

Starz Encore People's Choice Award
For Best Feature-length Fiction & Documentary

John Cassavetes Award
For Achievement in Independent Filmmaking

Krzysztof KieslowskiAward
For Best European Film

Inquiries to:

Denver Film Society
1430 Larimer Sq.
Suite 320
Denver, Co 80202 U.S.A.
dfs@denverfilm.org
www.denverfilm.org

Young Film Makers:
Now is your BIG chance to:

★ Achieve National Recognition!
★ Be Chosen to Win a Scholarship!
★ Win a Trip to Los Angeles!
★ Show your film in a Theater!
★ Meet Other Young Filmakers!
★ Jump Start your Film Career!

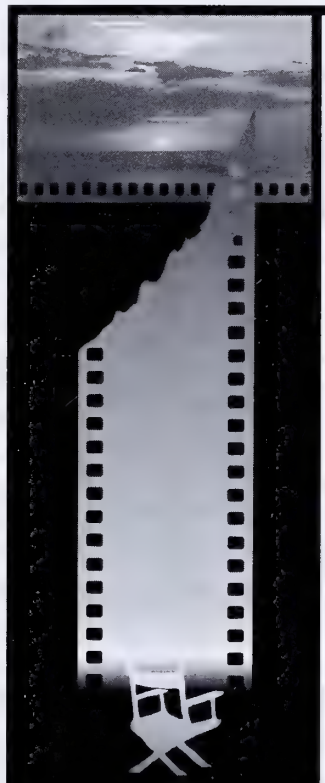
If you are age 18 or under and completed an original film or video after july 15, 2000 you are eligible to enter it into the 2001

BACKYARD
national children's film festival

There is NO ENTRY FEE but the deadline is JULY 15,2001! So hurry call: (877) KID-FILM for information or just visit our website online at:

www.childrensfilmfest.org

LEGO · Los Angeles Center Studios · SyF simon youth foundation



MARCO ISLAND FILM FESTIVAL
S.W. Florida's Film Showcase

Accepting shorts, features, documentaries and screenplays.

Film Entry Deadline
August 1, 2001

For submission information visit our web site www.marcoislandfilmfest.com

Marco Island Film Festival
P.O. Box 2002
Marco Island, FL 34146
Or call
941-642-3378.

call for entries

SPONSORED IN PART BY THE COLLIER COUNTY TOURIST DEVELOPMENT COUNCIL.

October 17-21, 2001

Rites of Spring

The annual migration of experimental filmmakers to the Ann Arbor Film Festival

BY SARAH JANE LAPP





At the closing of this year's festival, executive director Vicki Honeyman declared, "This is a filmmaker's festival!" What exactly *is* a filmmaker's festival?

In my nursery school, everyone received an award at the end of the year, and mine was especially dubious: "The We-Always-Know-Exactly-What-She's-Thinking-Just-By-Looking-At-Her-Face Award." To some degree, a filmmaker's festival provides a haven similar to early education environs—artists are recognized for wearing their hearts on their sleeves. Perhaps more than any other festival, the Ann Arbor Film Festival strives to provide a week-long public forum that celebrates the formal expression of vulnerability.

Sometimes I entertain the narcissistic fantasy that a "filmmaker's festival" would be an all-expenses-paid expedition that guarantees tremendous accolades. But more often I feel that a festival for filmmakers is perhaps identical to any other convention of like-minded souls—a site for the exchange of ideas that inspire production of more ideas. At Ann Arbor you're likely to meet experimental film loyalists ranging from MFA candidates like Sara Takahashi to curator Ariella Ben-Dov to spectator Dan Gunning, all of whom shared my car shuttle from the airport to our respective lodgings. (Members of the Ann Arbor community actually volunteered to house visiting filmmakers. Amazing.) Gunning told me to forget the Oscars, that Ann Arbor is the place to see the best films in the United States. Gunning, who lives in San Francisco, has attended 22 of the festival's 39 editions. And he's a radio engineer, albeit the cousin of film scholar Tom Gunning.

Gerry Fialka, an ex-Ann Arborean and a long-time festival supporter, presented a PXL demo in conjunction with his musings on Marshall McLuhan's tetrad paradigm—a four-part question which McLuhan freely applied to any human invention. I find these questions useful in dissecting an experience about as objective as a family reunion. The questions, as applied to the festival, are as follows: What does the Ann Arbor Film Festival intensify? What does the Ann Arbor Film Festival render obsolete? What does the Ann Arbor Film Festival retrieve from obscurity? What does the Ann Arbor Film Festival produce when pushed to an extreme? McLuhan also said there's no such thing as a bad film—there's only a bad (or good) viewing experience. While watching some 130 films in the space of five days, I repeated this piece of optimism to myself, and it worked as well as any yogic mantra.

Ah! So then what makes a good viewing experience?

I like to be fed. I like to know that I have a bed in which to sleep that night. I like time to go to the bathroom. And I really like meticulous programming; give me an exquisite *prix-fixe* menu over a cumbersome smorgasbord any day. Make sure that the cutlery is sharp, the plate clean, the water glass spotless. I know that sound checks are luxuries, but give me good projection or give me death. Shortly before Ann Arbor, I experienced a sensational projection of our film—and it was at a venue for the blind. It spoiled me. At Ann Arbor, our film played on opening night, and the projectionist started the film during intermission. It was downhill from there.

Burn?

No, but low sound, dim bulb, and a lens focused on the subtitles rather than on the image.



So would you say the Ann Arbor Film Festival is *not* a filmmakers' festival because filmmakers only want a good projection and you didn't get that?

No, I wouldn't say that. I didn't come to see my own film. I came to see the work of

my peers and predecessors. I wanted 16mm film camaraderie.

Did you meet your comrades?

Not initially; I was shy. And I had this fantasy of an obvious huddle of filmmakers in some backroom eating bad nuts together. Honeyman gathers the filmmakers together for pizza and sangria on the fourth night of the festival; I would have preferred a filmmakers' socializing event much earlier.



So who did you hang out with?

Initially I hid out with women near the bathroom corridor, community members whom I imagine make a mean hot tuna dish.

Isn't that classist?

No, I grew up in Minnesota. That's a compliment. These women were discussing the festival auction, and they had their eyes on a certain yellow birdhouse.

Back to the bevy of filmmakers. I imagine you were able to identify your forty-some colleagues by the infamous Polaroids posted on the "Filmmakers' Kiosk"—or at least during the Q & A sessions?

What Q & A? Only the jurors were allotted time for post-screening discussion.

Why?

Time, I imagine. At 1 p.m., there was a demo of some kind, at 3 p.m. a jurors' screening, and then there were back-to-back screenings for the public at 7, 9:30, and 11 p.m.

What about programming fewer films to allow time for discussion?

Personally I think open discourse is imperative. Otherwise, one feels like a festival is just about consumption. To be fair, I'm told that formal discussion was held at 10 a.m. on two days. I wasn't awake.

***Now* you are, so let's talk about the work.**

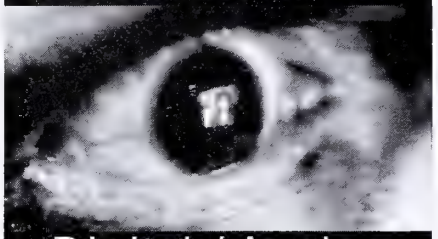
Well, *now* the filmmakers aren't here. Besides, I am suspicious of the faulty mnemonic relationship I see between my drawings of a film and the actual integrity of the film itself. Did *Hybrid* stay with me because of the exquisitely poignant images and soundscapes that Monteith McCollum crafted of his grandfather—or because I am partial to the drawing *I* made of his grandfather schlepping a dead feline while howling a song about drowning kittens in the well? [See profile, page 18.] I have the same questions about *Crofter's Red Coat*, *Sonnenland*, and some of my other favorite films. Conversely, if I can't render the film, then perhaps I can't remember it. Where does that leave more kinesthetic films? And what about my own squeamishness? *XXYY* explored intersex humans, but I had to leave after three minutes because I have bizarrely 19th century hysteric relations to the human body. That's not the filmmaker's fault.



Festival director Vicki Honeyman

ILLUSTRATIONS: SARAH JANE RAY



AMI
AMERICAN MONTAGE INC

Digital / Analog
FILM, VIDEO & WEB PRODUCTION
AVID AND FINAL CUT PRO SUITES
POST-PRODUCTION SPECIALISTS
AFTER EFFECTS / MOTION GRAPHICS
EXPERIENCED IN FEATURE LENGTH DOCUMENTARIES AND NARRATIVES
670 BROADWAY SUITE 300, NY, NY 10012
334-8283
www.americanmontage.com

BRAVO
film & video
40 WEST 27TH STREET
2ND FLOOR
NEW YORK NY 10001
www.bravofilm.com

Sound Stage Rentals
34' × 28' × 14'; 600 amps; Hard Cyc/Blue Screen; Silent A/C; Great for Interviews, Music Videos, Commercials, and Pilots; Complete Lighting Package Available.

Linear and Non-linear Editing
DVCam, BetaSP, ¾", S-VHS; ABC Roll; DVE—Pinnacle Alladin.

Production Packages
We produce affordable commercials and music videos from start to finish with substantial discounts for first-time clients.

Audio Services
ADR; Music for Video/Film; Audio sweetening; Mastering; Protools System; Voice-over.

Tel: 212 679 9779 · Fax: 212 532 0444





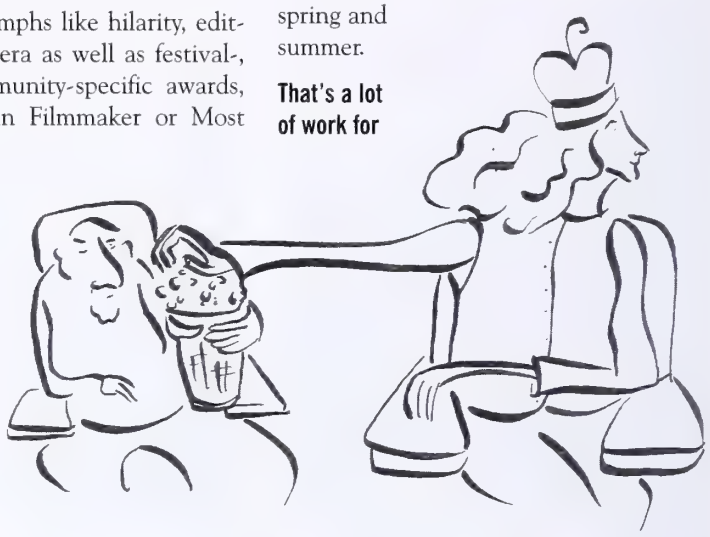
Cleave, by Hollie Lavenstein, an autopsy of a deceased marriage.

Then maybe the awards might jar your memory. At the end of the week the jury gives out $15,000 worth of cash awards and services.
Yes, for banal triumphs like hilarity, editing, and nice camera as well as festival-, donor-, and community-specific awards, like Best Michigan Filmmaker or Most Hot n' Spicy.

How does one enter this festival?
These days one sends a VHS preview tape. In previous years, prescreeners only viewed 16mm submissions. But you must screen 16mm at the festival and, I believe, on the festival tour.

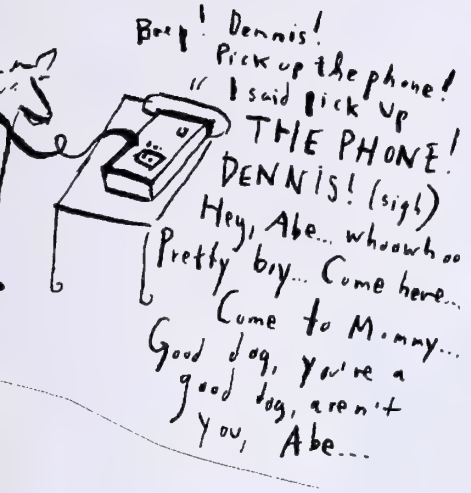
Tour?
Yes, selected works from the Ann Arbor Film Festival tour educational institutions in the spring and summer.

That's a lot of work for one organizer!
Yes, and Vicki Honeyman cuts hair on the side. In fact, the festival office exists in the back of her barbershop.





In the festival catalogue, Honeyman writes that the board "encouraged" her to put more "fest" in this year's festival. Therefore, in addition to the 16mm films projected on the "mainstage," there was a simultaneous sidebar, with works from the Video Data Bank, PXL This Festival, a Barbara Hammer feature, etc.
With the exception of new Leighton Pierce digitalia, filmmakers' jam, and animation demo, I attended none of these screening-room events. I resented the distraction of choice. Put my food on my plate for me.



So, of the 16mm programming, what did you actually see?
I watched (or started to watch) every single film that was projected in the main auditorium.

Anything memorable?
You know, I have trouble with that question. Why single out one tree from the forest? I learned something from every single frame of film I saw—emotionally, technically, spiritually—even if I eventually walked out of it. I really appreciated access to all of those voices.

Awfully generous of you—and I always thought you were more cynical.
I even have awards to offer: Best use of live cats. Best use of dead cats. Best use of tables. Best use of chairs. Best use of dogs. Best genitalia. Most closely-miked introspective male voiceover. Most mammillae per frame. Most scratches per frame. Most racist ethnography disguised as experimental film. Best reason to hold a sing-a-long that's not at your family's seder table. Best homage to Gaston Bachelard. Best hand-processed remake of *Andrei Rublyov*. Best aluminum foil. Best use of haunting choral music. Best credits.

Would you return to the festival?
Would you watch *Shoah* again?

Not immediately. But that doesn't mean that *Shoah* is not a tremendous, important experience.
Exactly.

Sarah Jane Lapp is a filmmaker and illustrator. Ann Arbor invitees interested in procuring drawings of their films should contact her at cinemagoat@yahoo.com.



AVID PRICES KILLING YOU?

Come to RADICAL AVID for the LOWEST PRICES in New York!

RADICAL AVID

1133 Broadway at 26th Street
(212) 633-7497



New 3D Meridian AVIDS
Media Composer 10.0

Spacious 24 Hour Editing Suites
Fulltime Support On Site

Work In One of Our Suites, or Let Us Install A Complete AVID Rental in Your Edit Room.

DV • miniDV • BETA • DV • miniDV • BETA



Begin here to make your movie:



"From start to finish, Dr. Rawstock's services were everything I needed."

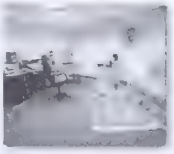
Brett Thompson, Screenwriter/Director.
THE HAUNTED WORLD OF EDWARD D. WOOD JR.

The #1 choice to help independent filmmakers realize their dreams:


Filmstock & Videotape


Camera Rentals & Tech Services


Final Cut Pro System Sales/Rentals


Final Cut pro Edit Suites

DR. RAWSTOCK the Digital Division
The place for your movie.

Call us @ 800.323.4647
www.DRRAWSTOCK.com
6150 Santa Monica Blvd. Hollywood CA 90038

ODYSSEY

SPACE



All over the map with Athina Rachel Tsangari and *The Slow Business of Going*

BY SPENCER PARSONS

WHEN I TOLD DIRECTOR ATHINA RACHEL TSANGARI THAT HER singular new feature *The Slow Business of Going* was the first film I'd ever seen to really get across the lived experience of the Internet, she was surprised and pleased. But when I pointed out the wonderful irony of doing this in a film with maybe three shots of a computer, she asked me which shots I was talking about. "There aren't any computers in my movie," she insisted.

Oh, but there are. They're just not on-screen and nobody ever mentions them—a welcome relief after years of watching narrative cinema flail about for adequate responses to cyber this, e-that, and the virtual other. Most films, both good and bad, have treated the Internet as a plot expedient and computers as little more than contemporary set dressing. We've seen e-publishing offer fairytale swiftness for the dissemination of poetry in *Henry Fool*, email revive the epistolary romance in *You've Got Mail*, and video games and virtual worlds make kung-fu safe for Keanu Reeves fans everywhere in *The Matrix*.

This calls to mind Marshall McLuhan's typically aphoristic response to Kubrick's *2001*, which he felt paid too much attention to "19th century hardware and Newtonian imagery" to be of the future (or even the present). But "this is natural," he added, for "fish do not care to think about water, or men about air pollution." *The Slow Business of Going* is one film audacious enough to try to make us feel the water or smell the air pollution.

"We started the film in the year of the centennial of cinema," says Tsangari, "so we thought it was an appropriate time to pay homage to the holy beast. But now that we've just finished, the 100th birthday isn't really news anymore. We kind of missed the deadline." Instead of vying for the last word on cinema in the old century, however, Tsangari and her ardent team of collaborators—head editor/co-writer/co-producer Matt Johnson, lead actress Lizzie Martinez, co-writer/assistant director Kenny Strickland, and DP Deb Lewis—made the "first film of the 21st century," according to Thessaloniki Film Festival judge Fotos Lambrinos. By investigating the forms and history of cinema in the 20th century, they managed to shape a story not simply about, but of the 21st century.

The Slow Business of Going concerns the futuristic misadventures of one Petra Going (Martinez): half Greek, half Mexican, and born on an airplane, her name can be loosely translated as

ALL PHOTOS COURTESY FILMMAKER

"rolling stone." Not so much jetting from one place to another as simply switching on and off to them, she collects experiences to be downloaded directly from her brain into a sensory database for the enigmatic Global Nomad Project. Wearying of life as a camera, she relentlessly hopscotches the globe with a rocking chair strapped to her back (in tribute to Samuel Beckett's novel *Murphy*), moving from city to city, hotel to hotel, and genre to genre—Thriller in Manhattan, Musical in Prague, Slapstick in Thessaloniki, Loony Tunes in Tokyo. Though shot on location in Texas, Cuba, Mexico, Greece, Russia, Morocco, Barcelona, New York, Dublin, and Vietnam, this is no travelogue; like any career nomad, our protagonist sees little more than the inside of one room after another. So there may be a boy in every port, but little or no romance, and Petra's closest friend (represented by images of Maria Tsantsanoglou and the voice of Micah Magee) exists more in memory and fragmentary correspondence than in person. It's a story of geography as channel surfing, human interaction as hypertext.

"[The film] didn't originate as a master narrative," Tsangari explains. "It started as a journey—a journey through cinematic and spatial geographies. I wanted to talk about what I knew best: travelling, dislocation, being stuck between two cities, two identities, and what I knew least about at the time, which was the language of cinema. I wanted to learn cinema by making it."

The daughter of diplomats, Tsangari spent her early years on the move, so it's appropriate that the idea for *The Slow Business of Going* arose during another journey—a road trip from her base in Austin, Texas, to Mexico. "Matt [Johnson] and I were talking about how



Philosophical pillow talk with Martinez and beau. Opposite: Nomadic director Athina Rachel Tsangari



The same airport sprawl and featureless hotel rooms from Cuba to Russia to Vietnam cast travel in a different light

funny it was that to go a long distance we had enclosed ourselves in this tiny space of a car, and we started discussing the fantasies that occur in small, transient spaces, like hotel rooms." Tsangari and Johnson took the concept that emerged from this conversation to their collaborators from other recent projects.

"The idea was to ask each of these guys [Steve Moore, Mike Martin, and Daniel Aukin] to write what they imagine happening between a man and a woman in a hotel room that didn't involve sex or violence. Pretty soon we asked some other friends, like Gary Price and Kenny Strickland, to get into it, too," says Tsangari. "I knew that Lizzie (Martinez) would play the woman in all of the pieces, since we had worked so well together on my short film *Fit*. We would workshop them together, with me and Lizzie gently sabotaging all these male fantasies. Each scene would reduce into a kind of genre shorthand that would last about two or three minutes, with Lizzie as the only connection between them—a 30-minute short composed of little genre haikus."

Ten 400' rolls of 16mm into shooting the first of these haikus, it occurred to them that they were dealing with something bigger, and that the film would need more than a theme-and-variations. They began to suspect they had passed directly from haiku to epic.

"We thought about it and realized that an epic made up of little episodes is basically TV, right?" suggests Tsangari. "One of the first things I saw when I came to America was *Sesame Street*. And my jaw just dropped. I was blown away to find this kids' show that used TV's fragmentation as this radical mode for entertainment and political discourse. So we followed that example and added a little Howard Hawks. You know, irrational combinations of tone and sudden, absurd disruptions of mood. So it's a 'TV movie,' " she laughs.

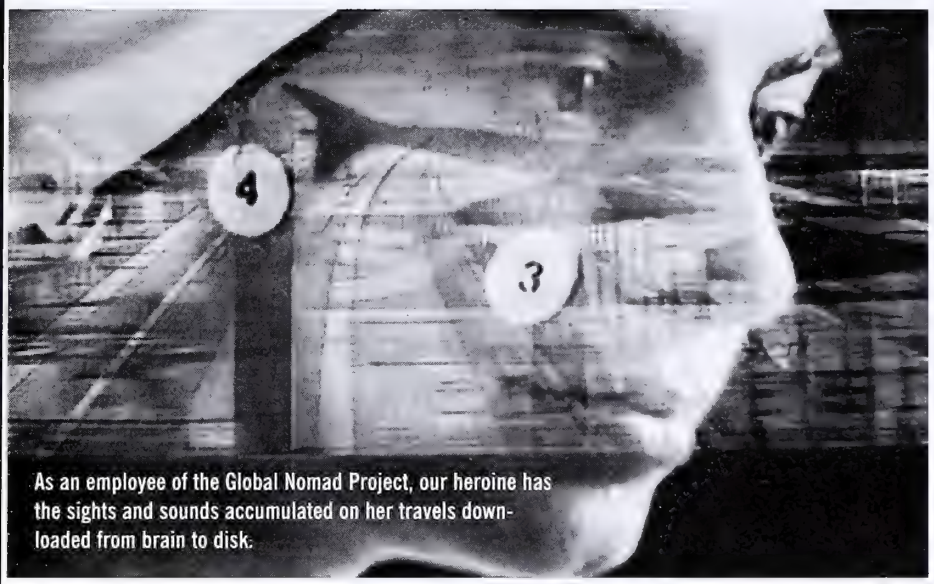
So Petra thwarts an assassination in Manhattan, fights heat-induced lassitude in Tangiers, tangos to Tom Waits and Tin Hat Trio in Thessaloniki. She considers the history of compact cars in Eastern and Western Europe and modestly proposes her own hybrid (shown in animation), which you can drive, sail, or carry, sleep in, eat in, or mail in an envelope. And she eagerly awaits the swimming lesson she's promised to her friend Micah, should they ever meet up in Havana. Meanwhile, at the Global Nomad HQ, other agents chase the memory of a perfect salad, appreciate the semantic significance of "punk not dead," and advise one another on long distance romance ("How many miles? And how much do you love her?").

As new segments developed and styles multiplied over the shoot, it became clear that these juxtapositions still needed some connective tissue. That's when Tsangari plunged into some 10-years' worth of her own super-8 films, home videos, and snapshots, constructing travelogue segments that would link together the hotel episodes, create an emotional progression, and formally bind them all

together, after the fashion of, say, the letter L and the number 2 on *Sesame Street*. At the same time, a more conscious autobiography came to the fore.

"I don't have a fancy story to tell, like 'before this film I was working as a cab driver in Athens,' or 'I watched *Some Came Running* when I was four,' " says Tsangari. "I've been a school brat and a geek all my life. I grew up on a poetry and theater diet. I started obsessively watching films pretty late, when I was 18 or 19, when I was finally, inevitably, struck by the discovery that cinema is theater+poetry+travel+sublimated desire+politics+cooking—all the things that interest me in one, portable, ephemeral suitcase."

As she had never lived in any one place for very long (before settling in Austin for a personal record of seven years), cinema also suggested a good way to record her own constant movements. While wandering America on a Fulbright to New York University, she stopped off in Texas. Curiosity led her to the Austin Film Society's Pier Paolo Pasolini Memorial Ballroom and unexpectedly into the role of



As an employee of the Global Nomad Project, our heroine has the sights and sounds accumulated on her travels downloaded from brain to disk.

"the cousin from Greece" in Richard Linklater's *Slacker*.

"Immediately when we met, we got into all these arguments about cinema," recalls Linklater. "She was so smart and passionate, and had just the right energy to be in the film. So I'm not at all surprised. I mean, she was only 20 and already she carried herself like a filmmaker." After finishing at NYU, Tsangari returned to Austin to complete an MFA in film production at the University of Texas and founded the Cinematexas International Short Film Festival. Once settled, of course, she spent much of that time making a film about incessant travel, concerning a character who, like herself, represents an extreme example of our mobile society. Recently, in fact, she relocated back to her native Greece.

"When my friend Ralph McKay saw the movie, he asked me what it felt like to have all my laundry hung out on the line," she says. "I don't think I really had a choice about making it personal. But working from an idea of autobiography as inherently political, I knew it had to be about this compulsion for turning everything we experience into spectacle for imaginary audiences . . . this fascination with authoring everyday reality by transforming it into popular media. So I hoped that Petra—even though she had all my home movies—would rebel against me. This was where Lizzie, as a friend and an adventurous actor, was such a valuable collaborator."

"To be honest, I never fully realized that my character was based on Rachel until we started recording the voiceovers in the last few months," says Martinez. "I mean, just because of how long it took to make—five years—it seems intertwined with a lot of other things going on in my life. What I notice now is how I was different people at different times over those years. At the beginning, I was making a different character for each room. Knowing later about the story arc, having hindsight, it made me want to go back and do things differently, because when we shot I was just in the moment. But that's maybe more like real life, you know?"

Editor/co-producer Matt Johnson concurs. "Because the story hadn't been conceived beforehand as one continuous two-hour package, where the actor knows how it will all end up, these contradictions in character made Petra less controllable or easy to figure out. So we get to show more sides of her than would normally be the case for a fictional character—but maybe not for a real person. The character developed in working out the order of the episodes, when we started to get a sense of where the movie would take the audience emotionally."

THE FIVE-YEAR PRODUCTION TIMETABLE RESULTED in other historical felicities. If *The Slow Business of Going* consciously engages a century of cinema in its crazy quilt structure, it also offers a literal record of the film stocks and formats employed by enterprising low and no-budget filmmakers in the nineties. It's written right into the emulsion.

"You can see a progression through the movie—how [the Kodak stocks] got better, richer, less grainy," enthuses cinematographer Deb Lewis. "You can see in some segments how the newer Vision stocks hold the blow-up, how they almost look as if they were originally shot on 35mm. And of course you can see a personal progression as well—a history of our working relationships and our artistic growth over the course of the film."

The ongoing collaboration continued to the very end of the 35mm blow-up (funded by a completion grant from the Greek Film Center). Faced with an unruly combination of formats, the negative cutter at Immaculate Matching and everybody at DuArt became conspirators in the plot, working under an impossibly tight deadline to have the film ready for its premiere at the Thessaloniki Film Festival.

"No film should be made like this, and no lab should have to put up with what we brought them under such an unreasonable deadline," confesses Tsangari, "but the personal attention they put into this film, and the trust they put in us was totally amazing. Irwin Young at DuArt was an incredible mentor. As difficult as it was, as scared as we were that things just wouldn't work, he was always there, as excited and ener-



Petra enjoying a rare in-person encounter with her best friend, Mika.
Left: Petra (with shades) works out with a blind martial arts instructor.

gized by the challenge as we were."

"We just didn't have the money to do a lot of things the 'right' way during production," adds Johnson. "So when they saw the flicker and the hair in the projector gate for some of the super 8 to DV transfers, I think they thought we were out of our minds. I mean, shooting it off the wall was all we could afford, but we did it in a way that you should be conscious of it as a projection. It speaks well of them that they didn't freak out. And most everything came out looking better than we'd imagined. What's the thing they say about God looking out for fools and dogs or monkeys?" Indeed, whether blowing up 16mm, DV, super 8 transferred to DV, or rendering AfterEffects frames directly to film, the look of the whole picture is precise, consistent, and virtually flawless. Or at least consistently inconsistent and flawlessly flawed.

That spirit of making a movie by any means necessary does not merely place *The Slow Business of Going* firmly within the tradition of independent avant-garde filmmaking or make for a good yarn about how those crazy kids put on a show. It links directly to the film's story and emotions. These fragments of chemical emulsion and magnetic tape piece together a struggle to hold onto things, to prove to oneself that you were really there and it did really happen. It's personal filmmaking in the truest sense, disregarding all distinctions between narrative and documentary, theatrical feature and home movie.

Just don't call it 'experimental.' "It gives me pain when people call it that," says Tsangari, "when there's truly experimental work out there that really inspires me, like Leslie Thornton's *Peggy and Fred in Hell*, which really pushes the envelope. I mean, we were using known genres and structures from film and TV. We always had our eyes on the past, so what we did was actually not avant-garde, but 'après-garde.' "

"It's a great first film," says Linklater. "Where you put all of yourself into it, as if there never could be another film. And it's got this other layer, too, in its approach to cinema. It's aware of its own history, which I appreciated, while it also goes against the current; it's not just a product for some vague marketplace. That's a major accomplishment in this day and age."

While traveling the international festival circuit (Thessaloniki, Rotterdam, South by Southwest, and Buenos Aires by press time), it has found audiences responsive to the humor and melancholy in its chronicle of obsessive documentation. "Everywhere we've gone, no matter what country," says Tsangari, "people, especially in their 20s and 30s, say that this is one of the few times they have seen something of their lives on the big screen. They talk about how they seem adrift, constantly moving—even while staying still! And how it makes them feel addicted to images, identifying entirely with Petra. They seem moved and kind of shaken by the end of the film." While it ostensibly critiques turn of the century disconnection and displacement through its battery of media techniques and textures, *The Slow Business of Going* is actually most thrilling in what it offhandedly documents: the time and places and people that converged for its making. "It's great to see it finished now," remarks Martinez, "as a testament to people living and working together over time. You know, babies have been born and some of the people involved have passed away since we started. It's about how people come together and grow apart and come together again—a real cycle of life."

In this, it compares to Kubrick's *2001*, which, after all, isn't really about that Jules Verne interplanetary hardware, but about cycles of life. The world it predicted didn't come true—and yet it absolutely did. People in claustrophobic spaces spend a lot of time looking at little screens, while attempting to comprehend a black slab—not coincidentally shaped like the Cinemascope frame.

The Slow Business of Going is not so cosmic, religious, or epic, but then *2001* isn't so nakedly personal. Nevertheless, they have more in common than the signal importance of hotel rooms and their directors' interest in science fiction. Certainly its use of international jet-setting to examine human connection is not unlike Kubrick's use of space travel to essay on communication and education. But more fundamentally, it just may be that this is the only film of 2001 so far that even remotely breathes the same air or swims the same water as *2001* in its hope, sadness, and skepticism for people and their technologies going nowhere fast.

Spencer Parsons [spencerparsons@hotmail.com] is a filmmaker, writer, festival programmer, and curator living in Austin, Texas.



The line between studio and experimental film blurs in Robert Florey's *Hollywood Boulevard (pictured)*, adapted from Florey's experimental short *The Life and Death of 9413: A Hollywood Extra* and incorporating some of its formal play.

SEEING IS BELIEVING

Unseen Cinema unearths a new history of the early American avant-garde.

BY STEVE ANDERSON



THE CONVENTIONAL HISTORY OF AVANT-GARDE CINEMA maintains that there was only "scattered" activity in America prior to 1943, when Maya Deren made her celebrated film-poem, *Meshes of the Afternoon*. To say otherwise is almost heretical in the world of film scholarship, but a new travelling program of films from the 50 years prior dares to make the case. Unseen Cinema: Early American Avant-Garde Film 1893-1941, a joint project of Anthology Film Archives and the Deutsches Filmmuseum in Frankfurt, will bring a 15-part series of rare and unseen footage to numerous cities across the world over the next five years, stopping first at the Moscow International Film Festival in June, then the Whitney Museum of American Art in July. Curated by filmmaker and historian Bruce Posner, the staggering 22 hours' worth of film is a unique attempt at both historical revision and preservation, and if things go well, one which is likely to provoke both controversy and interest in a long-neglected corner of film history.

The films that Posner is showing are not merely obscure or forgotten—though many are both—they are films that couldn't be accounted for by conventional histories; films that, in some cases, shouldn't have even existed. History is always ready to accommodate new pieces of familiar puzzles—a missing reel salvaged from a dusty corner of the archive, a shooting script with handwritten notes by the director—just as long as they support the logic of chronological progression from past to present.

But what are we to make of films that radically disrupt accepted timelines and comfortable historical narratives? What about films that demonstrate styles, techniques, or concerns that are not supposed to have been invented (or imported) until years or decades later? How can we account for what appears to be a Structural film, displaying all the concerns of 1960s Minimalism, that was made in the 1920s, for example, or a Hollywood director who uses the industry for personal experimentation? It is just these types of aberrations—exceptions to the rule, anachronisms, and stylistic coruscations—that form the heart of Unseen Cinema.

Perhaps the most remarkable thing about Unseen Cinema is its inclusion of numerous amateur filmmakers whose work has been left out of both mainstream film histories as well as histories of the avant-garde. The series includes works by relative unknowns like Theodore Huff (who, according to legend, was instrumental in reopening the Library of Congress' paper print collection) and home moviemaker Elizabeth Whitman Wright positioned on an equal footing with classics of avant-garde cinema like James Sibley Watson and Melville Webber's *Lot in Sodom* (1933) and influential European work like Marcel Duchamp and Man Ray's *Anémic Cinéma* (1925).

Prior to World War II, Posner argues, the distinction between avant-garde and amateur was less clear. "Art films" and "amateur movies" often shared exhibition venues and distribution networks. And in the 1920s, a group called the Amateur Cinema League began publishing a high-quality glossy monthly magazine, which included information about avant-garde cinema. But perhaps most importantly, these two groups often shared the same audiences and therefore experienced a certain degree of formal and thematic cross-pollination. "There was an amazing distribution network among amateur film clubs," says Posner, "and these were open to avant-garde filmmakers as well. So you'd have a lot of travelogues and birthdays, but also *The Fall of the House of Usher* and Ralph Steiner's *H20*."

In structuring the programs, Posner recaptures some of this spirit of boundary-crossing, often combining works based around thematic or stylistic concerns without regard for chronology or "type." Some programs are organized around abstract ideas such as "Melodies and Montages" or "Fantastic Myths and Fairytales," while others focus on concrete subjects such as The Depression or images of New York City. Unseen Cinema also highlights the often uncanny resemblance between "primitive" cinema and the North American Structural film movement that flourished briefly in the late 1960s and early 70s. Archie Stewart's narration of a series of camera and microphone tests in *Reel 66* (1936-39), for example, eerily prefigures Morgan Fisher's deadpan exegesis of film processes in *Picture and Sound Rushes* (1973) and *Cue Rolls* (1974). Likewise, Billy Bitzer's symmetrical composition and stroboscopic motion through a subway tunnel in *Interior NY Subway, 14th St. to 42nd St.* (1905) is echoed formally by structural filmmaker Ernie Gehr's *Serene Velocity*(1970). Posner notes several other future-anterior examples of Structural film, including Henwar Rodakiewicz's *Portrait of a Young Man* (1925-31) and Bitzer's *Panorama of Machine Co. Aisle Westinghouse Works* (1904). Of the latter, Posner remarks, "This was 60 years before [Michael Snow's] *Wavelength* and it's practically the same film!"



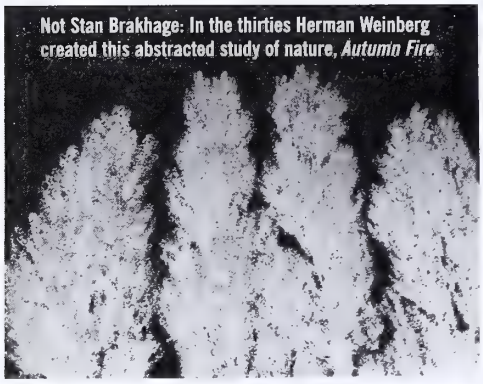
Another Florey flourish in *Love of Zero*, one of the three extant experimental works by this versatile director.

While conventional narratives of film history tend to naturalize the evolution of classical Hollywood cinema toward increasingly realistic (and formulaic) narratives, this series charts a distinctly different course. In a sense, what Posner does is dig deep into the subconscious of the silent era, uncovering works that—whether forgotten or repressed—stray from history's well-worn paths. Curating such a program, Posner avers, "is more art than science," hastening to add that his seemingly chaotic juxtapositions are in fact crucial to the logic of the overall program. "I wanted to have Busby Berkeley and Hollywood musicals or Slavko Vorkapich's montage sequences right up against a home moviemaker like Archie Stewart or Elizabeth Whitman Wright. This way you see that they're obviously different but at the same time they're grasping at the same straws: how to use this camera and this form to get something visual and exciting across."

Posner's program effectively contradicts the prevailing historical narrative, articulated most influentially by P. Adams Sitney in his 1979 book, *Visionary Film: The American Avant-Garde 1943-1978* [see review of Sitney's latest book on page 44]. Sitney argues that avant-garde cinema was essentially transplanted from Europe to the United

States during the 1940s. Films from the French Surrealist movement such as Louis Buñuel and Salvador Dali's *Un Chien Andalou* constituted an ur-text for a whole generation of avant-garde filmmakers in the United States. According to film historian and archivist at the Library of Congress, Brian Taves, "For years, the New York elite that did so much to create the post-war movement also wrote the history, and they left out their predecessors... It was up to scholars to challenge the conventional wisdom propagated by filmmakers themselves."

A substantial challenge to Sitney's premise came with the publication in 1995 of Jan-Christopher Horak's *Lovers of Cinema: The First American Film Avant-Garde 1919-1945*. Avant-garde historian and USC Professor David James says, "Sitney's great work [in *Visionary Film*] was oriented by a New York perspective, so that what he called the 'visionary tradition' in the American avant-garde was seen as both remobilizing the dialectics of Romantic poetry and paralleling the migration of the Parisian school of Modernist painting to New York. The framing and conceptual foundation of his work, in that particular project at least, turned his attention away from the experimental filmmaking that had happened in the United States in the 1920s and '30s. The intervention of Horak's book was an attempt to create a different genealogy for the post-war American avant-garde."


Not Stan Brakhage: In the thirties Herman Weinberg created this abstracted study of nature, *Autumn Fire*.

The genealogy created by Horak and the other contributors to *Lovers of Cinema* sought to recuperate a range of previously unknown or unappreciated films into the history of the American avant-garde, offering detailed analysis of work by filmmakers such as Paul Strand, Charles Sheeler, Ralph Steiner, Mary Ellen Bute, Jay Leyda, Douglas Crockwell, Robert Florey, Theodore Huff, James Sibley Watson Jr., Melville Webber, Man Ray, and Dudley Murphy. The work was well received by scholars, but its impact was perhaps blunted by the fact that the vast majority of the films it discussed were nearly impossible to find.

This is where Unseen Cinema comes in. Posner's program seeks to make available many of the films which are analyzed in *Lovers of Cinema* as well as dozens of others which support the existence of indigenous avant-garde practice in the U.S. even in cinema's earliest days. These include such relatively well-known films as Fernand Léger and Dudley Murphy's *Ballet Mecanique* (1924), Joseph Cornell's *Rose Hobart* (1936), Robert Florey and Slavko Vorkapich's *The Life and Death of 9413: A Hollywood Extra* (1927), Alla Nazimova's *Salome* (1922), James Sibley Watson's *Lot in Sodom* (1933), Charles Sheeler and Paul Strand's *Manhatta* (1921), as well as work by pioneers of abstract animation such as Oskar Fischinger and Mary Ellen Bute.

"The beauty of *Lovers of Cinema*," says Posner, "is that it gives the most open picture of what was out there—things that have never been recounted in detail. Horak's book not only describes them film-by-film, but he went and looked for them and found them and started to amass them as a group. I call Unseen Cinema 'the movie of the book.' "

The editor of *Lovers of Cinema* now works out of a tiny office on a subterranean floor of the Hollywood Entertainment Museum, just down the street from Mann's Chinese Theater. A German native who speaks English without a trace of an accent, Horak recounts his decision to leave his job at the George Eastman House in Rochester, New York, to come to Los Angeles and create an archive for Universal Studios. Two-and-a-half years later, he explains still with a hint of bitterness, the studio abruptly pulled the plug on the project and Horak involuntarily concluded what he describes as his "first and last experience with the world of big money Hollywood."

Talking about the relation between Hollywood and the avant-garde, Horak might as well be describing his own uneasy role as a serious film scholar directing a museum where the most popular display is a set from *Star Trek: The Next Generation*, "Within the industry there are always pockets and moments or points of resistance where experimentation is allowed. It doesn't usually last very long, but they're always there."

The blurring of boundaries between avant-garde and early industrial cinema constitutes one of the most provocative aspects of both Horak's book and the Unseen Cinema project. Rather than perpetuate the radical distinction between avant-garde and industrial cinema (which inevitably works to the detriment of the avant-garde), these projects point to moments of convergence between the two. In Unseen Cinema, this is exemplified by the work of figures such as Robert Florey, who moved fluidly between experimental and industrial practice; Busby Berkeley, whose use of montage and formal experimentation defied all Hollywood conventions of their time; and Slavko Vorkapich, who built a career on creating visually striking experimental sequences within otherwise conventional Hollywood narratives (the unacknowledged predecessor to today's title sequence auteurs).

The thing to remember, Horak says, is that "the avant-garde has always been defined in contradiction to mainstream cinema. In early cinema there is no industry and no codified film language. There are only individual producers, experimenters who very often are shooting the film themselves. They're developing it, they're doing everything. The practice is virtually the same as that of avant-garde cinema." Although his book in some sense provided the theoretical basis for Unseen Cinema, Horak has provided minimal input regarding Posner's programming decisions. "He likes to say this is the 'movie of the book.' Who knows? Maybe it'll sell a few more copies."

Even within a field that's known for iconoclasm and eccentricity, Posner is sometimes characterized as something of a loose cannon, an enthusiastic and quixotic independent whose diverse interests make him best known for "digressions" into the farthest reaches of film history. But he is also a tenacious programmer and advocate for avant-garde cinema who has dedicated the last three years of his life to creating a program that he hopes will make a significant contribution to film historiography.

PHTOS, PAGE 34-35, COURTESY DOUBIS CORP

"Nobody has done this before," Posner says with obvious excitement, "these films have never been grouped this way. A lot of them were seen only by a few people. Even the Hollywood films came and went after a two-week run. They weren't around the way they are today. It wasn't until television that films resurfaced and could be seen over and over. So I'm sort of doing that for these films—they'll be available again and they'll get out in various ways and become part of the cultural fabric."

The idea for a program of films that almost nobody has seen had been percolating in Posner's brain since at least the 1970s when he was a film student at the Art Institute of Chicago. "I went there because people told me there was a guy teaching there named Stan Brakhage," Posner recalls. "Brakhage taught a great course on avant-garde film history and I discovered there was this 'other cinema' underneath all the cinemas that everyone knows about."

Inspired by Brakhage, Posner began experimenting with filmmaking and has since created over 50 films. Nowadays, he lives across the street from J.D. Salinger (who, he notes, has a large film collection) in New Hampshire and rarely watches anything produced in the film industry after 1941, finding contemporary Hollywood films "anemic" compared with the richness and complexity of early cinema. Although he confesses to hiding in the past at times, Posner is no recluse. He has curated film programs all over New England (including a five-year stint at the Harvard Film Archive) as well as in Florida, where he helped found the Alliance Film/Video Project, and he regularly hosts public film screenings from his personal collection.

For Unseen Cinema, Posner enlisted the support of Anthology Film Archives, which has served as the gravitational center of New York's avant-garde film scene since the 1970s. This, in spite of the fact, he says, that "a lot of people regard Anthology as a kind of ugly cousin of the film world... So the project had two strikes against it right from the beginning: one was Anthology and the other was Bruce Posner."

Following a successful "prototype" program in Hanover, New Hampshire in 1999, which included lectures by several of the contributors to *Lovers of Cinema*, Posner began to feel more hopeful about the program. The same year, Brian Taves, who also contributed an essay to Horak's book, assembled a series of rarely seen films from the 1920s for the Pordenone Silent Film Festival. Although the experimental programs were disappointingly under-attended, Posner remained convinced of the importance of the project. And indeed, their efforts were rewarded when, as a direct result of that program, one of Robert Florey's early avant-garde films which had been held at a film archive in Moscow for over 70 years was rediscovered. The recently repatriated (and stunningly beautiful) short, *Skyscraper Symphony* (1929), will screen with Florey's other two remaining avant-garde films, *The Love of Zero* (1928) and *The Life and Death of 9413: A Hollywood Extra* (1928) for the first time.

Perhaps equally important as the programming is the preservation component of Unseen Cinema. In a remarkable gesture of support, New York's Cineric Laboratories agreed to do all necessary restoration for Unseen Cinema free of charge. By the time the series begins its world tour, Cineric will have created new negatives and exhibition prints for over one-third of the 145 film program—approximately 60 films, some of which had to be pieced together from multiple surviving prints to yield the best quality preservation negative. On the importance of Cineric's contribution, Posner is unequivocal: "This program couldn't have happened without their incredible, unprecedented act of generosity. There's no way to thank them."



Curses in *Fall of the House of Usher* (1928) by James Sibley Watson.

In spite of the best intentions of archivists, the preservation of avant-garde films is often an extraordinarily difficult undertaking. Horak notes, "Right now if you look at who's doing most of the film preservation funding—the Martin Scorseses or the David Packards of the world—it's people who are really focused on the Hollywood cinema. The other problem is that filmmakers, especially avant-garde filmmakers, are notorious for continuously reworking their work, so you have films that are in five, six, seven different versions. What is the original object? Who knows?"

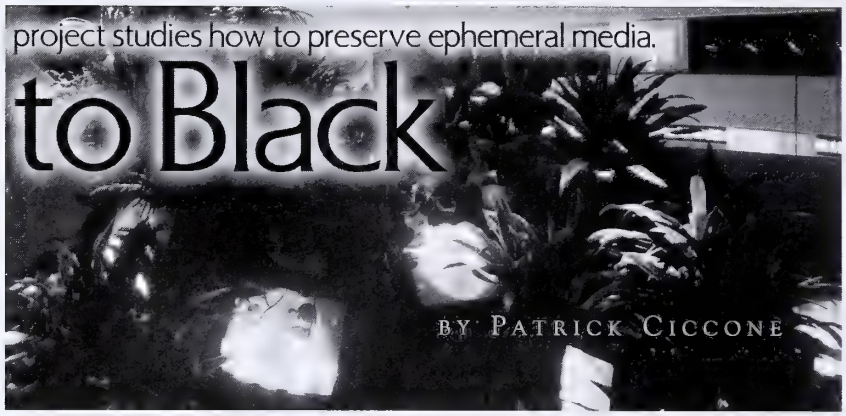
But Posner points to a more hopeful connection between avant-garde practice and concern with preservation. "Many of what we now consider the established preservation institutions [e.g., MoMA, Anthology Film Archives, George Eastman House] were actually the product of individuals who were obsessed with film and loved it so much that they were willing to work to save it," he says. "This concept seems brand new to us, but if you look back, the people who made these avant-garde films were the same ones who instituted the archives and preservation. The interrelationship between film preservation and independent filmmaking pre-1941 is hand in glove."

For Horak, part of the importance of Unseen Cinema is the promise it holds to re-open discussion of these films and the history to which they attest. "I think it's important that any scholar's work be checked by other scholars. And that's only possible if the films are available. Somebody else might write a book that attacks my work, and that's fine, but they can only do that if they can see the films." Toward this end, whenever possible, screenings of Unseen Cinema will be accompanied by panels, lectures, or presentations by the various contributors to *Lovers of Cinema* or Unseen Cinema's advisory board, which includes many of the most highly regarded scholars of avant-garde and early cinema. But for Posner, it will be enough if the films get seen. "I just hope the title of the project defeats itself," he says, "that it doesn't fulfill its destiny."

Steve Anderson is a filmmaker and freelance writer living in Los Angeles.

A new Guggenheim project studies how to preserve ephemeral media.

Fade to Black



Nam June Paik's *TV Garden*, a case study in preservation.

BY PATRICK CICCONE

When the Guggenheim Museum held a Nam June Paik retrospective recently, it had a little problem on its hands. To include his 1974 *TV Garden*, an installation that combines live plants, video playing on TV monitors, and various sounds, it had to go to great lengths to locate the original 2-inch masters in the archives of a New York PBS station, then transfer them to a modern format.

What would the museum have done if no playback equipment for the original format still functioned? Or, in the future, what will happen when no cathode ray television sets still work? Paik's work might have been—and still could be—lost to the ages only several decades after its creation, like an ancient script whose meaning has escaped time.

The Guggenheim, which has a preeminent collection of video installations and other ephemeral media, has created a program called the Variable Media Initiative to save works like *TV Garden* before it's too late. The recently created campaign aims to preserve works of art such as performance pieces and gallery installations, including those whose primary medium is film or video. Though currently most of the pieces the museum will attempt to preserve are non-digital and will for the time being be saved in their original analog form, future incarnations will likely pass into the ones and zeroes of the computer age.

What is a variable or ephemeral work? Instead of creating a finished product, the artist creates a set of instructions or guidelines so that the artwork is not a final, fixed product but instead can be recreated in different locations and different spaces. The majority of works in this category are video, since installations rely on placing monitors or screens within different museum or gallery spaces. However, there are film examples of variable work, most notably Ken Jacobs' nervous system projector performances, such as *The Crystal Palace* and *Bitemporal Vision: The Sea*.

The Guggenheim has come up with four strategies for preservation: storage, emulation, migration, and re-interpretation. For film- and video-based ephemeral works, only the first three apply. Storage relies on simply keeping the original elements, as well as compatible playback equipment. Emulation uses completely different means to attempt to recreate the original work, while migration moves recorded material to new formats. Converting film or analog tape to digital video could conceivably fall under either of these categories.

The Variable Media Initiative is doing specific case studies using these parameters [seewww.guggenheim.org/variablemedia]. Paik's *TV Garden* and Ken Jacobs' *Bitemporal Vision: The Sea* from his *Nervous System* series are the two case studies involving film and video now under review. There are also are case studies of performance art by Robert Morris, an earthwork installation by Meg Webster, an audio installation by Bruce Nauman, Jenny Holzter's electronic *Truisms*, and more.

Often there's a hazy boundary between variable and non-variable artwork. For example, Jacobs' 1969 *Tom, Tom the Piper's Son*, unlike his nervous system performances, would at first glance appear to be a non-variable work—its two reels can be rented and shown on any projector without Jacobs' presence. However, in preparing a European video release, Jacobs included the sound of the projector at the film's beginning and end, along with the flapping of the film print spinning on the take-up reel. Granted, there are few films which address the projector's role in cinema more than *Tom, Tom*, but it raises the question whether any film or video is a variable work, made variable by each by each projection or playback.

There's a larger philosophical question that the initiative raises, namely, if the works being preserved are meant to be ephemeral, is there any real point in preserving them? Preservation often destroys the very objects it intends to preserve; libraries have been recently been accused of gutting still-usable books to make microfilm copies, and films like *Vertigo* and *Othello* have been released in substantially modified forms in their "restored" versions. But in this case, the preservation object is often immaterial.

No real answer is possible, but the slipperiness of ephemeral work preservation is perhaps best explained by a culinary metaphor: if the artist's variable work is closer to a recipe than a finished dish (e.g. *TV Garden*), it can be preserved. But variable works that rely on human presence—especially the artist's presence, such as Jacob's nervous system performances—are far closer to a complete dish than a recipe. Trying to preserve such works through possibly inferior reproductions (and freezing it to one incarnation) may end up decimating them instead.

None of these issues have been settled yet, as the Variable Media Initiative is on an ongoing project and will center on consulting artists on exactly how they want their works to be preserved. Whatever form they take, museum collectors and the artists should continue to work together to ensure that these works can outlive their creators.

Patrick Ciccone is a student at Columbia University and film editor of the Columbia Daily Spectator.

PHOTO: ELLEN LABENSKI; OPPOSITE: COURTESY BRIAN FRYE

MicroCINEMA in 10 easy steps

BY BRIAN FRYE

RECENTLY I'VE HEARD A LOT ABOUT THE SO-CALLED MICROCINEMA phenomenon—tiny independent cinemas sprouting up in virtually every metropolitan center and college town across the United States. From Basement Films in Albuquerque to the Pop-a-Top Bijou Cinema Appreciation Society in Boston, they run the gamut in content and philosophy as well as geography. But as best I can tell, they're more like a new twist in a familiar cocktail than a novel approach to film exhibition. Let's not forget Amos Vogel's Cinema 16 in the 1940s or Canyon Cinema in the 1960s; and Total Mobile Home in San Francisco and Orgone Cinema in Pittsburgh. If the forces that prompted their founding differ, their premises remain strikingly constant.

I myself started a weekly film series back in June 1998 called the Robert Beck Memorial Cinema at a dingy but pleasant theater in New York's Lower East Side. A month later, I was joined by a co-curator, Bradley Eros. Every Tuesday at 9 p.m. (or thereabouts) we present a program of films, videos, and whatnot. Over the course of 150 different programs I've developed a rough set of maxims, which I do my best to honor, and offer here to share:

1. The films come first. You're just the middleman. Sure, you're providing a venue, but don't go congratulating yourself. Introduce the films, do your song and dance, but don't make like you're the whole show.

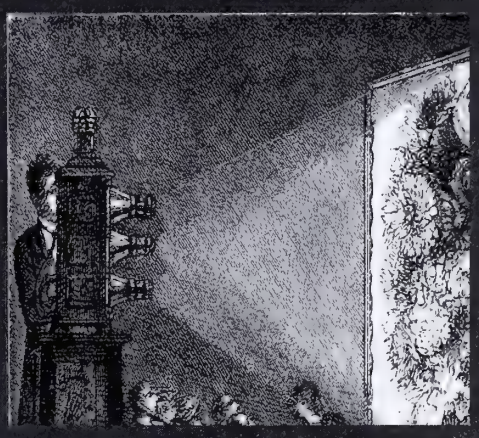
2. Presentation, presentation, presentation. Make the movies look as good as you possibly can. That doesn't mean you have to compete with the Ziegfeld, but it does mean you should make sure the room is dark, the projectors work and are in focus, the sound is good, and the *artist is happy*. Notice the emphasis here. No one expects perfection, but you can try. And you can offer something a lot of venues can't: flexibility. Take advantage of it. If an artist wants to do something unusual, consider that an indication that you're doing something right, and do your best to satisfy them.

3. Always pay the artists before yourself. In other words, pay the artists. Period. Sure, festivals get away with charging submission fees and not paying rentals—and filmmakers resent them for it. That's why most festivals are so crummy and uninspired; why should artists put out for rewards that are dubious at best? No one expects to make a mint, but getting stiffed is an insult. People spend a lot of money to make films, and they deserve to get paid.

4. Don't pander to your audience. If people come to the shows you host, it's because they believe in what you are doing. Don't second-guess that.

5. However, if *you* wouldn't pay to see it, don't show it. The foundation of a micro-cinema is integrity. Don't go compromising there. You don't have to be convinced that everything you show is the bee's knees, but you ought to at least look forward to the programs. If not, ask yourself why you're bothering to put them on.

6. Be generous. If you don't think a certain film is a work of genius, don't sweat it. Hold onto it. The right context will eventually appear. Of course, some films are so awful they need to be trashed right away. But give the rest some time. Learn to look for what's good, rather than what's not. It means a lot more to show a film by an artist with a lot of undeveloped potential than one by a minor artist who's dead in the water.



7. Leave yourself open to failure. I call it the Poetry of Failure. That's part of what makes your job exciting. Whether it's a film that hasn't been shown in 30 years, or one that has never shown before, or even just a concept you aren't quite sure will gel, take a chance. Remember, you don't have to justify yourself. You can do whatever you want. That's why you bothered in the first place.

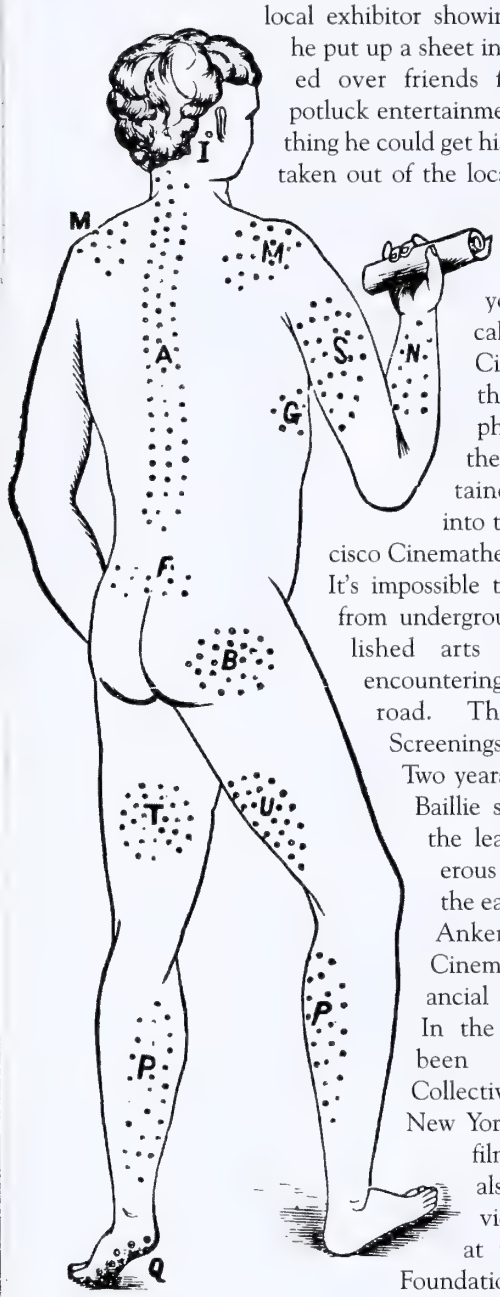
8. Make the artists part of the programming. Unsurprisingly, most film artists (certainly the most interesting ones) have spent a great deal of time watching films and thinking about them. They generally have a pretty good idea of how their own films fit into the spectrum, though sometimes it takes some prodding before they'll admit it. That's an asset worth capitalizing on. Ask artists for programming suggestions. You'll be surprised by their answers, I guarantee it.

9. The more frequently and regularly you show films, the better. A festival attracts a lot of attention, but a series encourages artists. People congregate, share ideas, and make sense of what everyone else is doing. You become a fixture rather than an event. It's not as glamorous, but in the long run, it means a lot more.

10. You don't need a grant. It's awfully nice to get free money, but don't wait for it. Showing movies is easy. All you need is a room, a projector, and a screen. The rest is dressing. These days you can pick up the essentials for $200 or less. Why wait for the a-ok from the powers that be? Just get to it. If you care, it's easy.

Brian Frye is a filmmaker, curator, and freelance writer living in New York City

IT'S HARD TO IMAGINE, BUT THERE WAS A TIME WHEN SAN Francisco was not on the cutting edge of *all* the arts. Back in the early 1960s, experimental filmmaker Bruce Baillie moved to the Bay Area from England, and he was surprised to find there was no infrastructure for his field in place. When he couldn't find a local exhibitor showing experimental works, he put up a sheet in his backyard. He invited over friends for potluck food and potluck entertainment—they watched anything he could get his hands on, from movies taken out of the local library to items from people's private collections. Baillie, who was living in Canyon, in the East Bay, called these the Canyon Cinema Screenings and the events slowly morphed over 40 years from the pastime of a self-contained little social group into the renowned San Francisco Cinematheque.



It's impossible to make that transition from underground obscurity to established arts organization without encountering a few bumps in the road. The Canyon Cinema Screenings got bumpy right away. Two years after it was launched, Baillie stepped aside and then the leadership changed numerous times. It wasn't until the early eighties when Steve Anker took over that the Cinematheque achieved financial and structural stability. In the seventies, Anker had been involved with the Collective for Living Cinema in New York, where he began the film journal *Idiolects*. He also initiated the film and video exhibition program at the Boston Film/Video Foundation and taught at the Massachusetts College of Art. In San Francisco, he presided over the Cinematheque's infiltration of the broader arts community and built the program to where it now averages 70 to 100 shows a year all over the Bay Area. A recent highlight came in April, when the Cinematheque was awarded the San Francisco International Film Festival's annual Novikoff Award, acknowledging its longtime support for film as art.

The Independent spoke with Anker just before the Cinematheque's official 40th birthday in July, while he was busy researching the history of Bay Area avant-garde film for an upcoming series of shows.

With all the Beat poets and musicians in North Beach, it's surprising there wasn't a happening film scene in San Francisco when Baillie first arrived.

There had been 15 years of postwar film activity in the Bay Area. In the late forties, poet James Broughton and painter and sculptor Sidney Peterson began making films (*The Potted Psalm*). Collage artist Bruce Conner (*A Movie*) began working with film in the late fifties around the same time that animator filmmaker Lawrence Jordan (*Duo Concertantes*) held some fleeting series that showed unusual films. But as of the end of the fifties, there were no consistent public places [to show work]. Baillie immediately began putting out feelers to get more people involved and have regular screenings in different venues, although he wasn't concerned with making bridges to the city. Chick Strand joined Baillie and they planned programs several weeks, even months ahead of time. Then in 1962, Baillie met [Ernest] Chick Callenbach, one of the founders of *Film Quarterly*, and got him to help produce *The News* (later *Canyon Cinemanews*), a mimeographed newsletter that included notes for filmmakers and eyewitness reports of what was happening in independent film all over the country.

The screenings must have soon expanded beyond Baillie's backyard. When did Canyon "invade" San Francisco?

Baillie and Strand gave up the reins in 1965, and Emory Menafee took over. He programmed shows at Bill Graham's Gate Theater and Glide Memorial Church in North Beach, and he staged collaborations with the San Francisco Tape Center—a very important laboratory for musical experimentation—and the San Francisco Mime Troupe.



The Cinematheque's Steve Polta, Steve Anker, Irina Leimbacher, and their award from the San Francisco Int'l Film Festival .

PHOTO: PAMELA GENTILE; ALL PHOTOS COURTESY SAN FRANCISCO CINEMATHEQUE

40 Years of Cultural Radicalism at the San

"The Cinematheque never was and still isn't anything that could exist as a result of a blueprint. Prob role in the bigger culture, can only be understood by people who appreciate the art, which means t

But this was an era when taboos were very clear, and often someone would tattle to the authorities. The YMCA, for instance, was very uncomfortable with the idea of underground movies. The cops showed up a number of times, so the programmers would have a van ready, guerilla-style, to move to another place. Incidentally, all the publicity was through word of mouth and mailings, meaning the shows didn't get reviewed. It was truly an invisible, underground operation at this point, which is to say it was truly a community thing. The filmmakers would split the gate, but it couldn't have been much, so essentially everybody was doing it for free.

Was Canyon Cinema's intent to inspire filmmakers, or to build an audience of non-filmmakers?

I think the aim was to start a movement of activity around the dissemination of independent and experimental films, encompassing documentaries and forgotten historical films and unusual educational films. The idea was to encourage a broad, catholic approach. You had a crosscurrent of mediums and artists excited by new possibilities and expressions. When someone had a screening of experimental films, it became a major event and suddenly a hundred people were there. At the same time, Baillie was making films and gathering equipment, so Canyon Cinema also became a loose equipment-access service for aspiring young filmmakers. Within the first year, Canyon Cinema had a monthly newsletter and a modest amount of equipment. And suddenly people began making films. While the first screenings included few, if any, films by the people in attendance, in short order the shows ended up being more and more comprised of local work.

What was the balance between local and non-local in Canyon screenings?

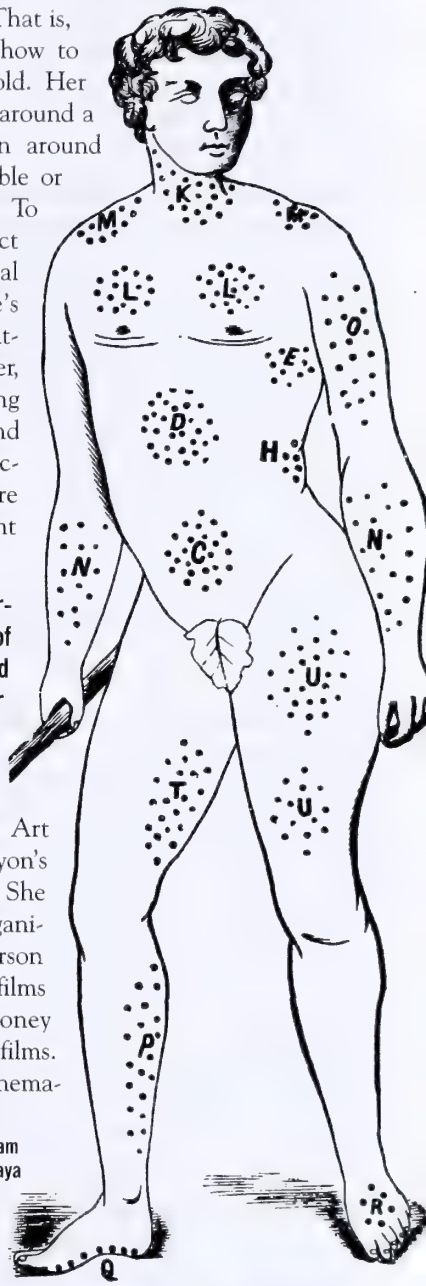
Sometimes Menafee would have the program carefully planned ahead of time, and sometimes he would plan half and fill it out as needed depending on who was passing through town. The gate would partially offset the costs of renting the films, but my guess is that Menafee spent a good amount of his own money to rent films. In early 1966, in the middle of Menafee's two-year stay, the first serious inklings of a distribution arm emerged. You had people like Robert Nelson saying, "We need something on the West Coast comparable to the Film-makers' Co-operative on the East Coast." They sent out surveys to the filmmakers asking who wanted to participate. A catalog was published as the November 1966 issue of *Cinemanews*, with the first official *Canyon Co-op Catalogue* appearing the following month. Bruce Baillie consented to allow the name to encompass the Co-op, although nobody involved in the Co-op had anything to do with the screenings and the newsletter.

So if Menafee only stayed two years, did that signal trouble for such a young organization—losing its founder, then his successor so quickly?

Menafee continued editing *Cinemanews* through 1969. [After he left,] there were no screenings for a few months until Edith Kramer, an art history teacher, assumed the position of Canyon Cinema manager. She's the one who dubbed the screenings Canyon Cinematheque, and made them more thematically oriented. That is, she put more thought into how to present the new with the old. Her programming was structured around a sense of history rather than around what happened to be available or what the latest work was. To some extent, that may reflect the development of the local scene. During Menafee's tenure, Bruce Baillie was hitting his stride as a filmmaker, Robert Nelson was getting started, Bruce Conner and Lawrence Jordan were productive. It may have made more sense for Menafee to present the films of the moment.

Kramer only lasted two years herself, and then there were a lot of cooks in the kitchen. What did Kramer manage to change in her tenure, and what evolved after her?

Kramer moved the screenings to the San Francisco Art Institute theater, while Canyon's offices moved to Sausalito. She left in 1969, and then the organization gets murky. One person who felt that experimental films weren't bringing in the money needed would show feature films. For a brief period Canyon Cinema-



The creatures gracing some early program notes of Canyon, which would screen Maya Deren and Charlie Chaplin side by side.

rancisco Cinematheque

BY MICHAEL FOX

specific to experimental film, including its
evitably come from inside."—Steve Anker

theque became art-film oriented. Around 1973 it looked like the Co-op might go under because the operation was run sloppily. Diane Kitchen, a student at the Art Institute, stepped in and hired Vincent Grenier as programmer. He shifted the focus back to experimental film, but also towards what was happening outside the Bay Area. That caused an uproar, so open screenings were held after each curated program. Grenier relocated to New York after a year and Charles Wright and Carmen Vigil were hired to run the program, which became even more firmly entrenched in experimental film with a mix of local work and stuff made elsewhere. Then Wright moved to New York in 1976 and Vigil took over.

This is when the big split happened between the Canyon Co-op and the Cinematheque. Is this also when the nonprofit issue was revisited?

Yes. It's clear that the Canyon Cinematheque screenings never paid for themselves. Canyon made its first, unsuccessful effort to acquire nonprofit status under Kramer by incorporating itself as the Canyon Cinema Foundation. But Vigil quickly learned that as long as there was anything remotely profit-oriented involved there was no way they could get nonprofit status. In the fall of 1976, Vigil dropped "Canyon" and changed the name to "The Cinematheque" in anticipation of separating from the distribution co-op. So they split off Canyon Cinema as a for-profit filmmakers cooperative. And then in 1977—after a lengthy letter-writing campaign—the Cinematheque and *Cinemanews* were finally granted nonprofit status as the Foundation for Art and Cinema. I should mention that Canyon Cinema currently distributes more than 3,500 titles by some 350 artists.

With some clarity achieved at the organizational level, what happened with the programming?

Well, there was a generational shift. You had a wave of newer filmmakers who felt cut off from the early years and who simply didn't see the Cinematheque as their organ. The story I got was that there were various attempts to convince Vigil to open it up and be more embracing of other approaches. There was a feeling, especially with the punk energy of the late seventies, that there was too much of the same thing for too long. At the same time, many museums and magazines were viewing underground film as a sixties thing—a thing of the past. The mood among filmmakers was that the Cinematheque wasn't doing enough to keep the movement going. Finally, you had more and more objections to the way the Cinematheque was run, namely that it survived through grants and support rather than because of a real need.

Well, that doesn't sound so stable.

There were actual guerilla activities. This was around 1981. One famous evening, a group of people showed up, took over the projection booth, put on their own films. The board realized this was a crisis and called a couple of meetings where the issues were hotly debated. The board decided that Vigil needed to give up a part of the programming, so a newly formed group representing the community was formed to do the rest. And the name of the organization was changed to San Francisco Cinematheque.

Did this finally solve the problems?

For a year or so the Cinematheque was kind of hip. But the board wasn't happy. They felt it was too schizophrenic and incoherent. I had recently moved to San Francisco to get away from it all; I was burned out. I'd go to the Cinematheque occasionally, and then I got a call from filmmaker and board member Nick Dorsky, saying, "We need help." People warned me not to do it.



A July 1967 issue of *Canyon Cinemanews*, which mixed film news, screening announcements, commentary, and information on optical printing.

What were some of your first steps?

Right away I invited people—sometimes local, sometimes scholars or programmers from other places around the world—to present programs. I've always thought it important to maintain a healthy portion of guest curators. Meanwhile, I didn't feel it was right for the Cinematheque to be associated only with the Art Institute. We never were and still aren't officially connected. They are a host to us and otherwise we are entirely separate entities. Screenings of this kind of work should be possible in different settings, including some that are more informal, closer to the way they were in the earliest years. An important strain of experimental film were nontraditional things. It was time to bring in other forms of independent film forms, including unusual documentaries and narratives. My attitude was to be as aggressive as possible, to cross over into various communities and constituencies and make experimental film as visible as possible.

How much did you know about Bay Area filmmakers, and what was your position on screening local work?

Except for a handful of the better-known filmmakers, I didn't know most of the local people. I learned on the job. There was so much going on, in fact, that unless the Cinematheque *only* showed local work, there was no way to show it all. But part of what the board was asking was that selectivity be maintained. That is, not everyone is equal and not everybody gets shown.

Undoubtedly there are many people out there today who feel there could be a much higher percentage of local work. Listen, the Bay Area is one of the main centers of experimental film in the world. And there has been no time in my 18 years here when that has not been true. Only New York, in the U.S., compares to the Bay Area in quantity, quality, and range, and New York is ten times the size. You have a concentration here that is incredible. That said, in my view local work is only one of the components of the overall flow.

How did you handle the shift to a more stable institution—with all the budgets, grant proposals and other business-oriented tasks?

I probably would not have lasted very long if I hadn't formed a collaboration with filmmaker David Gerstein (*AmbiValence*). The organization had great promise, but hadn't shown any significant growth. To survive the Reagan eighties, we needed an insightful administrative strategy. I say insightful because the Cinematheque never was and still isn't anything that could exist

as a result of a blueprint. Problems specific to experimental film, including its role in the bigger culture, can only be understood by people who appreciate the art, which means they inevitably come from inside.

To make it clear to people who aren't within the community requires someone who understands corporate and nonprofit worlds and experimental film. You can say the same about other arts, but there is much more of a context for contemporary dance or music or poetry. They're not popular forms, but there's a context. I had studied filmmaking, so I understood what it took to get films onto the screen. And I had a connoisseur's appreciation of it as a living art form. But I had no skills in terms of utilizing a strategy or developing an organization. I realized that this filmmaker, Gerstein, was probably the most devoted viewer since the mid-1970s outside of Carmen Vigil. But he had never been officially involved with the organization's activities. Gerstein became something almost unheard of—an artist functioning as an administrator. He developed an organization and moved it into the larger culture in fundraising and PR without giving anything up in terms of integrity and belief in the art form. It was a fortunate alliance, and he lasted for 11 years, during which time we developed considerably and gained more presence locally, nationally, and internationally. He provided an infrastructure that not only allowed us to give more honorariums to artists and pay ourselves modest salaries, but enabled us to promote shows and do a diversity of things. For example, in place of *Cinemanews*—which we phased out, and which I now have second thoughts about—we began *Cinematograph*, a journal of critical writings and artistic responses to experimental films.



Experimental venues: Projecting films on Market Street.

Inset: Bruce Baillie (far left) and Gunvor Nelson (front middle) at a Canyon Cinema reunion in 1979.

How has the audience for experimental film changed over the years?

I think before my years there was one audience pool. They would fill the house when James Broughton or enfant terrible Curt McDowell (*Thundercrack*) or small-format pioneer George Kuchar (*Hold Me While I'm Naked*) showed a new film, but the filmgoers were drawn from the same pool. I increased the number of shows and the number of venues, and programmed one-shots at film festivals and theaters that weren't our regular venues. But succeeding with more diverse programming required more aggressive outreach to potential audiences. It was critical for us to reach out to the press, and we succeeded in getting more consistent coverage in the weeklies and even the dailies.

So you feel you've increased awareness of the art form?

No question. But what's never changed is that you're not going to bring in hordes of people without a hook. A big name like Andy Warhol, when some of his films were restored and shown for the first time in 40 years, packed the house. A new film or group of films by local people, all of whom have friends who are interested in their work, also packs the house. But an experimental film from South America, for example, draws from the narrower pool of film students and avant-garde aficionados. That said, I think an average evening now is higher than it was in the seventies.

Does it bother you when, say, only 30 people come to a show?

There are definitely strategies that could lead to a higher average, like doing fewer shows. I hear this all the time. Then I ask which shows they wouldn't do and everybody has a different answer. Another strategy is to primarily show local work and bigger names. But I don't want to do that. You don't know until the movies hit the screen how you feel about them, and how they are going to work. I think there's a big difference between a season-low attendance of 25 or 30 and a season-low of five or ten. The difference is that one accepts marginality and does nothing about it, and the other assertively does the maximum that's possible under the limitations to reach as many people as possible. When I took over, I wanted to find all the people out there who cared about unusual, freaky films of whatever direction. But I also programmed eclectically, because I felt it was important to maintain a connection to the local cultural life. You know, there are always people who have never seen this kind of work before.

Is there an ongoing legacy for the Cinematheque?

The Cinematheque focuses on what we think of as experimental work, but always within the context of the larger realm of personally expressive, essentially experimental forms—regardless of genre. At the same time, we're a place that is primarily focused on the avant-garde, perhaps the greatest movement of American filmmaking in the last 40 years. I believe the fundamental spirit and ideals that drove Bruce Baillie to start screenings have been maintained over the years. We're still fueled by volunteers and an idealistic energy, and we remain an organization whose hallmarks are flexibility and a willingness to take a chance.

Michael Fox is a San Francisco film critic and journalist and a longtime contributor to The Independent.

Papa's Got a Brand New Reel

New low-cost, do-it youself DVD production tools to put your project on disk.

BY GREG GILPATRICK

I HAVE A NEW DIRECtor's reel. Well, 'disk' may be more appropriate because it's on DVD. It has several of my recent short films along with scenes that didn't make the final cut, production stills, subtitles, and even links to connect the viewer to my web site if they watch it on a computer.



The opening menu with 3 buttons for one of the author's shorts on his DVD.

The disk starts with a title animation and has menus for every movie it contains. I can make as many copies of the disk as I want and know that each one can be played thousands of times and look as good as it did the first time. If I wanted, I could send the DVD files from my computer to a DVD manufacturer and have thousands of copies made and put in professional packaging for distribution.

Technological innovation doesn't always equal independence, but the new lower-cost DVD production tools that have appeared in the past few months have the potential to change video distribution as radically as the low-cost laser printer did publishing. The most promising feature of DVD is the interactive nature of it—interesting motion graphics, interactive menus, and special features can catch the attention of journalists, festival programmers ,and audiences. It's for this same reason, though, that DVD production is still a little too technical for most people to master. And it's expensive too. But more and more will learn to take advantage of these new tools and exert their creativity in ways they were not able to before, and then costs will drop.

The Tools You'll Need

To create my DVD, I worked on a Power Mac G4 computer and some of the software applications I mention are Mac-only but there are comparable products for Windows. The concepts of DVD production apply no matter what the system.

The DVD specification allows for a variety of content to be included on a disk, including video, still images, several types of audio, and subtitles. All of this is considered generically as "media" because a DVD doesn't necessarily have to contain video, and a DVD authoring application could be used just as well to share still images and music.

Before starting, I watched a few different DVDs with an eye toward how they are designed and implemented. Knowing from a user's standpoint what features and content are most effective will make the time spent producing a DVD more productive. Before I even started working with my software tools I made a list of all the media I would be using and a sketch of the organizational structure of the disk.

There is no single software program that you use to produce a DVD. Instead, there's a suite of tools to produce the media, design the interactivity, and physically create the disk. There is one tool that is essential though: the DVD authoring application. This is simply a computer program that organizes the media, interactive menus, and features into files that are used on the DVD. A DVD authoring application does not create any media — separate applications like Final Cut Pro and Photoshop do that.

I used DVD Studio Pro (Apple Computer, $999, Mac) which is simultaneously a new and old product. Although officially it is a 1.0 product (computer speak for brand new) it actually is a continuation of the Astarte DVD authoring products that Apple purchased some time ago. Usually a 1.0 release is filled with problems and missing features but I found DVD Studio Pro to be mature, feature-filled, and stable. It was also surprisingly quick to learn considering how many advanced features it contains.

Also included in the DVD Studio Pro pack is the QuickTime MPEG2 Encoder that lets your editing program export DVD compatible video, the A.Pack tool that turns your sound into Dolby AC-3 audio files, and Subtitle Editor that allows you to create and edit subtitle streams for your DVD video.

For those who feel intimidated by advanced software applications, Apple's free iDVD program is a better choice. It's the antithesis of DVD Studio Pro—it takes all the "authoring" elements away and basically acts as a DVD recorder with a few limited tools for creating interactive menus.

That Stuff on the DVD

Since there are different types of media that can be included on a DVD there are myriad software applications you can use to create your media. I used three applications: Final Cut Pro 2 for video capture and editing; Photoshop for image editing and menu creation; and Combustion for video compositing and animation. Without at least one program like these, a DVD authoring application is about as useful as a projector without a film print.

Although I used Final Cut Pro 2 to capture, edit, and export my video for DVD, the Quicktime MPEG2 encoder that comes with DVD Studio Pro can be used with any Quicktime-compatible video program. That means you can use Quicktime Pro or the free iMovie, as well as the more professional Premiere, CineStream, or Avid.

Exporting video from Final Cut Pro 2 for the DVD was surprisingly easy. All I had to do was select the piece of video I

SCREENGRAB COURTESY FILMMAKER: OPPOSITE, COURTESY APPLE COMPUTER

wanted and then export a QuickTime clip as usual—the only difference is that I selected the QuickTime MPEG 2 Encoder for the setting. On my computer the video encoding process took about 1.5 minutes for every minute of video, so exporting a 20-minute movie to MPEG 2 took about 30 minutes. My source video was brought in over FireWire from a DVCAM VTR and I did not see any significant difference between the MPEG 2 video and the original DVCAM video.

The Opening Shot

Most well-produced DVDs begin with some motion graphics that foreshadow the visual tone of the disk and its content. There's nothing technically wrong with just sticking your video on a DVD; it's just boring.

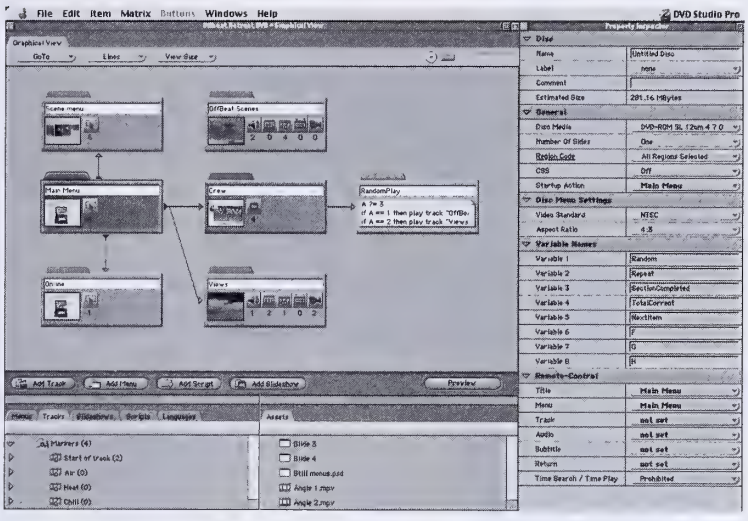
I planned from the beginning on creating opening motion graphics that would play automatically every time the disk starts. I used Combustion (Discreet, Mac/Win, $3499) to make a seven-second video that showed the title and short description of the contents, and then I used the 3-D compositing tools to give the words some depth and movement.

This was the most frustrating part of my whole DVD authoring experience. The technology offers so much potential for creativity and diversity that it can be overwhelming to design and produce. I found myself re-designing the seven-second clip over and over again. I made everything from a multi-layered composite of footage from my different movies with several effects to simple text animation.

What's on the Menu

Menus are the basic form of interactivity on a DVD. One can be as simple as a background picture with a button to play the movie or it can have up to 36 buttons. There are two types of menus in DVD Studio Pro: "still menus" that are made up of several still images from Photoshop (Photoshop is listed as a software requirement of DVD Studio Pro and I cannot imagine working without it) and "motion menus" that use video in their design.

Designing the buttons is a tedious process. Each has three states: normal, when nothing is happening; selected, when the user chooses the button either before activating it or when scrolling the cursor over it; and activated, when the user selects the option that this button represents.



DVD Studio Pro's interface simplifies a complicated process.

Each menu state is represented by its own Photoshop layer that you then select in DVD Studio Pro.

For example, for my DVD I designed a "play movie" button in white surrounded by a white box as the "normal" state and it has a corresponding layer in the Photoshop file for the menu labeled "play movie – normal". When the button is selected I wanted it to be white text with a red box, so I created a layer that looks like that and named it "play movie—selected"

I made separate menus for each of my movies' extra features with buttons that described each feature. It was a time-consuming process; however, adding the extra features felt completely worthwhile because more than anything else, the extra features made the disk feel like a professional production on par with some studio offerings.

Getting it Running

When it comes to producing the final DVD there are a few different options. If all you want to do is create a single DVD to show on someone's DVD player, you can use Apple's "SuperDrive"—a combination CD-ReWritable/DVD-Recordable drive that is also available from other computer manufacturers. Making just a few disks with the SuperDrive is pretty simple and straightforward.

If you want to master your DVD for manufacturing, the process is a little more complicated. To author a disk intended for mass production, Apple recommends the use of Digital Linear Tape (DLT). This is a data storage medium that can contain tens of gigabytes—which is more than enough to hold all the files of a DVD. Once you copy the files of your DVD to DLT, you send it to the manufacturing facility and they will convert it to a "glass master' that is used to create all the copies of your DVD. There are a few other options for mastering beside DLT like a special form of DVD-R or DVD-RAM, but most replication facilities have standardized on DLT. You should contact the facility you plan on using to see what media they accept.

You Got the Time?

While producing a VHS requires little more than hitting the play and record buttons at the same time and takes little longer than the length of your media, making a well-designed and feature-rich DVD could take weeks.

Designing and producing my DVD with 40 minutes of video took about 20 hours. That may sound like a lot of time to people without any background in interactive media production, but I was actually surprised at how quickly it went. Independents are excited about DVD authoring because it's just one more step in leveling the indie distribution field with Hollywood. Of course, many independents are not going to have the time, skills, and resources to create compelling motion graphics. Luckily, there are many freelance motion graphics artists around the country waiting for filmmakers to contact them about work just like this.

Greg Gilpatrick [greg@randomroom.com] is a New York-based video/filmmaker and technology consultant.

Cultured Club

BY BELINDA BALDWIN

The Film Culture Reader, ed. P. Adams Sitney; New York: Cooper Square Press, 438 p., $19.95

"IT IS TIME TO BRING OUR FILMS UP TO date," wrote independent filmmaker Jonas Mekas in 1959 for *Film Culture*, "and there is no other way of breaking the frozen ground than through a *complete* derangement of the cinematic senses." Founded by Mekas in 1955, *Film Culture* was instrumental in its time, creating a public forum for independent filmmakers and supporters working together to expand American cinema's potential. What is American cinema? Can it be other than Hollywood cinema? These are the questions that drove Mekas' generation to create an off-Hollywood independent film movement. Now called the American New Wave, it happened through the dialogues that took place in *Film Culture*. Thanks to the reprinting of *The Film Culture Reader*, reissued for the first time since 1970, we can now revisit these dialogues, apply them to the contemporary cinematic landscape, and in the process come up with new insights about the present state of American cinema.

The Film Culture Reader embodies the enthusiasm of a generation that thought it could change the world through cinema. The breakdown of the Hollywood studio system, accelerated by television and coupled with the newfound availability of the 16mm camera, created the means and desire for a non-Hollywood American cinema. These circumstances, combined with an international admiration for the European "new waves" and the relocation of many European film artists to the United States, pushed filmmaking in this country into a healthy state of re-evalution.

As Mekas put it in the magazine's first issue, "Today the need for a searching evaluation of aesthetic standards...[has] assumed more challenging proportions than ever before. Cinematic creation tends to be approached primarily as a production of commodities, and large sections of the public—to whom film-going is still merely a mode of diversion—remain unaware of the full significance of the filmic art." The goal was to free the cinema from the commercial constraints defined by Hollywood and create an alternative cinema of personal, political, and poetic expression.

P. Adams Sitney, who wrote more than a few influential essays for *Film Culture* and edited this anthology, organizes it into five chapters. They begin chronologically with "The Formative Years, 1955-58," which includes avant-garde filmmaker Hans Richter's essay on film art, Mekas' infamous critique of the adolescent character of the American avant-garde, and Andrew Sarris' analysis of *Citizen Kane*, casting it as an allegory for the fate of the independent director working inside the studio system: "In the end everything has been bought and paid for, but nothing has been felt."

"There is no other way of breaking the frozen ground than through a complete derangement of the cinematic senses."
— Jonas Mekas, 1959

The international dimensions of the American New Wave are equally visible in this first chapter, with contributions from the hugely influential French director Carl Dreyer, who wrote a letter to the editor in 1956, as well as Dimitri Kirsanov, another French director praised by the American New Wave for his use "of the film medium as a poetic vehicle," as Walter Michel wrote in his memorial essay to Kirsanov.

Subsequent chapters chart the history of the American New Wave. "The New American Cinema" details how one branch became a semi-commercial feature film movement that valued realism over artifice, spontaneity over scripting, and drew its influences from jazz, Beat poetry, and off-Broadway theater. "The First Statement of the New American Cinema Group" provides The Group's 1961 manifesto: "We don't want false, polished, slick films—we prefer them rough, unpolished, but alive; we don't want rosy films—we want them the color of blood."

Shirley Clarke, John Cassavetes, and Robert Frank, to name a few, made and distributed films of this sort through the Film-makers' Co-op, formed in New York in 1962 in conjunction with Mekas and *Film Culture*. This chapter also includes Richard Leacock's essay "For an Uncontrolled Cinema" of the same year, in which he lauds the "uncontrolled" approach to nonfiction cinema that eventually turned into the observational documentary movement led by Frederick Wiseman, D.A. Pennebaker, the Maysles, and many others.

Meanwhile, the avant-garde gets its due in chapter four. "Poetry and Film: A Symposium with Maya Deren, Arthur Miller, Dylan Thomas, and Parker Tyler" shows Deren at her intellectual best as she draws her now famous distinction between the cinema's narrative "horizontal" and poetic "vertical" axis. Cinema should do more than entertain, Deren thought; it should enlighten us as our dreams do. This chapter also includes Sitney's own writings on the avant-garde and his interview with Stan Brakhage, perhaps the most influential avant-garde artist in American film history. Carolee Schneemann's 1964 review of Kenneth Anger's *Scorpio Rising* shows how that era's style of film criticism overlapped with filmmaking style. Herself a performance artistist and experimental filmmaker *(Fuses, 1964-67)*, Schneemann reviews Anger's film through a stream of consciousness wordplay that mirrors the film's visual rhythms. Since the films from this period are difficult to see these days, such writings and reviews are all the more valuable as historical if not philosophical documents to American cinema's past.

In the chapter, "The Commercial Cinema and the Auteur Theory," we find Andrew Sarris deceptively short but influential "Notes on the Auteur Theory. Imported from the *Cahiers du Cinema* group," the auteur theory à la Sarris salvaged the Hollywood studio director. "In Hollywood," wrote Rudolph Arnheim for *Film Culture* in 1958, "the mechanization and commercialization of human creativity have been carried to the most violent consequences." Sarris countered this perspective, arguing that personal expression is possible inside Hollywood. The auteur, as opposed to the average Hollywood film director, expresses himself despite the industry's mechanical and commercial tendencies. He imprints his style over a body of films and proves in the process that individuality can exist within an otherwise assembly-line mode of film production.

On the other hand, witness Charles Boubtenhouse's "The Camera as a God," published in 1963: "The truth is that the commercial director should be credited with a job well done rather than wear the dubious appellation of 'artist.' " Sarris' take has prevailed, but it was highly contested at the time as this volume shows.

If the *Film Culture* generation ardently questioned the meaning of the cinema, it was because they knew that question doubled for the meaning of modern life and man's fate within it. While Hollywood presented dramas of life in a neat linear narrative—where every cause had a predictable effect, every quest a final destination, every problem a solution—*Film Culture*'s writers wanted a cinema of questions and ambivalences, one closer to the truth of our existence. In effect, their cinema utilized the concepts of imperfection, realism, and spontaneity to create an oppositional, independent American film movement. Their politics translated into recognizable styles and practices and created the potential for future alternative cinemas. Today's independent film world is indebted to this past in theory if not in practice, and for this reason, *The Film Culture Reader* is an invaluable collection of essays.

Belinda Baldwin [bmb1793@aol.com] is a freelance writer and a doctorate student in film studies at USC working on a dissertation on American independent film.

On an Independent Film Budget?
Relax and call Novaworks Computer Systems.



We offer expertise in selecting the best digital video solution for you and your budget. We have an excellent service department with multimedia specialists to provide expert installation and follow-up support. Call us to come by, have a cup of coffee and discuss DV, or attend one of our Free Final Cut Pro Seminars on 7/25 or 8/15. Go to www.novaworks.com to register online or call Vicki Schwaid for more information on our Apple Final Cut Pro 2.0 bundles at 212.604.9999 X43. Hands-on Mac OS X Training Classes available now!

NOVAWORKS 525 West 23rd Street•NYC, NY•10011•www.novaworks.com





AVID EDIT SUITES
OFF LINE/ON LINE / 3DFX

Grafix Suite/After Effects
Audio Design/Mixing/Protocols
V.O. Booth / Read To Picture

VOICE 212.244.0744
104 WEST 29TH ST | NY 10001 FAX 212.244.0690

FAQ & INFO

DISTRIBUTOR F.A.Q.



CANADIAN FILMMAKERS' DISTRIBUTION CENTRE

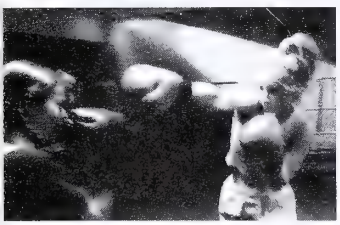
BY LISSA GIBBS

Jeff Crawford, festival officer & distribution coordinator	**Canadian Filmmakers' Distribution Centre** **37 Hanna Avenue, (Ste. 220)** **Toronto, Ontario, Canada M6K 1W8** **(416) 588-0725; fax: 588-7956** **cfmdc@cfmdc.org** **www.cfmdc.org** **Contact: Jeff Crawford**

What is the Canadian Filmmakers' Distribution Centre (CFMDC)?
The CFMDC is Canada's oldest artist-run organization and it helps give underground and independent filmmakers a greater profile through exhibitions. It also helps to generate revenue through distribution for them.

Do you only distribute the work of Canadians?
Not at all. Predominantly, the 1,600 film title collection of the CFMDC is by Canadians, but we have films from Australia, Japan, Turkey, Germany, France, and of course, the United States.

What types of works do you distribute?
Everything. We specialize in short Canadian experimental works and films dealing with gay and lesbian issues. But we also have animation, documentary, drama, and experimental works that range from 30 seconds to feature length.



From Colbert's *Below the Belt*.

What distinguishes you from other distributors?
In North America, only the Film-makers Co-op in New York is older than us. We definitely have the largest experimental film collection in Canada and one of the largest world-wide. We specialize in the distribution of short experimental films.

Who is CFMDC?
The CFMDC consists of three full time staff and a part-timer. This includes Barbara Goslawski, experimental film officer; Naomi McCormack, current interim executive director; and me. We also have a bookkeeper who works part time.

Where do CFMDC's operating funds come from?
The CFMDC is financed by all three levels of the Canadian government: federal (the Canada Council for the Arts), provincial (Ontario Arts Council), and municipal (Toronto Arts Council), as well as from the sales and rentals of members' films.

How, when, and why did CFMDC come into being?
The CFMDC was conceived in 1967 in conjunction with Canada's 100th birthday. Montreal, the largest city in Canada in 1967, was hosting the world's exposition fair. With the world coming to Montreal and Canada to celebrate its 100th birthday, the Canada Council for the Arts did an outreach program to the provinces. They gave out funds to the provinces, which in turn gave this money away to those individuals and groups that would promote Canadian culture and heritage.

Four Toronto experimental filmmakers—among them David Cronenberg and Lorne Michaels (exec-



***Twisted Sheets* by Chris Deacons is one of CFMDC's better-known titles.**



Among CFMDC's 1,600

utive producer of *Saturday Night Live*)—applied for a grant to create the CFMDC. It was necessary to create the CFMDC due to the explosion of experimental cinema in this country; therefore a "permanent home" was created to store this volume of cinema, and screenings became more accessible for the filmmaker and clients.

How many works are now in your collection?
Close to 1,600 different film titles.

Unofficial motto and driving philosophy:
Live to Give (unofficial). Give to the filmmaker and the client the best service we can possibly provide.

How are business decisions made at CFMDC?
We have policies in place that the staff implements. These state that clients who wish to exhibit works from the CFMDC must pay film rentals plus full shipping. Any other issue that may arise with no policy in effect is decided either by the executive director and/or the artist-run board of the CFMDC.

How would you describe the differences between distributing fine art or experimental media in Canada and distributing the same type of work in the United States?
Not much, to be honest. Either the client is interested in exhibiting the experimental work or not, regardless of country of origin. The only item I can think of is that titles that are uniquely Canadian sometimes have a harder time in the United States since some of the issues may not be understood by an American audience.

What would people be most surprised to learn about CFMDC?
People are definitely surprised by the founding fathers (see above).

Best known titles in CFMDC's collection:
Wavelength by Michael Snow (experimental) and *Twisted Sheets* by Chris Deacon (lesbian).

Other films and filmmakers you distribute:
Joyce Wieland (*Rat Life and Diet in North America*); Stan Brakhage (*Dog Star Man*); Mike Hoolboom (*Frank's Cock*); Garine Torossian (*Girl From Moush*); David Rimmer (*Variations on a Cellophane Wrapper*); and the early works of feature filmmakers such as Patricia Rozema, John Greyson, Jeremy Podeswa, and Bruce McDonald.

Upcoming titles to watch for:
The Living Room by Michael Snow, which opens with the wall completely bare, then all of these objects return from the dead with the clothes of the standing pregnant woman, who then does a striptease. A new feature film from Mike Hoolboom is also coming out soon.

How are most the films in your collection financed?
Through the government granting agencies, private foundations, filmmakers' credit cards, and, for the lucky ones, through Mom and Dad.

What drives you to acquire the titles you do?
We have an open policy. We refuse no one who asks for distribution from us provided his or her film does not promote any hate crime.

How is your collection organized?
It is organized though form: experimental, drama/narrative, documentary, animation. We do have separate catalogues from the main one such

Final Cut Pro
Nonlinear Editing
Beta SP, DV, DVCAM,
Hi8, 3/4", S-VHS
EARTH VIDEO
1123 Broadway, Suite 814
New York, New York 10010
www.earthvideo.net
212-228-4254

THE STANDBY PROGRAM
We provide artists and non-profit organizations access to broadcast quality video post-production services at discount rates.

• Film to Tape Transfer	$175/hr.
• DigiBeta to DigiBeta OnLine	$120/hr.
• InterFormat OnLine Editing	$ 85/hr.
• Animation Stand	$ 85/hr.
• Digital Audio Post	$ 85/hr.

All services include an Editor/Operator.

Contact Us for Services & Info.
PO Box 184 NY, NY 10012-0004
Tel: 212.219.0951
Fax: 212.219.0563
www.standby.org

as a gay/lesbian catalogue and a catalogue of films made by women only.

What's your basic approach to releasing a title?
It really depends on the film. Experimental works are marketed through various cinematheques worldwide and other clients who are friendly to this type of cinema, queer titles to the lesbian and gay film festival circuit, and so on.

Where do CFMDC titles generally show?
Anywhere—from broadcasters to film festivals to universities to repertory theaters to community centers on a world-wide range.

How do educators and community members find out about the titles you handle?
We send out an e-mail press release to our clients announcing recent additions to the collection and also announce titles by word-of-mouth. Our web site—which includes our catalogue—has also helped considerably.

Describe your relationship with the makers you represent:
Once revenue is generated through distribution, a CFMDC "account" is set up for the filmmaker. We release the royalties to the filmmakers twice a year. Most of the filmmakers are absent from the CFMDC. We never see some of them. This is due to the fact that once a filmmaker has finished a film, he or she hands it over to a distributor while the filmmaker starts working on a new production.

Biggest change at CFMDC in recent years:
Cuts to our grants from the province of Ontario. Because we have a conservative party in control of Ontario, artists and artist organizations have seen grants to the arts cut dramatically over the past six years.

Most important issue facing CFMDC today:
Financing. Because of the cuts to our provincial grant, we now have to generate more revenue than ever through distribution.

Where will CFMDC be 10 years from now?
In a new location with a collection that will probably exceed 2,000 titles.

Other distributors which you admire
Desi del Valle at Frameline Distribution in San Francisco (she's pretty much a one-woman show and does a great job) and the Film-makers' Co-op in New York (CFMDC is based on their co-op structure).

Lissa Gibbs is a contributing editor to The Independent *and former Film Arts Foundation Fest director*

Learn Final Cut Pro from the editors of Welcome to the Dollhouse, Happiness, Paris is Burning & The Cruise...

THE EDIT CENTER

Become a professional editor by working on a real feature film in our intensive six-week course.

www.theeditcenter.com 212 387 7844
234 East 14th Street Suite #4B New York NY 10003

tools & services for the digital imagination

Canon XL-1 Motorola walkies-StarTacs 3/4"
After Effects 5 HHB SQN
Final Cut Pro Sony PD150/100 Beta decks
Matrox Nextels Denecke
Audio Ltd. Mackie Quicktime Photoshop 6
Sennheiser
ombustion Green screen
Pinnacle
HS decks Cobra Cranes
llustrator 9.0 Sony VX2000
Chimera Bogen tripods
Boris Red Canon GL-1
Century Precision DigiBeta MiniDV
MPEG-2
Comteks Pagers Lipstick cameras DVCAM
Discreet edit* Nagras Digital still cameras
Neumann Lectrosonics

Hello World
communications
118 West 22nd Street NYC
212 243-8800 @hwc.tv

LOOKING FOR A DISTRIBUTOR?

The University of California Extension is a leading educational distributor, with 85 years of experience selling to universities, schools, libraries, health organizations, and other institutions worldwide.

If your new work is ready for distribution, give us a call.

University of California Extension

510-643-2788 cmil@uclink.berkeley.edu
http://www-cmil.unex.berkeley.edu/media/



Director of Programs Pam Wolkoff (l) and Program Associate Angie Kim organize the hundreds of applications submitted to Flintridge Foundation's biennial Awards for Visual Artists program.

Flintridge Foundation Awards for Visual Artists
1040 Lincoln Ave., Ste. 100, Pasadena, CA 91103; (800) 303-2139; fax: (626) 744-9256; www.flintridgefoundation.org
Contacts: Pam Wolkoff, Dir. of Programs, Angie Kim, Program Associate

FLINTRIDGE FOUNDATION

BY MICHELLE COE

Flintridge Foundation

What is the Flintridge Foundation?
Flintridge Foundation is a family foundation based in Pasadena, California. The foundation awarded its first grants in 1986 and established the Awards for Visual Artists in 1997. Our grantmaking (nearly $1.7 million annually) is concentrated in four areas: Visual Arts (through the Awards for Visual Artists program), Theater, Conservation, and Community Services. Each of these programs has a specific focus and is directed to a particular region. The biennial Flintridge Foundation Awards honor the contributions of mature visual artists who live and work in California, Oregon, and Washington.

How, when and why did the foundation come into being?
The foundation was created through the estates of Francis and Louisa Moseley in 1985. The Moseleys lived in Southern California. Francis Moseley was an inventor and industrialist who had numerous patents to his credit, particularly in the fields of air navigation and machine control. Louisa Moseley was a watercolorist who exhibited frequently in the area. The Moseleys' four children formed the initial board of directors, and Flintridge reflects their collective cultural and community interests and environmental concerns. The core vision of the foundation is a commitment to nurture the independent creative voice in all human endeavors, a conviction that characterized the lives of Francis and Louisa Moseley.

The mission of the Flintridge Foundation is . . .
to nourish individualism, honor diversity in society and nature, support creativity, and promote just and cooperative partnerships so that human beings may evolve more effectively toward wholeness and the natural environment toward sustainability.



Lynn Hershman's interactive sculpture *A Room of One's Own* turns the voyeuristic tables by inserting the viewer's eyes into the piece.

Who makes up the Flintridge Foundation?
A nine-member board of directors governs Flintridge and meets three times a year. Currently, five of the members are children or grandchildren of the founders. Nonfamily members who serve on the board are selected because they have special skills and interests that relate to the foundation's programs. At this time, 10 full-time staff members implement the board's decisions, administer the four programs, manage the finances, and conduct communications activities.

What are the awards program areas?
There is only one awards program—the Flintridge Awards for Visual Artists. The foundation also gives grants to small- to mid-sized ensemble theater companies in California, Oregon, and Washington and to environmental conservation groups in the Pacific Northwest, and provides organizational development assistance to community-based nonprofit organizations that serve children and youth in Northwest Pasadena and Altadena.

Your Visual Artist Awards go primarily to painters, printmakers, sculptors, and photographers. In what ways do film and video artists qualify for your programs?
Our awards support artists working in fine arts and crafts media, which could include jewelry, ceramics, glass, fiber, multimedia installation, and performance, in addition to the disciplines you mention. Artists may use video and film as elements of sculpture or installations, or they may extend their artistic explorations into single-channel media periodically throughout their career.s The program doesn't support artists who work primarily in film and video as a single-channel medium.

Can you elaborate on the type of media work which would fall within your Visual Artists guidelines?
Most of the media work that we see is incorporated into installations or sculpture. For instance, in *Chartres Bleu* (1986-1997), Paul Kos uses 27 monitors to create a video stained-glass window where each "pane" is an image from a window in Chartres cathedral. The light of a single day transpires in 12 video minutes. Suzanne Lacy uses video in a work called *Expectations*, a project she created in 1992 in residence at the Capp Street Projects in San Francisco. She worked for six weeks with a class of pregnant and parenting teenagers, and out of that experience created an installation of a giant crib. Douglas Hall often incorporates video as projections on walls within an installation with sculptural and electronic elements. Lynn Hershman has been exploring new technologies since the 1970s, and many of her works incorporating digital tools have been interactive, such as the videodisc *Lorna* (1979) or *Room of One's Own* (1993).



Michael McMillen's *I Dream of Your Eye*

What percentage of your budget goes to individual visual artists?
The Visual Arts program receives 22.5 percent of the foundation's annual budget of nearly $1.7 million.

What is the average size of a grant?
The Awards for Visual Artists grant is $25,000.

Grants to ensemble theater companies and conservation organizations range from $5,000-$30,000.

How many visual artist awards are given out per year? What is the total dollar amount awarded annually?
Twelve awards of $25,000 each are given out every two years for a total of $300,000 biennially.

How many visual artist applications do you get on average per year?
We received more than 1,000 applications for the 2001-2002 cycle. Approximately one out of 85 applicants will receive an award, a small percentage of which incorporate media.

Do the awards have designated use (i.e., production of projects, general living expenses, etc.)?
No, the award funds carry no restrictions. Our only stipulation, which is also an IRS requirement, is that each awardee submit a final report on how the funds were used.

What are the restrictions on applicants' qualifications (e.g., geographic region, ethnicity, medium, etc.)
Applicants must live in California, Oregon, or Washington at least nine months per year, for the last three years to the present. Six artists from California and six artists from Oregon/Washington are selected by two separate regional panels of art professionals. The panelists base the awards selection on the criteria of high artistic merit and maturity of the applicant's work as demonstrated by the visual documentation submitted (i.e., slides and videotape). The awards are intended to encourage artists who have not received broad national exposure or renown for their accomplishments. There are no quotas regarding visual arts disciplines, mediums, or artistic styles. Artists working in fine arts, crafts media, performance, and media work that is based in the visual arts traditions are eligible. But dance, theater, and independent film and video are not eligible.

How do you define a "mature artist"?
Maturity is based on the level of serious continued artistic exploration and the development of a distinctive artistic voice that can be identified in the artists' work dating back 20-plus years. The trajectory of this work must show the deepening of ideas, skills, and creativity through the artists' lines of investigation.

Why did Flintridge decide to fund this level of artists in particular?
Flintridge noticed that in the visual arts field, mature artists did not have many grant opportunities; the majority of grants focus on emerging artists. Filling this gap fit nicely with our values, because the foundation values the long-term commitment and dedication to creativity. Making art is a life choice, and we honor the artist's choice and life through our program.



From Al Wong's video installation *Three Pines.*

Are there time-frame restrictions within which the award must be used?
No, but the final report requested at the end of the second grant year requires artists to describe how they used the funds.

Is it correct to assume your awards are a once-in-a-lifetime opportunity?
Yes. An individual may receive an award only once.

Can applicants re-apply if denied?
Yes. In fact, we encourage artists to re-apply as the selection panels change each cycle.

Name some of the better-known artists you have funded. What have been the exhibition paths of some of those projects?
Ideal candidates do not have a high level of recognition for their accomplishments; the awards are intended to encourage artists who have not received solo exhibitions at major national museums, who have not received well-distributed monographs, acclaimed national grants, or other means of increasing exposure or creating renown. With that said, our past recipients include Chris Burden, Nancy Rubins, Betye Saar, David Ireland, Larry Sultan, Douglas Hall, and Suzanne Lacy, among others.

Explain your funding cycle and deadlines.
The Awards for Visual Artists is a biennial program. The deadline for entries for our 2001/2002 cycle was in April and the winners will be announced in October. Our next application cycle begins in 2003. We will be happy to notify artists when the 2003 application form is available. Artists should mail their contact information (name, address, telephone and fax numbers, email address) to us or email us at: FFAVA@JLMoseleyCo.com

Who makes award decisions? Can you name past panelists?
Two independent panels of artists and art professionals select the awardees. One panel chooses the California awardees, the other, the Oregon/Washington awardees. Previous panelists include: Anne Ayres, director of exhibitions, Otis College of Art and Design, Los Angeles; Armando Rascón, director, Terrain Gallery, San Francisco; Jake Seniuk, artist/executive director, Port Angeles Fine Arts Center, Port Angeles; Gail Tremblay, artist/professor, Evergreen State University, Olympia; and Christopher Rauschenberg, artist/co-founder, Blue Sky Gallery, Portland.



People in Buildings by Douglas Hall opens new doors in video projection.

Tell us about your review process.
The panelists meet for about three days and arrive at the award decisions by consensus.

Who are the Program Officers?
Pam Wolkoff, director of programs, arts, and conservation and Angie Kim, program associate, fine arts.

What are the most common mistakes applicants make?
Not following the directions. Since we show 20,000 slides to the panelists in the course of a few days, it really helps when the artists have followed the directions about putting their slides in chronologi-

cal order. Since staff has to read information on 15,000 slides in the dark, it really helps when the slide scripts are typed and legible.

What advice do you have for media artists in putting forth a strong application?
Artists should pick slides and then preview them by projector. If possible, they should ask a friend to view them too. And they should put themselves in the position of the panelists and ask, "Did I choose the best slides to represent my best work? Does the work read well in these slides? What impact would these slides have on someone who does not know my work? Does my application meet Flintridge Foundation's criteria—does it show a deepening of ideas, skills, and creativity, and is the maturity of my work evident?"

What would people most be surprised to learn about the Flintridge Foundation and/or its founders?
That Flintridge values creativity and seeks it in each of our program areas. Several of our board members are practicing visual artists, so they have a profound respect for and very personal understanding of what it means to pursue artmaking as a life choice. We also have an architect, a film producer, and a theater artist on our board.

What distinguishes Flintridge from other funders?
Flintridge is one of the few private funders making grants to individuals. When we started the program, there were about 30 foundations in the country with individual artist programs. Although this number has grown, Flintridge is still one of the few private foundations that offers an open, democratic application system, instead of a nominations process.

Other foundations or grantmaking organizations you admire and why.
The Durfee Foundation in Los Angeles. They allow for truly creative approaches to grantmaking, and they have wonderful programs that allow people to dream, and that's rare.

Famous last words:
Artists don't realize how powerful their opinions are, but the Flintridge board listens carefully to artists and considers their thoughts about how we can improve our programs. That's one reason we have an artist advisory group (Norie Sato, James Lavadour, Ann Chamberlain) to help us. Very few artists contact Flintridge to tell us what they think about our awards program, but when they do we often learn something new that we might incorporate into future program decisions.

Michelle Coe is the Program Director at AIVF.

CALL US!
1-800-431-2050 ext 121

Human Relations Media **has been a leading producer/distributor for educational videos/print for 25 years. Our specialties are K-12 health, drug education, math, science, guidance, career education and language arts.**

We're looking for new videos to distribute.

HRM
HUMAN RELATIONS MEDIA

41 Kensico Drive, Mt. Kisco, NY 10549
800-431-2050 ★ Fax: 914-244-0485
www.hrmvideo.com ★ letters@hrmvideo.com

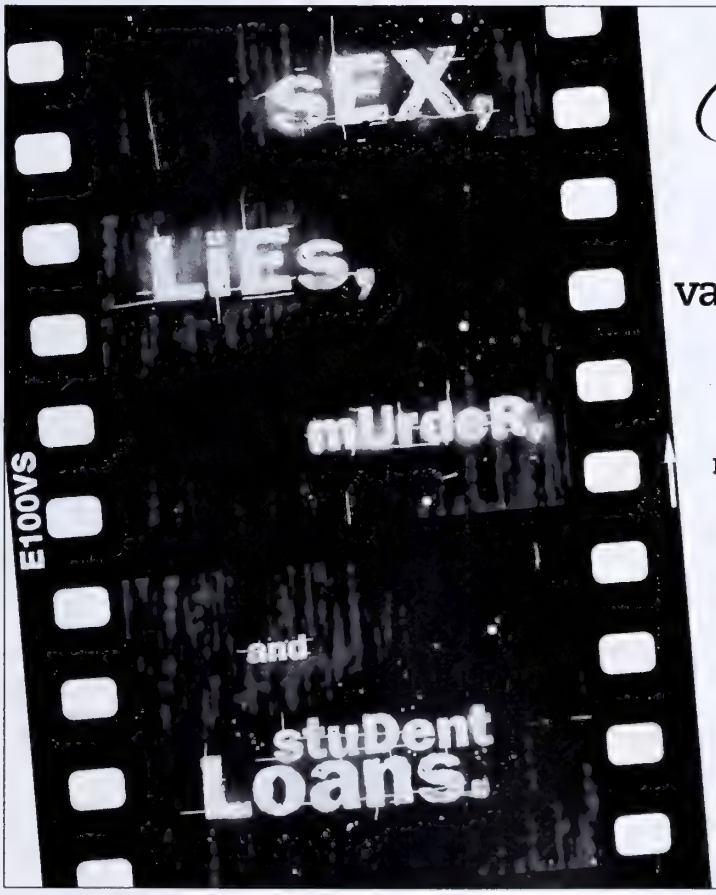
Small classes & tutorials
IN DIGITAL
AUDIO, VIDEO & INTERACTIVITY

Interdisciplinary Certificate Program

CULTIVATING TALENT

Harvestworks Digital Media Arts
[212] 431-1130
596 Broadway Suite 602 inSoHo
harvestw@dti.net/www.harvestworks.org

HARVESTWORKS
Digital Media Arts Center



VFS
education

vancouver film school

new media
film
writing
acting
animation

1.800.661.4101
604.685.5808
www.vfs.com

BY SCOTT CASTLE

LISTINGS DO NOT CONSTITUTE AN ENDORSEMENT. WE RECOMMEND THAT YOU CONTACT THE FESTIVAL DIRECTLY BEFORE SENDING CASSETTES, AS DETAILS MAY CHANGE AFTER THE MAGAZINE GOES TO PRESS. DEADLINE: 1ST OF THE MONTH TWO MONTHS PRIOR TO COVER DATE (AUG. 1 FOR OCT. ISSUE). INCLUDE FESTIVAL DATES, CATEGORIES, PRIZES, ENTRY FEES, DEADLINES, FORMATS & CONTACT INFO. SEND TO: SCOTT@AIVF.ORG

DOMESTIC

AUSTIN FILM FESTIVAL, Oct. 11-18, TX. Deadline: July 15 (early); Aug. 15 (final). Fest is dedicated to the writer as the heart of the creative process of filmmaking & uncovers outstanding, emerging writers, fostering their development through panels, workshops & master classes conducted by professionals. Cats: narrative features, shorts, student shorts. Awards: $1,000 (feature), $500 (short & student short), airfare & accommodations to attend AFF, AFF Bronze Award & special LA screening of the winning films for industry professionals. Formats: 35mm, 16mm, DV. Preview on VHS. Entry fees: $40 (early); $50 (final). Contact: AFF, 1604 Nueces, Austin, TX 78701; (800) 310-FEST; fax: (512) 478-6205; austinfilm@aol.com; www.austinfilmfestival.com

BACKYARD NATIONAL CHILDREN'S FILM FESTIVAL, Nov. 2-3, CA. Deadline: July 15. 5th annual fest is open to young people 18 years of age and under. Cats: ages 10 & under; ages 11-13; ages 14-18. Awards range from $500 to $5,000. Formats: 16mm, Beta SP, digital video, S-VHS, VHS, Hi-8, 3/4", super 8. No entry fee. Preview on VHS. Contact: BNCFF, 1551 S. Robertson Blvd. #103-B, Los Angeles, CA 90035; (877) KID-FILM; www.childrensfilmfest.org

BEYOND INTERNATIONAL BORDERS FILM FESTIVAL, Sept. 9-10, NY. Deadline: July 25 (early); Aug. 10 (final). Purpose of fest is to exhibit work by & for filmmakers in a comfortable, politic-free environment. In other words, "Send us your piece & if we think it's cool, it's in." Cats: shorts & feature-length narrative, doc, experimental, video, animation & music video. Fest panel incl. filmmakers, teachers, humanitarians, actors, rappers & writers. Awards incl. Bolex, film & other unique prizes. Formats: all formats accepted. Preview on VHS (incl. s.a.s.e. for return). Preview on VHS. Entry fees: $25 (early); $35 (final). Contact: BIBFF, Alexander Berberich, fest dir., Box 1285, New Rochelle, NY 10802; (914) 636-3633; fax: 637-7723; a.berberich@cwix.com

COLOSSAL FILM CRAWL, Sept. 13, SC. Deadline: July 20. 5th annual fest accepts works by film- and videomakers living in South Carolina, North Carolina, Georgia, and Florida. Films & videos must be 30 min. or less. All Genres accepted. Cats incl. narrative, experimental, shorts, feature, animation, doc, music video. Preview on VHS. Formats: 35mm, 16mm, VHS. Entry fee: $15. Contact: CFC, c/o Free Times, 3105 Divine St., Columbia, SC 29205; (803) 765-0707 x. 29

CONTEMPORARY AFRICAN DIASPORA FILM FESTIVAL, Nov. 23-Dec. 9, NY. Deadline: Aug. 31. Noncompetitive fest presents films that depict human experience of people of color all over the world. Over 40 features, shorts, docs screened from Africa, the Caribbean, North & South America, and Europe. Filmmakers in residence participate in panel discussions. Cats: feature, short, doc. Awards: Public Award for a film directed by a woman of color. Formats: 16mm, 35mm. Preview on VHS. Contact: CADFF, 535 Cathedral Park Way, Ste. 14B, New York, NY 10025; (212) 864-1760; fax: 316-6020; ArtMattan@africanfilm.com; www.africanfilm.com/festival

DAMAH FILM FESTIVAL, Oct. 10-11, WA. Deadline: Aug. 1. Inaugural fest seeks submissions of short films that "capture spiritual experiences in a wide range of forms—beautiful, tragic, redemptive, and always surprising." Fest is a short film showcase & awards event that incl. screenings, awards & filmmaking workshops. Cats incl. comedy, experimental, drama, dance, doc & web-cinema. Awards incl. one "Best of" film for each time length (up to 60 sec.; up to 5 min.; up to 15 min.; up to 30 min.), Audience Favorite & an overall "Best of Show." Formats: MiniDV, Betacam, S-8, 16mm, 35mm, DigiBeta, Hi-8, HD. Preview on VHS. Entry fee: $35. Contact: DFF, 910 Calle Negocio, Ste. 160, San Clemente, CA 92673; (949) 361-6030; fax: 284-5949; www.damah.com

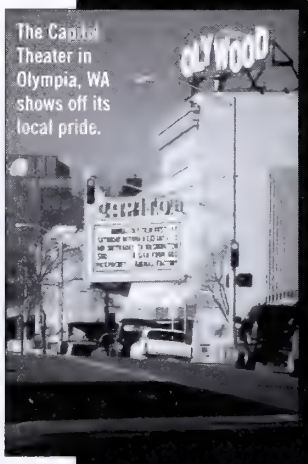
DANCE ON CAMERA FESTIVAL, Jan. 11-12, 18-19, NY. Deadline: Aug. 15. This touring fest is the oldest annual int'l dance film/video event in the world. Co-sponsored by Film Society of Lincoln Center, fest incl. photo exhibits, workshops, live performances. Cats: experimental, doc, animation, narrative & performance. Awards: cash prize for "Best of Festival." Formats: 35mm, 16mm, 3/4", Beta SP. Preview on VHS. Entry fee: $30. Contact: DOCF, Dance Films Association, Inc., 48 W. 21st St., #907, New York, NY 10010; tel/fax: (212) 727-0764; dfa5@juno.com; www.dancefilmsassn.org

EARTH VISION: SANTA CRUZ ENVIRONMENTAL FILM AND VIDEO FESTIVAL, Nov. 10-13. Deadline: Aug. 30. Fest is a competition featuring productions about the earth & honoring the people who make them. Cats incl. Forests; Alternative Energy & Vehicles; Pollution & Global Warming; Farming, Pesticides & Soils; Water Quality, Watersheds & Oceans; Endangered Species & Habitats; Environmental Sustainability; and the Environment & Social Justice. Awards: winners receive a trophy & complimentary lodging in Santa Cruz. Formats: S-VHS, 1/2". Preview on VHS. Entry fee: $35. Contact: EV, 816 Pacific Ave., Santa Cruz, CA 95060; (831) 425-8848; fax: 425-3958; www.communitytv.org

EMPIRE STATE FILM FESTIVAL, Oct. 12-Nov 4, NY. Deadline: Aug. 15. 6th annual int'l indie film & video fest reaches thousands in Albany & on tour of N.Y. State incl. Rochester, Ithaca & Long Island. Cats: narrative, doc, experimental, animation. Awards: Prizes awarded in each cat (features & shorts judged separately). Formats: 35mm, 16mm, 1/2". Preview on VHS or DVD. Entry fee: $30 (shorts); $50 (features); student discount avail. Contact: ESFF, Box 1313, Saratoga Springs, NY 12866; (212) 802-4679; fax: (518) 580-2328; empirefilm@aol.com; www.empirefilm.com

FORT LAUDERDALE INTERNATIONAL FILM FESTIVAL , Oct. 17-Nov. 11, FL. Deadline: Aug. 1 (early); Sept. 1 (final); Sept 30 (student). 16th annual competitive fest showcases over 100 indie & foreign features, docs & shorts and is dedicated to highlighting the work of emerging filmmakers & films w/out U.S. distrib. Cats: feature, doc, short. Awards incl. Best Short, Best Doc, Best Director, Special Jury Prize & Audience Award. Formats: 35mm, 16mm. Preview on VHS. Entry fees: $40 (feature, doc); $30 (short); $25 (student). Contact: FLIFF, 1314 E. Las Olas Blvd. #007, Fort Lauderdale, FL 33301; (954) 760-9898; fax: 760-9099; Brofilm@aol.com; www.fliff.com

OORAY FOR OLYWOOD



The Capitol Theater in Olympia, WA shows off its local pride.

When a 6.8 earthquake shook Washington a few months back, the epicenter was in Olympia, the state's capital, and the Capitol Theater, home of the Olympia Film Festival, sustained quake damage that took weeks to repair. But that rubble will be a distant memory by the time the 18th annual festival rolls around. Run by the Olympia Film Society, a 20-year-old organization with over 1,500 members, the festival boasts Northwest premieres, classic screenings, an all-night horror movie marathon, and "Projectionists Gone Mad"—an all-night, free event where clips chosen from festival films stream out of the booth in a random, uninterrupted flow. See listing (opposite page).

GREATER SAN DIEGO BEACH CITIES FILM FESTIVAL, Nov. 8-11, CA. Deadlines: July 15; Aug. 15; Sept. 15. Inaugural fest, sponsored by the Independent Film Society, will include competitively selected premieres of domestic & foreign-language films. Fest will also screen films across America in historic theaters nationwide. Cats: feature, short, animation, doc. Awards incl. Audience Choice & Jury Circle. Preview on VHS. Formats: 35mm, 16mm, video, digital. Entry fees: $40/$50/$60, features (depending on respective deadline); $20/$25/$30, shorts. Contact: GSDBCFF, c/o Independent Film Society, Ste. 285, 9663 Santa Monica

PHOTO: JOHN MADDALENA

Blvd., Beverly Hills, CA 92010; (760) 942-5988; indiefilm society@aol.com; www.independentfilmsociety.com

HAWAII INTERNATIONAL FILM FESTIVAL, Nov. 2-11, HI. Deadline: Aug. 6. 21st annual fest is dedicated to promoting cross-cultural understanding among peoples of Asia, N. America & the Pacific region through the presentation of features, docs & shorts dealing w/ relevant subject matter. Last year, fest presented over 100 films across six islands to over 55,000 people. Fest is the U.S.'s only statewide film event. Cats: feature, doc, short, animation. Awards: Golden Maile Award for features & docs; Audience Award; Cinematography Award; Hawaii Film & Videomaker Award. Formats: 16mm, 35mm, Beta SP, 3/4". Preview on VHS (NTSC/PAL/Secam). Entry fee: $35. Contact: HIFF, Anderson Le, Film Coordinator, 1001 Bishop St., Pacific Tower, Ste. 745, Honolulu, HI 96813; (800) 752-8193 (within U.S.); (808) 528-3456 (int'l); fax: 528-1410; info@hiff.org; www.hiff.org

HOLLYWOOD BLACK FILM FESTIVAL, Feb., CA. Deadline: Aug. 31 (early); Sept. 30 (final). 3rd annual fest brings the work of accomplished & aspiring Black filmmakers to an environment encompassing the mainstream Hollywood community & S. California film-going audiences. Accepting feature-length films, shorts, docs, animation & student films for its competitive program as well as its World Cinema Program which is open to Black filmmakers outside of the continental U.S. Fest also presents Storyteller Competition for screenwriters & an invitational program screening out-of-competition theatrical premieres by Black filmmakers. Formats: 35mm, 16mm, DigiBeta, Beta. Preview on VHS. Entry fees: $25 (early); $35 (final). Contact: HBFF, 1620 Centinela Ave., Ste. 204, Inglewood, CA 90302; (310) 348-3942; fax: 348-3949; info@hbff.org; www.hbff.org

H.P. LOVECRAFT FILM FESTIVAL, Oct. 19-21, OR. Deadline: Aug. 1. Purpose of fest is to "promote the works of H. P. Lovecraft through cinematic adaptations by student, amateur and professional filmmakers." Organizers hope fest will further goal of H. P. Lovecraft being taken seriously as a writer & his work more faithfully adapted to film. Formats: 1/2", Beta, DV, 8mm, 16mm, 35mm. Preview on VHS. No entry fee. Contact: HPLFF, Beyond Books, Box 8521, Portland, OR 97207; (503) 282-3155; submissions@hplfilmfestival.com; info@hplfilmfestival.com; www.hplfilmfestival.com

LONG BEACH INTERNATIONAL FILM FESTIVAL, Sept. 14-23, CA. Deadline: July 30. Held aboard the Queen Mary, fest brings together films & filmmakers from the U.S. & abroad. Events incl. film & screenplay competitions, digital symposiums, panels, family day program, Long Beach film history program & an awards gala dinner. Cats: film & screenplay competitions. Awards: (features) Grand Prize, Audience Award, Cinematography Award, Screenwriter Award; (shorts) Grand Prize, Audience Award; (screenplay) 1st, 2nd, 3rd place. Formats: 35mm, 16mm, Mini-DV, Beta SP, DVD. Preview on VHS. Entry fee: $50. Contact: LBIFF, Tim Swanson/Darrin Plant, 2005 Palo Verde, #309, Long Beach, CA 90815; (562) 938-9687; fax: 938-9687; lbiff@yahoo.com; www.longbeachfilmfestival.com

MARCO ISLAND FILM FESTIVAL, Oct. 11-15, FL. Deadline: July 15. Annual fest showcases & promotes film projects developed by independent filmmakers while creating opportunities through education and awareness for students pursuing a career in the film industry. Cats: feature, short, doc, animation. Awards: Audience Award, Lifetime Achievement Award, Scarlett Award, John Esvang Spirit Award, Humanitarian Award. Formats: 16mm, 35mm, Beta. Preview on VHS. Entry fees: $25 (features); $15 (shorts), $10 (screenplays). Contact: MIFF, Box 2002, 601 Elkcam Circle, B-6, Marco Island, FL 34146; (941) 642-FEST (3378); fax: 394-1736; info@marcoislandfilmfest.com; www.marcoislandfilmfest.com/

MELBOURNE INDEPENDENT FILMMAKERS FESTIVAL, Sept. 8, FL. Deadline: Aug. 3. Fest is aimed at promoting local filmmakers & local interest in film. Several community organizations have pledged their support including The Space Coast Filmmakers, Inc., FMPTA, and Alliance/IFP-South. Preview on VHS (NTSC) & DVD. No entry fee. Contact: MIFF, Terry Cronin, Program Chairman, 1399 South Harbor City Blvd., Melbourne Florida 32901; TCRonin2@aol.com; www.3boysproductions.com

NEW YORK FESTIVALS INTERNATIONAL FILM & VIDEO (NON-BROADCAST) AWARDS, Jan., NY. Deadline: Aug. 3 (U.S.); Sept. 14 (overseas). Founded in '57, int'l competition for wide range of media, from "low budget productions to multimedia extravaganzas." Receives 1,300 entries from 36 countries; awards presented at ceremony attended by 900. Multi-image/business theater productions must be submitted with presentation book. Cats incl. Industrials, Crafts, Multimedia, Slides, Educational. Awards: Grand Award "Best of Fest" Trophy; Gold, Silver & Bronze World Medals, Finalist Certificates of Recognition. Formats: 3/4", 1/2". Preview on VHS. Entry fees: $125-$275. Contact: New York Festivals, 780 King St, Chappaqua, NY 10514; (914) 238-4481; fax: 238-5040; info@nyfests.com; www.nyfests.com

NORTHWEST FILM AND VIDEO FESTIVAL, Nov. 2-10, OR. Deadline: Aug. 1. Fest is juried survey of new moving image arts by independent Northwest film- & videomakers. Fest screens approx. 30-35 shorts, features & docs. After initial fest, 10-15 shorts are chosen for "Best of the NW" touring program. Event provides a forum for outstanding indie work to receive public recognition, critical appraisal, and an engaged & enthusiastic regional audience. Entries accepted in all genres from permanent residents of OR, WA, MT, ID, AK & British Columbia, Canada. Work must have been completed after 8/1/99. Entry form req.. Cats: feature, doc, short. Awards: $15,000+ in production services. Formats: super 8, 35mm, 3/4", 16mm, 1/2". Preview on VHS. No entry fee ($15 for return shipping costs per entry, $20 Canada). Contact: NWFVF, Thomas Phillipson, NW Film Center, 1219 Southwest Park Ave., Portland, OR 97205; (503) 221-1156; fax: 294-0874; www.nwfilm.org

OLYMPIA FILM FESTIVAL, Oct. 12-21, WA. Deadline: Aug. 17. 18th annual fest now accepting entries. For 20 yrs. the Olympia Film Society has been presenting the finest in int'l, indie, classic & fringe features, docs & shorts. CINE-X competition is two programs of experimental shorts. Cats: feature, doc, short. Awards: in the past, CINE-X winners have received film stock from Kodak & postproduction support. Formats: 35mm, 16mm, super 8, various video. Preview on VHS. Entry fee: $10 (+ postage for return). Contact: OFF, Joe Denardo (for CINE-X) or Sean Savage (all others), 416 Washington St. SE, Ste. 208, Olympia, WA 98501; (360) 754-6670; fax: 943-9100; ofs@olywa.net; www.olywa.net/ofs

PENNSYLVANIA FILM FESTIVAL, Sept, 12-16, PA. Deadline: July 15 (for *Independent* readers only). Fest seeks documentary submissions for 2nd annual event which supports the doc tradition by elevating doc makers who produce works of social significance & artistic merit. Fest incl. workshops, panel discussions & screenings of classic films. Cats: doc. Awards: Black Diamond Award & cash prizes. Formats: 16mm, 35mm, digital video, Beta SP. Preview on VHS. Entry fee: $45. Contact: PFF, Bank Towers, 321 Spruce St., Scranton, PA 18603; (570) 963-0524; fax: 963-7901; paff@epix.net; www.pafilmfest.com

PXL THIS VIDEO FESTIVAL, Nov. 17; Feb. 16, CA. Deadline: Aug. 22. Founded in '91, fest features videos produced using (but not exclusively) Fisher Price PXL 2000, a toy camera avail. from 1987-89. Two public screenings in LA per fest, w/ 2 hr. long programs span many genres, incl. doc, poetry, exp, drama, comedy & music. Cats: any style or genre. Formats: 1/2", PXL. Preview on VHS. No entry fee. Contact: PTVF, Gerry Fialka, Clap Off They Glass Prod., 2427 1/2 Glyndon Ave., Venice, CA 90291; (310) 306-7330; www.rowan.edu/~cassidy/pixel/index.html

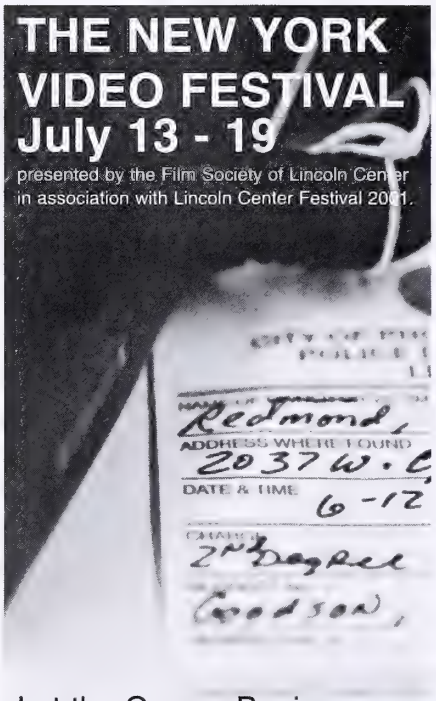
Foreign

BANGKOK FILM FESTIVAL, Nov. 16-25, Thailand. Deadline: Sept. 15. Premiere discovery film fest of Asia accepts int'l shorts, features, docs and underground films. Fest will host opening and closing galas, panel discussions & underground film program. Low-budget, cutting edge films are encouraged for submission. Awards: competition for Best Feature, Doc & Audience Awards. Formats: 35mm, 16mm, video. Preview VHS (NTSC & PAL) & enclose director's filmography, synopsis & stills. No entry fee. Contact: BFF, Brian Bennett, Director, 4 Sukhumvit Soi 43, Bangkok 10110, Thailand; tel: 011 66 2 259 3112; fax: 66 2 259 2987; film@nationgroup.com

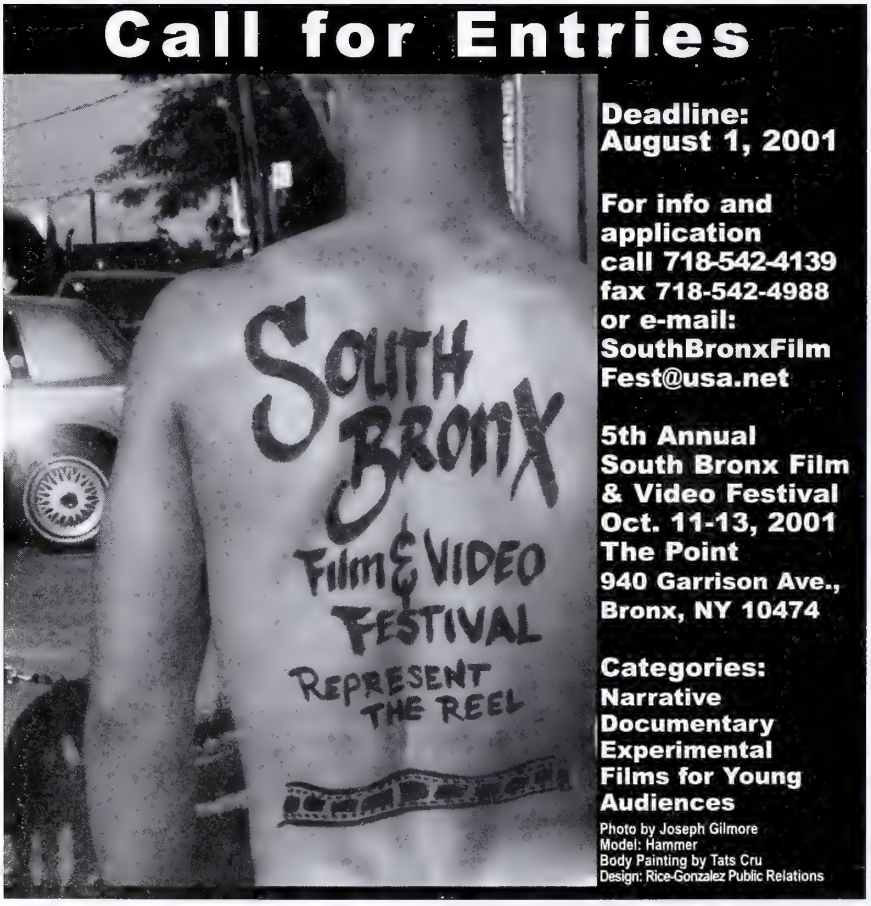
JAMERICAN FILM AND MUSIC FESTIVAL: CINEMA INNA YARD!, Oct. 31-Nov. 4, Jamaica, Deadline: Aug. 31. Fest intends to celebrate the work of filmmakers from the Caribbean, the U.S. & worldwide and "actively support strong, positive, innovative examples of cinematic work that might not find a home elsewhere." Cats: short (less than 50 min.), feature (narrative & doc), animation (short), experimental (short), music video. Formats: Beta SP, 1/2". Preview on VHS. Entry fees: $35 (shorts & music videos); $40 (features). Contact: JFMF, Island Girl Prods., 9000 Sunset Blvd., #709 W. Hollywood, CA. 90069; (323) 936-8951; fax: 936-0323; jafilmfest@aol.com; www.jamericanfilm fest.com

MANNHEIM-HEIDELBERG INTERNATIONAL FILM FESTIVAL, Nov. 8-17, Germany. Deadline: Aug. 25; July 31 (Mannheim Meetings). Founded in 1952, this is 2nd oldest German fest. Well-known forum for indies & springboard for newcomers. Eligible are features, docs & shorts of any genre or length. Entries must have been completed in the previous year, not screened publicly in

Context
STUDIOS
2 stages
48x44 with cyc wall
30x24 sound stage
multi-camera digital video
• audio post-production •
recording & rehearsal studios
• video editing • stage rentals •
tape duplication
• production office •
lighting & grip packages
Artists and Independents Welcome
Located in Williamsburg
1 North 12th Street Brooklyn,NY
718.384.8300
www.contextnyc.com



Let the Games Begin...
WALTER READE THEATER
165 West 65th · 875-5600
Tix: 496-3809 or www.filmlinc.com
($5 for AIVF members)



German cinemas or broadcast on German TV. Other sections are the Int'l Discoveries (outstanding prods. of previous year), Special Screenings & Retros. Films in Official Program will be presented to around 70 distributors & TV buyers in well-established New Film Market. The Mannheim Meetings, the Int'l Co-Production Market offers the opportunity to find co-production partners for projects in W. Europe (more than 120 participants in 2000). Cats: feature, doc, short, Any style or genre. Awards: Approx. 20 films in Int'l Competition compete for cash prizes in the cats: Best Feature, Best Doc, Best Short; plus the Rainer Werner Fassbinder Prize, the Special Award of the Jury, the Film Critics' Prize, the Ecumenical Film Prize & the Audience Prize. Formats: 35mm, 16mm. Preview on VHS. No entry fee. Contact: Dr. Michael Koetz, MHIFF, Collini-Center, Galerie, D-68161, Mannheim, Germany; 011 49 621 10 29 43; fax: 49 621 29 15 64; ifmh@mannheim-filmfestival.com; www.mannheim-filmfestival.com

MOVING PICTURES CANADIAN FILM FESTIVAL, Spring & Fall tours, Canada. Deadline: Oct. 1. 8th annual fest tours 16 cities with an outstanding selection of Canadian features, documentaries, co-productions and short films. Formats: 35mm, 16mm, Beta, digital. Preview on VHS. Contact: MPCFF, Michael Ghent, fest dir., Ste. 450, 380 West 1st Ave., Vancouver, B.C., Canada V5Y 3T7; (604) 681-4549; (877) 858-FILM; fax: (604) 687-4937; ghent@telus.net; www.movingpictures.nisa.com/

PALERMO INTERNATIONAL FESTIVAL OF SPORTS FILMS, Nov. 6-10, Italy. Deadline: July 31. Sports films & videos are focus of fest., founded in '79. Open to features, shorts & videos prod. w/in last 3 yrs. Entries judged in 2 sections: film & video. Special sections incl. "Opere in concorso" & "Agonismo e Spettacolo." Formats: 35mm, 16 mm, 3/4", 1/2", Beta. No entry fee. Contact: PIFSF, Vito Maggio, director, Cats: Sports, Feature, Short. Awards: Top prize is Prix Paladino d'Oro; medal "Città di Palermo" & 5,000,000 lire (approx. $2,425). Formats: 35mm, 16mm, 3/4", 1/2", Beta SP. Preview on VHS. No entry fee. Contact: PIFSF, Vito Maggio, Director, Rassegna Città di Palermo/Int'l Sportfilmfest, via XII Gennaio, 32, 90141 Palermo, Italy ; 011 39 91 334609; fax: 39 91 611 4968; sportfife@libero.it; www.utenti.worldonline.it/sporfife

SÃO PAOLO INTERNATIONAL FILM FESTIVAL, Oct. 19-Nov. 1, Brazil. Deadline: Aug. 13. Recognized by FIAPF, 25th annual competitive fest, presents 2 major sections: Int'l Perspective & New Filmmakers' Competition (up to 3rd film of director). Audience makes pre-selection for jury, selecting 10 films for final judging. Entries must have been produced in preceding 2 years & be Brazilian premieres. Fest offers audiences opportunity to view works that might not otherwise be seen in Brazil. About 150 films showcased each yr. Cats: feature, doc, short. Awards: Fest also awards Critics' Prize & Audience Prize. Winners receive Bandeira Paulista, trophy made by plastics artist Tomie Ohtake. Formats: 35mm, 16mm. Preview on VHS. No entry fee. Contact: SPIFF, Leon Cakoff, fest dir., SPIFF, Alameda Lorena, 937-Cj. 303, 01424 001, São Paolo SP, Brazil; 011 55 11 3083 5137/3064 5819; fax: 55 11 3085 7936; info@mostra.org; www.mostra.org

NOTICES OF RELEVANCE TO AIVF MEMBERS ARE LISTED FREE OF CHARGE AS SPACE PERMITS. THE INDEPENDENT RESERVES THE RIGHT TO EDIT FOR LENGTH AND MAKES NO GUARANTEES ABOUT REPETITIONS OF A GIVEN NOTICE. LIMIT SUBMISSIONS TO 60 WORDS & INDICATE HOW LONG INFO WILL BE CURRENT. DEADLINE: 1ST OF THE MONTH, TWO MONTHS PRIOR TO COVER DATE (E.G., AUG 1 FOR OCT ISSUE). COMPLETE CONTACT INFO (NAME, ADDRESS & PHONE) MUST ACCOMPANY ALL NOTICES. SEND TO: INDEPENDENT NOTICES, FIVF, 304 HUDSON ST., 6TH FL., NY, NY 10013. WE TRY TO BE AS CURRENT AS POSSIBLE, BUT DOUBLE-CHECK BEFORE SUBMITTING TAPES OR APPLICATIONS.

Competitions

ACCOLADES TV SCRIPT CONTEST: A screenplay competition designed to provide outlet for emerging talent & undiscovered screenwriters in increasingly impenetrable industry. Finalist judges include agents, managers & other industry executives. Cats: 1/2 hr pilot, 1/2 hr sitcom, 1 hr pilot, 1 hr drama & long form. Category winners receive $300. Grand prize: $2,500. Entry fee: $35-$50, depending on format. Deadline: Aug. 30. Appl. avail. on website. Contact: Accolades TV, 2118 Wilshire Blvd., Ste. 160B, Santa Monica, CA 90403; info@AmericanAccolades.com; www.AmericanAccolades.com

HOLLYWOOD "FINAL-CUT" SCREENPLAY COMPETITION supports quality scripts from around the world. Character driven, feature-length, standard format scripts accepted. 1st place prize: $1,000 & a scene shot w/ professional actors & crew. Entry fee: $45. Deadline: Aug. 1. Contact: GLAdams Enterprises, 1626 North Wilcox Ave., #382, Hollywood, CA 90028; www.finalcutcontest.com

HOLLYWOOD SCREENPLAY CONSULTANTS SCREENWRITING COMPETITION: Seeking low budget (less than $1.5 million), character or story-driven feature film screenplays. Should be live action, 1 or 2 locations ideal, 10 or less characters, 90-120 pages. Any genre considered. Cats: feature, short, animation, TV movie, TV miniseries, TV series (currently in production or not). Each entry must not have been sold, optioned, in turnaround, in preproduction or have been produced at time of submitted deadline. Prizes: 1st place, $2,000; 2nd, $1,000; 3rd, $500. Prominent agent., a WGA signatory agency, will consider winners for representation to production co. & major studios. Top 3 winners will receive copy of *Screen & Stage Play Marketing Secrets*. Each entry will receive 2-page critique & coverage of screenplay. Entry fee: $75 per screenplay. Deadlines: Sept. 1 & Dec. 1. Contact: 17216 Saticoy St., #303, Van Nuys, CA, 91406; (818) 994-5977; www.swiftsite.com/cine-vision2000

ONE IN TEN SCREENPLAY COMPETITION: To promote the positive portrayal of gays & lesbians in film. Entering its 3rd year, the competition is open to all writers & offers cash awards & industry contacts to winners. Deadline: Sept. 1. Send s.a.s.e. or visit website for complete rules & entry forms. Contact: Cherub Productions, One In Ten Screenplay Competition, Box 540, Boulder, CO 80306; (303) 629-3072; cherubfilm@aol.com; www.screenplaycontests.com

***SCR(I)PTS* OPEN DOOR CONTEST** aims to discover & promote a talented, new screenwriter by awarding them cash & an "Open Door" to the industry. Entry fee: $40. Deadline: Aug. 3. Contact: Marisa Corona, *Scr(i)pt* Magazine, 5638 Sweet Air Rd., Baldwin, MD 21013; (888) 245-2228; fax: (410) 592-3466; contests@scriptmag.com; www.scriptmag.com

SLAMDANCE SCREENPLAY COMPETITION 2001: Screenplays must not have been previously optioned, purchased, or produced (see entry form for other rules). Prizes incl. cash, software, plus submission to a major literary agency & major studio. Entry fee: $40-$50. Deadline: July 23. Contact: Larry Hansen, Slamdance Screenplay Competition; (323) 466-1786; fax: 466-1784; lhansen@slamdance.com; www.slamdance.com

Conferences • Workshops

CROSSOVER NEW MEDIA WORKSHOP: "New Opportunity for Innovative Filmmakers" is an intensive workshop/retreat bringing together independent filmmakers & new media professionals to reimage & reshape digital media on the Internet. Designed to combine "old media" storytelling & "new media" interactivity, the first 5-day workshop is scheduled for Feb. 2002. Travel & accommodations will be covered. Visit website for appl. Deadline July 13. www.weblab.org/ crossover

INTERNATIONAL FILM AND TELEVISION WORKSHOPS offer hands-on training with the latest equipment in a total immersion atmosphere under the guidance of leading professionals. In addition to the campus in Rockport, Maine, workshops, courses, photo & film expeditions are offered in Tuscany, Provence, Mexico, Cuba, Martha's Vineyard, Greece, Norway & Peru. Contact: International Film & TV Workshops, Box 200, 2 Central St., Rockport, ME 04856; (207) 236-8581; fax: 236-2558; info@TheWorkshops.com; www.TheWorkshops.com

Films • Tapes Wanted

CINEMA L.A., ongoing call for submissions of short films, videos & docs. in all genres for broadcast on LATV. Latino filmmakers & films about the Latino experience are encouraged but not required. 5-60 min. Non-paid submissions. Tapes will not be returned. Contact: *Cinema LA*, c/o LATV, Complex Studios, 2323 Corinth Ave., Los Angeles, CA 90064; Agudino@LATV.com; www.LATV.com

DUTV, a progressive, nonprofit access channel in Philadelphia, seeks works by indie producers. All genres & lengths considered. Will return tapes. Beta SP, DV, S-VHS & 3/4" accepted for possible cablecast & webcast. VHS for preview. Contact: Debbie Rudman, DUTV, 3141 Chestnut St., Bldg 9B, Rm 4026, Philadelphia, PA 19104; (215) 895-2927; dutv@drexel.edu; www.dutv.org

FILMS/VIDEOS WANTED for weekly art program on Time Warner (public access TV) in Manhattan & Brooklyn entitled: Snack-On-Arts. Artists please submit your work. 15 min. max. Contact: Box 050050, Brooklyn, NY 11205; snacontt@hotmail.com

INDUSTRIAL TV: Cutting-edge cable access show is looking for exp, narrative, humorous, erotic, subversive, animated works for fall season. Controversial, uncensored & subversive material encouraged. Guaranteed exposure in NYC area. Contact: Edmund Varuolo, c/o 2droogies Prods., Box 020206, Staten Island, NY 10302; ed@2droogies.com; www.2droogies.com

LOST FILM FESTIVAL: Lost Film Collective celebrates great movies made w/ soul. Most low/no-budget projects free from sexism, racism, classism & homophobia join the roster of fiery peculiar films in the fest. Much like a punk rock show or a rave, thousands gather in warehouses, backyards, basements & rooftops for screenings. Fests in West Philadelphia are quarterly; deadlines are ongoing. All submissions considered for int'l touring festival. Send all press materials, stills & 1/2" video copy. Entry fees: $10 for shorts (under 50 min), $20 for features (over 50 min). Send s.a.s.e. or check out website for appl. Contact: LFF, 4434 Ludlow St., Philadelphia, PA 19104; (215) 662-0397; scott@bloodlink.com; www.lostfilmfest.com

MICROCINEMA, INC./BLACKCHAIR PRODUCTIONS is accepting short video, film & digital media submissions of 15 min. or less on an ongoing basis for monthly screening program *Independent Exposure*. Artists qualify for a non-exclusive distribution deal, incl. additional license fees for int'l offline & online sales. Looking for short narrative, alternative, dramatic, animation, etc. Works selected may continue on to nat'l & int'l venues. Submit VHS or S-VHS (NTSC preferred) labeled with name, title, length, phone # and any support materials incl. photos. Submissions not returned. Contact: Microcinema, Inc., 2318 2nd Ave., #313-A, Seattle, WA 98121; (206) 568-6051; info@microcinema.com; www.microcinema.com

OCULARIS provides weekly forum for filmmakers to exhibit their work. Works under 15 min. considered for Sunday night screenings; works longer than 15 min. considered for curated group shows. All work considered for online exhibitions & other special projects. Open Zone 4, a quarterly open forum, also exhibits emerging, non-commercial work. Contact: Ocularis, Galapagos Art & Performance Space, 70 N. 6th St., Brooklyn, NY 11211; ocularis@billburg.com; www.ocularis.net

PARK4DTV is an Amsterdam-based organization specializing in broadcast of a 60 min. television art piece every night. Works vary from computer-generated abstract work to ultra hard-core reality TV. Founded in 1991, PARK4DTV has broadcast more than 1,100 different 1 hr. tapes made by artist from around the world & is looking for tapes that fit into the program. Artists will be paid for aired work. Organization also broadcasts programs in Rotterdam, New York City & Berlin. Contact: PARK4DTV, Box 11344, 1001 GH Amsterdam, Netherlands; info@park.nl; www.park.nl

QUEER PUBLIC ACCESS TV PRODUCERS seek public access show tapes by/for/about gay, lesbian, bi, drag, trans subjects, for inclusion in academic press book on queer community programming. All program genres welcome. Incl. info about program's history & distribution. Contact: Eric Freedman, Asst. Professor, Comm. Dept., Florida Atlantic Univ., 777 Glades Rd., Boca Raton, FL 33431; (561) 297-2534; efreedma@fau.edu

REEL ALTERNATIVE FILM SALON, Brooklyn's original microcinema featuring independent filmmakers of color, seeks film & script submissions. All genres & formats welcome. Film (submitted on VHS) & script submissions must incl. synopsis, bio & $10 (check/m.o.). Films screened monthly & scripts staged quarterly. Contact: Sheryl Ellison, IGH Multimedia, 655 Fulton St., Ste. 139, Brooklyn, NY 11217; (718) 670-3616; ighmultimedia@excite.com; www.ighmultimedia.com

THIRD WORLD NEWSREEL, one of the oldest alternative media organizations in U.S., is seeking film & video submissions of short & feature length docs, narratives, experimental & other works attentive to intersections of race, class & gender. Projects that address other issues of political & social interest also welcome. Formats: 1/2" VHS tapes. Send submissions, synopsis & director's bio. Contact: Third World Newsreel, Sherae Rimpsey, 545 Eighth Ave., New York, NY 10018; (212) 947-9277; fax: 594-6417; twn@twn.org; www.twn.org

URBAN INSTITUTE FOR CONTEMPORARY ARTS, one of the largest multidisciplinary contemporary arts centers in the Midwest, invites proposals for solo, group & curated visual arts exhibitions for the 2002/2003 season. Deadline: Sept. 1. Contact: UICA Race St. Gallery, 41 Sheldon Blvd. SE, Grand Rapids, MI 49503; (616) 454-7000; fax: 459-9395.

WIGGED.NET, a bimonthly webzine, is seeking innovative & experimental new media works, animation & videos made for the web. Deadline: ongoing. For details visit website. Contact: Seth Thompson, (330) 375-0927; seththompson@wigged.net; www.wigged.net

WOLFTOOB, a local New York City TV show, is looking for short films & music videos from 1 min. to 17 min. Contact: info@wolftoob.com

Publications

CREATIVE COMMUNITY: THE ART OF CULTURAL DEVELOPMENT, a new publication commissioned by the Rockefeller Foundation, traces the history, theoretical underpinnings, values & methods of community cultural development practice, emphasizing its effectiveness as a response to social & economic forces that weaken cultural ties. It also offers recommendations to strengthen & support the field. For more info, visit website or write in for printed copies. Contact: Rockefeller Foundation, Job #3186, Creative Community, Box 545, Mahwah, NJ 07430; www.rockfound.org

IFFCON 2001—INTERNATIONAL FILM FINANCING CONFERENCE transcripts of 8th conf. avail. IFFCON is N. America's premier financing event for independent film. Topics discussed by int'l financiers & producers incl. "Pitch Perfect" & "Now What? Independent Filmmaking in the 21st Century." Send $46 to: IFFCON, 360 Ritch St., San Francisco, CA 94107; (415) 281-9777; www.iffcon.com

INDEPENDENT PRESS ASSOCIATION: IPA's new directory to indie magazine world can supply the name & number of the editor you need. For $24.95 (plus $3.05 S&H) *Annotations: A Guide to the Independent Press* provides diverse & exciting contacts. To order send check to: IPA, 2390 Mission St., #201, San Francisco, CA 94110; (415) 634-4401; www.indypress.org

JOURNAL OF FILM & VIDEO seeks written reviews of Univ. Film & Video Assoc. member films for possible inclusion in journal. Send approx. 5 double-spaced pages to: Temple Univ., Dept. of Film & Media Arts, 14E Annenberg Hall, Philadelphia, PA 19122; (215) 204-8472; lerickson3@aol.com

Resources • Funds

7 FUND provides grant money of up to $10,000 to nonprofit film & video projects in any stage of development that address issues of a socially conscious nature. Applicants are required to submit a sample VHS tape, synopsis & professional business proposal detailing the budget, proposed use of 7 Fund monies & plans for exhibiting completed work to a public audience within 2 years of receiving the grant. Finalists are chosen quarterly. Contact: 7 Fund, 7 Hillcrest Ave., Larkspur, CA 94939; info@sausali.to; www.sausali.to

8x10GLOSSY.COM: Online artists' co-op offers free listing for all actors, technicians & organizations in directory & searchable database, free email address (can even be forwarded by fax or letter), free use of bulletin board. Send s.a.s.e. to: Jim Lawter, 37 Greenwich Ave, #1-6, Stamford, CT 06902; www.8x10glossy.com

ACADEMY FILM SCHOLARS PROGRAM: Academy of Motion Pictures Arts & Sciences is looking for 2 film scholars to grant $25,000 each. Program created to support creation of innovative works of film scholarship. Projects may be for books, multimedia presentations, curatorial projects, electronic disks, Internet sites & must be in English. Only established scholars, writers, historians & researchers considered. Deadline: Aug. 31 (postmarked). Contact: Academy of Motion Pictures Arts & Sciences (310) 247-3000 x. 165; www.oscars.org/foundation/filmscholars

ALLIANCE OF CANADIAN CINEMA TELEVISION AND RADIO ARTISTS (ACTRA) offers new, innovative program that supports indigenous Canadian productions & aims to increase volume of Canadian-made films. ACTRA represents over 16,000 film, television & commercial performers across Canada & wishes to bring these performers to indie film. Contact: Indra Escobar, (877) 913-2278.

ARTHUR VINING DAVIS FOUNDATIONS provide grants to support educational series airing nationally by PBS. Childrens' series are of particular interest. Consideration also given to innovative uses of public TV, including computer online efforts to enhance educational outreach in schools & communities. Funding for research & pre-production is rarely supported. Recent production grants ranged from $100,000 to $500,000. Proposal guidelines avail. on website. Contact: Arthur Vining Davis Foundation, 111 Riverside Ave., Ste. 130, Jacksonville, FL 32202; arthurvining@msn.com; www.jvm.com/davis

CALIFORNIA COUNCIL FOR THE HUMANITIES FILM & SPEAKER GRANT: Up to $500 to cover costs of film & discussion program of a CCH-funded doc. film or video. Grant funds provide support for film or video rental, scholar honorarium, travel & publicity. Contact: CCH, 312 Sutter St., Ste. 601, San Francisco, CA 94108; (415) 391-1474; www.calhum.org

CCH MEDIA PROGRAM PLANNING GRANTS provide up to $750 to support development of major grant proposal & to pay for background research, consultations w/ humanities scholars & community reps, travel & similar activities necessary to develop proposal. Before applying, consult w/ CCH staff. Deadline: Aug. 1. Contact: CCH, 312 Sutter St., Ste. 601, San Francisco, CA 94108; (415) 391-1474; www.calhum.org

COMPOSER CONTACT ONLINE CATALOGUE: Harvestworks Digital Media Center presents interactive database to learn more about composers who can be commissioned to write & record compositions for various projects. MP3 samples & biographical info can be accessed. Contact: cc@harvestworks; www.harvestworks.org

CRIME AND COMMUNITIES MEDIA FELLOWSHIP supports journalists & news orgs. to improve quality & depth of media coverage of issues related to incarceration in US. 4-5 awards of up to $45,000 granted in the fields of print, photography & radio. One award of up to $30,000 may be made to local TV reporter to devote up to one year to produce a series of stories on local or regional issues related to incarceration or community reentry. Deadline: Sept. 21. Contact: Miriam Porter, mporter@sorosny.org; www.soros.org/crime

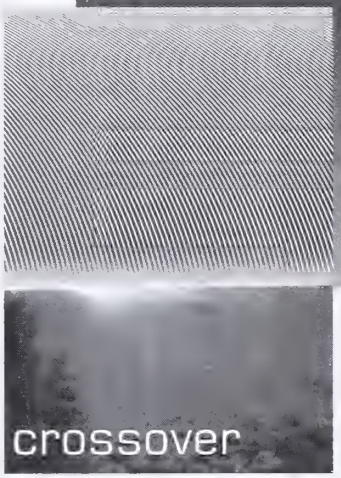
CULTURAL FUNDING AND FEDERAL OPPORTUNITIES: Designed by the NEA to help nonprofit arts orgs identify potential sources of federal support for cultural programs, this online resource incl. listings of fed. agencies w/ history of funding art-related projects, links & reference tools. www.arts.gov/federal.html

DIGITAL MEDIA TRAINING SERIES (DMTS) is a video & DVD-based training series for film, TV & web developers. Series provides training tools that improve productivity & creativity for the end-user. Training episodes feature latest topics & technology, giving viewers access to working pros & experts. Contact: Rafael, (877) 606-5012; info@magnetmediafilms.com; www.digitalmediatraining.com

DIVERSITY FUND: Corporation for Public Broadcasting seeks creative ideas for TV projects that explore

CULTURAL CROSSOVER

Crossover is an intensive workshop and retreat in Florida aimed to stimulate the production of new media projects that combine the storytelling skills and sensibilities of independent filmmakers with new forms of interactivity that invite the audience to become active participants rather than passive consumers. Created by Web Lab, a media lab/thinktank, Crossover will have two main components: a workshop and a production lab. Approximately 30 individuals from film/video and new media backgrounds will be selected based on project proposals and individual skills to come up with new models, ideas, and ways of engaging a wider audience. See listing (pg. 55).



THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

About AIVF and FIVF

Offering support for individuals and advocacy for the media arts field, The Association of Independent Video and Filmmakers (AIVF) is a national membership organization of over 5,000 diverse, committed, opinionated, and fiercely independent film- and videomakers. AIVF partners with the Foundation for Independent Video and Film (FIVF), a 501(c)(3) nonprofit offering a broad slate of education and information programs.

To succeed as an independent you need a wealth of resources, strong connections, and the best information available. Whether through the pages of our magazine, The Independent Film & Video Monthly, our expanded website, or through the organization raising its collective voice to advocate for important issues, AIVF preserves your independence while reminding you you're not alone.

Here's what AIVF membership offers:

The Independent FILM & VIDEO MONTHLY

"We Love This Magazine!!"
-UTNE Reader-

Membership provides you with a year's subscription to The Independent. Thought-provoking features, profiles, news, and regular columns on business, technical, and legal matters. Plus the field's best source of festival listings, funding deadlines, exhibition venues, and announcements of member activities and services. Special issues highlight subjects including experimental media, new technologies, regional activity, and non-fiction work. Business and non-profit members receive discounts on advertising as well as special mention in each issue.

INFORMATION

FIVF publishes a series of practical resource books on international festivals, distribution, and exhibition venues, offered at discount prices to members (see the other part of this insert for a list).

Our New York City Filmmaker Resource Library houses up-to-date information on everything from job listings to sample contracts, tailored to the needs of the independent producer. We also provide referrals, answering hundreds of calls and e-mails each week!

WWW.AIVF.ORG

Stay connected through www.aivf.org, featuring the lowdown on AIVF services, resource listings and links, web-original articles, advocacy information, and discussion areas. Special on-line services for members include distributor and funder profiles and archives of The Independent - much more to come!

INSURANCE

Members are eligible to purchase group insurance plans through AIVF suppliers, including health insurance and production plans tailored to the needs of low-budget mediamakers.

TRADE DISCOUNTS

Businesses across the country offer AIVF members discounts on equipment and auto rentals, stock and expendibles, film processing, transfers, editing, shipping, and other production necessities. Members also receive discounts on purchases of the AIVF mailing list and classified ads in The Independent.

WORKSHOPS & EVENTS

Special events covering the whole spectrum of current issues and concerns affecting the field, ranging from business and aesthetic to technical and political topics.

COMMUNITY

AIVF Regional Salons are based in cities across the country. These member-organized, member-run get-togethers provide a unique opportunity to network, exhibit, and advocate for independent media in local communities. To find the salon nearest you, check The Independent or visit the Regional Salon section of the AIVF website.

ADVOCACY

Since AIVF members first gathered over 25 years ago, AIVF has been consistently outspoken in its efforts to preserve the resources and rights of independent mediamakers, as well as to keep the public abreast of the latest issues concerning our field. Members receive periodic advocacy alerts, information on current issues and public policy, and the opportunity to add their voice to collective actions.

MEMBERSHIP CATEGORIES

INDIVIDUAL / STUDENT MEMBERSHIP

Includes: one year's subscription to The Independent • access to group insurance plans • discounts on goods and services from national Trade Partners • online and over-the-phone information services • discounted admission to seminars, screenings, and events • book discounts • classifieds discounts • advocacy action alerts • eligibility to vote and run for board of directors • members-only web services.

DUAL MEMBERSHIP

All of the above benefits extended to two members of the same household, except for the year's subscription to The Independent which is shared by both.

BUSINESS & INDUSTRY / SCHOOL / NON-PROFIT MEMBERSHIP

All the above benefits (for up to three designated contacts) • discounts on display advertising • special mention in each issue of The Independent.

JOINT MEMBERSHIPS

Special AIVF memberships are also available through AIVF Regional Salons as well as many media arts organizations – ask for details!

LIBRARY SUBSCRIPTION

Year's subscription to The Independent for multiple readers.
Contact your subscription service to order or call AIVF at (212) 807-1400 x501.

JOIN AIVF TODAY!

MEMBERSHIP RATES

Individual	☐ $55/1 yr.	☐ $100/2 yrs.
Dual	☐ $95/1 yr.	☐ $180/2 yrs.
Student	☐ $35/1 yr. (enclose copy of current student ID)	
Business & Industry	☐ $150/1 yr.	
School & Non-profit	☐ $100/1 yr.	

MAILING RATES

Magazines are mailed second-class in the U.S.

- ☐ First-class U.S. mailing - add $30
- ☐ Canada - add $18
- ☐ Mexico - add $20
- ☐ All other countries - add $45

FOR LIBRARY SUBSCRIPTIONS

Please contact your current subscription service, or call AIVF at (212) 807-1400 x501.

* Your additional, tax-deductible contribution will help support the educational programs of the Foundation for Independent Video and Film, a public 501(c)(3) organization.

Name _____

For Dual: 2nd name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

$ _____ Membership cost

$ _____ Mailing costs (if applicable)

$ _____ Additional tax-deductible contribution to FIVF

$ _____ Total amount

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmX

Acct # _____

Exp. date: / /

Signature _____

Mail to AIVF, 304 Hudson St., 6th fl, New York, NY 10013; or charge by phone (212) 807-1400 x 503, by fax (212) 463-8519, or via our website www.aivf.org. Your first issue of The Independent will arrive in 4-6 weeks.

ASIAN AMERICAN ME

In 1980, the National Asian American Telecommunications Association (NAATA) established the **Media Fund** with the aim of increasing visibility of Asian American programs on public television and affecting the way in which Asian Americans are viewed and understood. To date, over $2 million has been granted to over 150 projects, made possible with funds from the Corporation for Public Broadcasting. NAATA encourages works that brings to light underrepresented voices, works that place Asian Americans in the context of an increasingly multicultural society, and works that look at national issues from an original Asian American perspective. NAATA seeks engaging and provocative project proposals from independent media producers. See listing (this page).



Loni Ding's *Ancestors in the Americas*, funded by NAATA.

America's growing diversity & reflect diverse experiences. Project appl. accepted throughout the year until the available fund is exhausted. Call may be terminated at any time by CPB. Visit website for appl. Contact: Diversity Fund, c/o Program Operations, CPB, 401 Ninth Street, NW, Washington, DC 20004; chead@cpb.org or ljones@cpb.org; www.cpb.org/tv/diversity/rfp

DOCUCLUB facilitates filmmakers in the making of their documentaries by providing a supportive community to screen & offer feedback. DocuClub is now accepting doc. rough cuts for its monthly screenings. Send $40 membership fee (payable to: The Four Oaks Foundation) to: DocuClub, 635 Madison Ave, 16th fl., New York, NY 10022; (212) 753-1326; www.docuclub.org

DURFEE FOUNDATION'S ARTISTS' RESOURCE FOR COMPLETION GRANTS provide short-term assistance to artists living in LA County who wish to complete work for a specific opportunity that may significantly benefit their career. Artists in any discipline are eligible to apply. Applicant must already have secured an invitation from an established organization to present the proposed work. The work must be scheduled for presentation within 6 months of the appl. deadline. Applicants must be at least 21 years of age. Deadlines: Aug. 7, Nov. 6. Contact: The Durfee Foundation, 1453 Third Street, Ste 312, Santa Monica, CA 90401; (310) 899-5120; fax: 899-5121; admin@durfee.org; www.durfee.org

FUNDING AVAILABLE: Private individual willing to participate financially in the production of low-budget independent films. Send informal outline of your project with emphasis on script to: Indies, 1923 35th Pl. NW Apt. #1, Washington D.C. 20007. Filmmakers will be contacted by snail mail, email, or telephone.

JOHN D. AND CATHERINE T. MACARTHUR FOUNDATION provides support to selected doc series & films intended for nat'l or int'l broadcast & focusing on an issue in one of the Foundation's 2 major programs (Human & Community Development; Global Security & Sustainability). Send prelim. 2-3 pg letter. Contact: John D. & Catherine T. MacArthur Foundation, 140 S. Dearborn St., Ste. 1100, Chicago, IL 60603; (312) 726-8000; 4answers@macfdn.org; www.macfdn.org

MEDIA ALLIANCE INDEPENDENT RADIO/SOUND ART FELLOWSHIP provides project support for the creation of innovative radio or sound art works. Grant award of $5,000. Applicants must work/live in one of the 5 boroughs of New York City. All genres of sound or radio pieces & audio-only installations considered. Applicants must be emerging artists. Deadline: July 25. Contact: Rachel Melman, Media Alliance, c/o WNET, 450 W. 33rd St, NY, NY 10001; (212) 560-2919; www.mediaalliance.org; audiogrant@hotmail.com

NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION MEDIA FUND awards projects in production or postproduction phases with the goal of increasing visibility of Asian American programs on public television & impacting the way in which Asian Americans are perceived & understood. Awards average $20,000-$50,000. Deadline: Aug. 24. Contact: NAATA Media Fund, 346 Ninth Street, 2nd fl., San Francisco, CA 94103; (415) 863-0814; fax: 863-7428; mediafund@naatanet.org; www.naatanet.org

NATIONAL ENDOWMENT FOR THE ARTS offers 2 grants to organizations. Access Grant aims to encompass a wide variety of projects that make the arts more widely available. Access projects seek to reach those in under-served areas & those whose opportunities to participate in the arts have been limited by age, disability, language, or educational, ethnic, or economic constraints. Heritage/Preservation Grant seeks to assist, encourage, preserve & present those forms of artistic expression & practice that reflect the many cultural traditions that make up our nation. Appl. & guidelines avail. on website. Deadline: Aug. 13 (both grants). Contact: NEA Media Program, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 682-5452; www.nea.gov/guide

NATIONAL ENDOWMENT FOR THE HUMANITIES' Division of Public Programs provides grants to media projects that use broadcast & related digital media to present high-quality programs exploring the humanities to public audiences. Grants offered for the planning, scripting & production of film, TV & digital media projects that address humanities themes. NEH also offers consultation grants to help conceive of new projects or plan new directions for institutions. Projects should focus on humanities programming for the general public. Visit website for appl. & guidelines. Deadlines: Sept 11 (consultation grants), Nov. 1 (planning grants), Feb. 1 (planning, scripting & production grants). Contact: Media Programs, Div. of Public Programs, Rm 426, NEH, 1100 Pennsylvania Ave., NW, Washington, D.C. 20506; (202) 606-8269; publicpgms@neh.gov; www.neh.gov

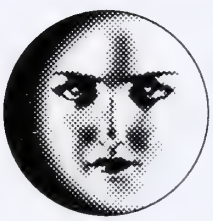
CONTINUED ON PAGE 63

AVIDS TO GO





free delivery and set-up in your home or office
long term // short term rentals
the most cost-effective way to cut your indie film



LUNA
PICTURES

212 255 2564

LUNA DELIVERS

DEADLINE: 1ST OF EACH MONTH, 2 MONTHS PRIOR TO COVER DATE (E.G. AUG. 1 FOR OCT. ISSUE). CONTACT: FAX: (212) 463-8519; scott@aivf.org. PER ISSUE COST:

0-240 CHARACTERS (incl. spaces & punctuation) $45 FOR NONMEMBERS/$30 FOR AIVF MEMBERS

241-360 CHARACTERS: $65/$45 AIVF MEMBERS

361-480 CHARACTERS: $80/$60 AIVF MEMBERS

481-600 CHARACTERS: $95/$75 AIVF MEMBERS

OVER 600 CHAR: CALL FOR QUOTE (212) 807-1400 x. 229

Frequency discount:
$5 OFF PER ISSUE FOR ADS RUNNING 5+ TIMES.

ADS OVER SPECIFIED LENGTH WILL BE EDITED. COPY SHOULD BE TYPED & ACCOMPANIED BY CHECK OR MONEY ORDER PAYABLE TO: FIVF, 304 HUDSON ST., 6TH FL, NEW YORK, NY 10013. INCLUDE BILLING ADDRESS; DAYTIME PHONE; # OF ISSUES; AND VALID MEMBER ID# FOR MEMBER DISCOUNT. TO PAY BY VISA /MC/AMEX INCL. CARD #; NAME ON CARD; EXP. DATE.

Buy • Rent • Sell

AVAILABLE IMMEDIATELY: Seeking people, incl. film of info technology/web, to share desk space/ work area in beautiful 3000 sq. foot loft, natural light. Soho/ Chinatown area. Full amenities: web/phone/security. Marie-Helene: (212) 219-9065.

AVID FOR RENT: Indie-friendly rates. 96GB storage. Full range of offline & online resolutions. Top quality Sony monitors. Self drive or with editor. DVCAM/MiniDV/S-VHS/VHS. CT location. (212) 713-5528.

FOR RENT: SONY 3-CHIP Digital DV camera plus Sennheiser ME 66 shotgun mic, with or without operator. $100 per day without operator. Call (212) 966-5489.

MOST COMPLETE SUPER 16MM camera package in U.S. We pay roundtrip next day shipping anywhere. You quote us a price. Support, no extra charge. You won't believe it, check it out. (312) 343-3456; www.zacuto-rentals.com

VIDEO DECKS/EDIT SYSTEMS/CAMERAS FOR RENT: I deliver! Beta-SP deck (Sony UVW-1800) $150/day, $450/wk. Also—1:1 Avid Suite, Final Cut, Media 100, DV Cams, mics, lights, etc. Production Central (212) 631-0435.

Distribution

#1 DISTRIBUTOR serving independent producers since 1985. Send VHS (any format—w/ SASE if return required) for distribution consideration to: Chip Taylor Communications, 2 East View Drive Derry, NH 03038; www.chiptaylor.com

19 YEARS AS AN INDUSTRY LEADER! Representing outstanding video on healthcare, mental health, disabilities & related issues. Our films win Oscars, Emmys, Duponts, Freddies & more. Join us! Fanlight Productions: (800) 937-4113; www.fanlight.com

AQUARIUS HEALTH CARE VIDEOS: Distributor & producer of numerous award-winning videos (incl. Oscars, Emmys & documentary festivals) is seeking new programs on disabilities, end-of-life issues, health care, mental health & caregiving. We give our producers & their films the attention they deserve. Contact us at Aquarius 888-440-2963; leslie@aquariusproductions.com; www.aquariusproductions.com; or send a preview copy to: 5 Powderhouse Lane, Sherborn, MA 01770.

BUDGETS/INVESTOR PACKAGE: Experienced line Producer will prepare script breakdowns, shooting schedules & detailed budgets. Movie Magic equipped. MC, Visa, Amex. Indie rates negotiable. Mark (212) 340-1243.

EDUCATIONAL DISTRIBUTOR SEEKS VIDEOS on guidance issues such as violence, drug prevention, mentoring, children's health & parenting for exclusive distribution. Our marketing gives unequaled results! Call Sally Germain at The Bureau for At-Risk Youth: (800) 99-YOUTH x. 210.

LOOKING FOR AN EDUCATIONAL DISTRIBUTOR? Consider the University of Calif. We can put 80 years of successful marketing expertise to work for you. Kate Spohr: (510) 643-2788; www-cmil.unex.berkeley.edu/media/

THE CINEMA GUILD, leading film/video/multimedia distributor, seeks new doc, fiction, educational & animation programs for distribution. Send videocassettes or discs for evaluation to: The Cinema Guild, 130 Madison Ave., 2nd fl., New York, NY 10016; (212) 685-6242; TheCinemaG@aol.com; Ask for our Distribution Services brochure.

Freelance

35MM/16MM PROD. PKG w/ DP. Complete package w/ DP's own Arri 35BL, 16SR, HMIs, dolly, jib crane, lighting, DAT, grip, 5-ton truck. . . more. Ideal 1-source for the low-budget producer! Call for reel: Tom Agnello (201) 741-4367.

ANDREW DUNN, Director of Photography/camera operator Arri35 BL3, Aaton XTRprod S16, Sony DVCAM. Experience in features, docs, TV & industrials. Credits: *Dog Run*, *Strays*, *Working Space/Working Light*. (212) 477-0172; AndrewD158@aol.com

BRENDAN C. FLYNT: Director of Photography w/ many feature & short film credits. Owns 35 Arri BL3, Super 16/16 Aaton, HMIs, Dolly, and Tulip Crane. Awards at Sundance & Raindance. Call for quotes & reel at (212) 226-8417; www.dpFlynt.com

CAMERAMAN/ STEADICAM OPERATOR: 35BL, 16SR, Beta SP, Stereo TC Nagra4, TC FostexPD-4 DAT, feature lite pkg. to shoot features, music videos, commercials, etc. Call Mik Cribben for info & reel, (212) 929-7728 or (800) 592-3350.

CINEMATOGRAPHER w / Aaton reg/super-16mm, Sony 600 Beta, Sony DSR-500 DVCAM packages + lights + van. Experienced, looking to collaborate on features, docs shorts & commercials. Adam Vardy, reel + rates (212) 932 8255; nyvardy@worldnet.att.net

CINEMATOGRAPHER w/ Arri SR Super 16 package & 35IIC, w/ over 15 years in the industry. Credits incl. 2nd unit, FX & experimental. Looking for interesting projects. Will travel. Theo (212) 774-4157; pager: (213) 707-6195.

CINEMATOGRAPHER w/ reg/S-16mm Aaton, video-tap, lighting gear & more. Digital video too. Collaborations in features, shorts, docs, music videos & other compelling visions. Kevin Skvorak, reel & rates (718) 782-9179; kevskvk@inx.net

COMPOSER: All styles from orchestral to rock to jazz to world. 13 years experience. PBS, History, A&E, Discovery, NPR. Features, docs, industrials, interactive, etc. Specializing in historical documentaries. "Symphonic music on a MIDI budget." Sound design and mixing, too. Full Pro Tools setup with video lock. Paul Lehrman, (781) 393-4888; www.paul-lehrman.com

COMPOSER: Experienced, award-winning Yale conservatory grad writes affordable music in any style that will enhance your project. Save money without compromising creativity. Full service digital recording studio. Free demo CD; initial consultation. Call Joseph Rubenstein; (212) 242-2691; joe56@earthlink.net

COMPOSER: Imaginative, with wide range of experience. All genres, from lush orchestral to creative sound design. State of the art music processing studio. Budget rates. Free demo & consultation. NYC-based. Craig Slon (718) 369-3058.

COMPOSER Miriam Cutler loves to collaborate with filmmakers—features, docs. Sundance: *Licensed To Kill*, *Death A Love Story* / Peabody: *The Castro* / *POV: Double Life of Ernesto Gomez Gomez* & more (323) 664-1807; mircut2@earthlink.net

COMPOSER: Perfect music for your project. Orchestral to techno—you name it! Credits incl. NFL, PBS, Sundance, Absolut. Bach. of Music, Eastman School. Quentin Chiappetta (718) 782-4535; medianoise@excite.com

CREATIVE DIRECTOR OF PHOTOGRAPHY w/ lighting director background. Specialty films my specialty. Can give your film that unique "look." 16mm & 35mm packages avail. Call Charles for reel: (212) 295-7878.

DIGITAL VIDEO—Sony VX100 digital camera & cameraman, Sennheiser ME 66 shotgun mic, pro accessories. Experienced in dance, theater, performance art documentation & features. Final Cut Pro digital editing with editor $125/day. John Newell (212) 677-6652; johnewell@earthlink.net

DIGITAL VIDEO Videographer/DP, w/ Canon XL-1 videocam; prefer docs, shorts & less traditional projects; documentation for dance, music & performance. Alan Roth (718) 218-8065; (917) 548-4512; alanroth@mail.com

DIGITAL VIDEOGRAPHER with Sony VX-1000 and Lectrosonic radio mic. available and happy to shoot documentaries and shorts. Contact Melissa (212) 352-4141; meliss@rcn.com

DIRECTOR OF PHOTOGRAPHY: creative cinematographer with a heavy lighting background; many credits with top DP's. Looking to lens interesting projects with a true vision. Over 15 years in the industry; 35mm and 16mm packages avail. Flexibe rates; I work with experienced gaffer w/ 10 ton truck. Will travel. Call for reel: (781) 545-2609; bkarol@mediaone.net

DIRECTOR OF PHOTOGRAPHY w/ Arri 16 & 35BL2 camera pkgs. Credits incl. many indie features & shorts. Create "big film" look on low budget. Flexible rates & I work quickly. Willing to travel. Matthew: (617) 244-6730; (845) 439-5459; mwdp@rcn.com

DP WITH CAMERA: SR/S. 16 and High Speed S. 16. Over 20 years experience in indie, feature, commercial, doc work. Extensive camera package. For background, client

list, to view clips/stils or order reel visit: www.komza.com. Stan: (813) 835-6162; zfilm@gte.net

DP WITH SONY PD 150 (the Sony Mini DVCam camera with superb DAT audio) for hire for documentary narrative, and experimental work. Will bring creativity & sensitivity to your project. Half day rates avail. Call or email for reel & rates: One-eyedcat Productions (718) 788-5169; oneeyedcatprod@aol.com

DV CONSULTANT: Need help w/ Final Cut Pro? Exp. consultant avail. for training in FCP, AfterEffects, Media Cleaner Pro, or just Mac basics. Former Apple tech rep. & working filmmaker in NYC. Discount for AIVF members. Greg (347) 731-3466.

EDITOR AVAILABLE: Experienced award-winning Avid editor available to work on interesting and innovative pieces. Will work dirt cheap for the chance to be challenged (docs, shorts, features). Call Kevin (212) 591-0589.

ENTERTAINMENT ATTORNEY: frequent contributor to "Legal Brief" columns in *The Independent* & other magazines, offers legal services to film & video community on projects from development thru distribution. Contact Robert L. Seigel, Esq., (212) 333-7000.

EXPERIENCED CINEMATOGRAPHER with crew & equipment; 16mm & 35mm. Short films & features. Vincent (212) 779-1441.

EXPERIENCED LINE PRODUCER available to help with your Breakdown, Schedule, Day out of Days and/or Budget. Specialty is low budget but high quality. Email AnnettaLM@aol.com for rates and references.

GRANTWRITING/FUNDRAISING: Research, writing & strategy (for production, distribution, exhibition, & educational projects of media). Successful proposals to NYSCA, NEA, NEH, ITVS, Soros Foundation, Rockefeller Foundation, Lila Acheson Wallace Foundation. Fast writers, reasonable rates. Wanda Bershen, (212) 598-0224; www.reddiaper.com; or Geri Thomas (212) 625-2011; www.artstaffing.com

JOHN BASKO: Documentary cameraman w/ extensive international Network experience. Civil wars in Kosovo, Beirut, El Salvador, Nicaragua, Tiananmen Square student uprising. Equipment maintained by Sony. (718) 278-7869; fax: 278-6830; Johnbasko@icnt.net

LOCATION SOUND: Over 20 yrs sound exp. w/ timecode Nagra & DAT, quality mics. Reduced rates for low-budget projects. Harvey & Fred Edwards, (518) 677-5720; edfilms@worldnet.att.net

WWW.MILLROSEMUSIC.COM: 11 yrs. of full time experience scoring features and shorts for Ben Stiller, *Conan O'Brien*, HBO, MTV, *SNL* and many more. www.millrosemusic.com. Check out my site, look and listen, then let's talk. Some of the best work in NYC. Reels available upon request. Call Peter Millrose at (212) 496-0444. www.millrosemusic.com

NEW YORK DIRECTOR/WRITER/ACTOR w/ DV equipment can turn your idea or treatment into a real movie. Need me to act too? I'm an Eastwood-type, 5' 8" playing late 30s-mid 40s. Jack Dakota (212) 371-9320; jackpie7@aol.com

PUBLICITY FOR HIRE: What's the point of making a film if no one sees it? Laatz & Associates will create an entire marketing strategy, including press kit—all with the independent filmmaker's budget in mind. We are your ticket to getting seen! For more information, email: robin.laatz@home.com; or call: (619) 507-8327.

STILLS: "The single most important thing you must do [for publicity] is to have a good photographer on the set."—Larsen, in *The Next Step: Distributing Independent Film and Video*. steveborns@aol.com; www.stevenborns.com; (212) 995-0535.

Opportunities • Gigs

ASST./ASSOC. PROF./SCREENWRITING wanted to teach all aspects of undergraduate & graduate screenwriting, participate in the MFA, departmental & college-wide committees, development of thesis projects & student advising. MFA or equivalent professional experience; screenwriting credits & teaching. Applications review begins 6/15/01, continues until filled. Details at: www.ccny.edu/positions/. Send cover letter, c.v. & names of three professional references to: Screenwriting Search Committee, Media & Communication Arts, The City College, CUNY, West 138th St. & Convent Ave, Shephard Hall, NY, NY 10031. EOE/AA

COMMUNITY MEDIA LAB DIRECTOR: Franklin & Marshall College, in Lancaster, PA, seeks Director for community media lab. Responsibilities: to manage lab, teach one course, and initiate & oversee media projects. Qualifications: Strong track record of video or TV production. Experience in teaching &/or community outreach an asset. For further info, see: www.fandm.edu/departments/tdf/medialab.html Send letter of application, vita & 3 letters of recommendation to: Dirk Eitzen, TDF Dept., F&M, Lancaster, PA 17604. AA/EOE. Position to be filled a.s.a.p., pending anticipated funding.

FREE REPORT: "50 Ways To Improve Your Video Business." Grow a successful video business in Legal, Wedding, Corporate, Television & more. http://video university.com

FT/PT FACULTY FOR 1ST RATE NYC MBA PROGRAM: Multimedia Industry Design & Production; E-Commerce; Internet Mkting; Computer Law & MIS; Web TV & Publishing; Theatre/Performing Arts Management; also Entertainment Law; Marketing Film; TV; Music Mgmt. Contact: Attn: FRM-AVF, Audrey Cohen College, 75 Varick St., New York, NY 10013; fax: (212) 343-8477.

MANHATTAN-BASED PRODUCTION COMPANY seeks experienced producers, associate producers & researchers for history, travel, and health documentaries. Please fax resume to (212) 647-0940; attention: office coordinator.

WELL-ESTABLISHED freelance camera group in NYC seeking professional cameramen and soundmen w/ solid Betacam video experience to work w/ our wide array of clients. If qualified contact COA at (212) 505-1911. Must have video samples/reel.

Production • Development

SU-CITY PICTURES clients win awards & get deals! Susan Kougell, Harvard/Tufts instructor, author *The Savvy Screenwriter* analyzes: scripts/films/treatments/queries/synopses/pitches. Credits: Miramax/Warner Bros/Fine Line. Rewrites avail. (212) 219-9224; www.su-city-pictures.com

Postproduction

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound-transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable rates. (212) 925-1500.

16MM SOUND MIX only $100/hr. Interlocked 16mm picture & tracks mixed to 16 or 35mm fullcoat. 16mm/35mm post services: picture & sound editorial, ADR, interlock screening, 16mm mag xfers (.065/ft), 16mm edgecoding (.015/ft). Call Tom (201) 741-4367.

A-RAY PRIDUCTIONS RENTS AVIDS: Our place or yours. Comfortable edit suites in Weston, CT or we'll bring it to you (2-wk minimum). Rates from $1250. Includes AVR 77 + Real Time EFX. Award-winning editors available. Call (203) 544-1267.

AUDIO POST AT RATES YOU CAN SWING: Mix 2 Pix/Sound Edit/Design/VO Record/Music Credits: PBS, Discovery, History, National Geo docs, features, short & experimental films. Student rates. Call Dexter Media (617) 783-9660; www.dextermedia.com

AVID EDITOR: A dozen feature credits. New Media Composer w/ AVR 77 & offline rez. Beta SP, DAT, extra drives, Pro-tools editing & mixing, and your Avid or mine. Fast and easy to get along with. Credit cards accepted. Drina (212) 561-0829.

BRODSKY & TREADWAY: Film-to-tape masters. Reversal only. Regular 8mm, Super 8, or archival 16mm. We love early B&W & Kodachrome. Scene-by-scene only. Correct frame rates. For appt. call (978) 948-7985.

CUT YOUR PROJECT on our new Avid Meridien NT V.10.1. Available for commercial projects or documentaries and located in comfortable production office in Chelsea. Call for rates and availabilty. Suitcase Productions (212) 647-8300 x. 24.

EDGY EDITOR WANTED for Sci-Fi feature film. Editing suite provided by Production Co. Please send demo reel to: Remy-X LLC, 404 E 79th St., #24E, New York, NY 10021. Attn: Robert Tonino, producer.

FINAL CUT PRO 2.0 CLASSES: Learn to edit film/video. 1-2 students per class. Bring your own project in! Editing services also available. Intro, 1-day class, 10am-6pm, $250; Crash Course, 2-days, 10am-6pm, $450; Master Class, 5-days, 10am-6pm, $975. Call: (917) 237-1996; fcpclasses@aol.com; www.fcpclasses.com

MEDIA 100 EDITING Broadcast quality, newest software. Huge storage & RAM. Betacam, 3/4", all DV formats, S-VHS, Hi-8 . . . Great location, friendly environment & low rates, tech support, talented editors & fx artists available: (212) 868-0028.

PRODUCTION TRANSCRIPTS: Verbatim transcripts for documentaries, journalists, etc. Low prices & flat rates based on tape length. A standard 1 hr., 1-on-1 interview is only $70: www.productiontranscripts.com for details or call: (888) 349-3022.

TWO CHEAP AVIDS! Great rental prices. Media Composer XL1000, Chelsea location: (212) 242-3005. Avid 400 5.5, Beta Deck, 36GB, Upper West Side: (212) 579-4294.

aivf events

AIVF events traditionally take a hiatus for the hot summer months of July and August. However, we continue to support and partner with other organizations and goings-on in New York and elsewhere.

Our Filmmaker Resource Library will continue with regular hours (Tue., Thu., Fri. 11-6; Wed. 11-9) except during the first week in July when our offices will be closed for the Fourth of July holiday (July 2-6).

Our events calendar will rev up again in September, when we'll once again be bringing the independent community access to funders, production and distribution companies, and their filmmaking peers. The program line-up includes our Fall Pitch to PBS Sessions (deadline for submissions: Wed., August 8; details below), the MAESTRO touring workshop series, and continuation of our In Brief Legal Series.

CALL FOR PROPOSALS: PITCH TO PBS SESSIONS

This bi-annual event has emerged as one of AIVF's most significant opportunities for members. On September 28 **or** October 5, 20 pre-selected AIVF members will meet (at AIVF's NYC office) with reps from the National PBS office to pitch their projects in rough cut stage and discuss possible broadcast on PBS. This is an invaluable chance to form relationships with the greenlighting team of PBS to gain insight and advice on a specific project.

Producers must be AIVF members and must provide a written application and accompanying (2-3 page) proposal on the project, plus a rough cut on VHS.

Submission details and application packets are posted at www.aivf.org

In-Office Deadline: Wed., August 8. (The next Pitch opportunity will be in spring 2002.)

AIVF CO-SPONSORS: THE NEW YORK VIDEO FESTIVAL (JULY 13-19, NEW YORK)

Further info.: www.filmlinc.com/nyvf/nyvf.htm
The Film Society of Lincoln Center presents a week-long celebration of the best and the brightest in electronic media. NYVF has searched out remarkable works by artists who have been at the forefront of the medium for years and continue to push boundaries, as well as young upstarts who will turn perceptions about video and what it can do upside down.

AIVF is proud to support this festival and to co-present: *Close to Home*
(Sun., July 15, 8:30pm; Wed., July 18, 6:30pm at the Walter Reade Theatre)

DOCSHOP

This monthly series of the New York Documentary Center (a.k.a. docfest) offers an intimate setting for filmmakers to not only view important docs, but also to exchange ideas and strengthen the local documentary community.

Inaugural Event and Launch Party: *Local News*
Details: Tues., July 17. Screening, 8:00 p.m., Pioneer Theater (155 E. 3rd St.); party follows.
Cost: $8.50 gen pub, $6.00 students/seniors
Tickets: (212) 668-1575
Further info.: www.docfest.org

Local News is a five-part PBS series that depicts one station's efforts to lift its ratings while improving its journalistic standards. The first installment, *Grace Under Pressure*, kicks off the series. Producer David Van Taylor will be present for Q&A.

reach AIVF
FILMMAKERS' RESOURCE LIBRARY
HOURS: TUES.-FRI. 11-6; WED. 11-9
AIVF: 304 Hudson St. (btw Spring & Vandam) 6th fl., NYC
Subways: 1 or 9 to Houston, C or E to Spring
(212) 807-1400 operator on duty Tues.-Fri. 2-5p.m. EST
www.aivf.org; info@aivf.org

OUTFEST (JULY 12-23, LOS ANGELES)

OUTFEST builds bridges through the exhibition of high-quality gay, lesbian, bisexual & transgender themed films and videos, that enlighten, educate & entertain the diverse communities of Southern California.
Further info.: www.outfest.org; (323) 960-9200.
AIVF members are eligible for discounted tickets on co-sponsored programs.

AIVF is proud to support Outfest and to co-sponsor:
Hope Along the Wind: The Life of Harry Hay (dir. Eric Slade), a profile of the 89 year-old founder of the Mattachine Society, the first successful gay rights organization in the U.S.

Lifetime Guarantee: Phranc's Adventures in Plastic (dir. Lisa Udelson), an endearing profile of Phranc, the All-American-Jewish-lesbian-folksinging-surfing-all around butchest Tupperware Lady you will ever meet!

Panel Discussion: **Distributing Docs**
Sat., July 21, 4:30 pm
Now that you have made a documentary, how do you find an audience for it? Join this panel of distribution representatives and self-distributing filmmakers on getting your work seen.

SELECT SCREENINGS AT THE WALTER READE THEATRE, NYC

PRESENTED BY THE FILM SOCIETY OF LINCOLN CENTER

AIVF members may attend specific films (listed below) for just $5 per ticket! Show card at box office. The Walter Reade Theatre: 165 W. 65th St./Broadway. Info/Box Office: 212/875-5600; www.filmlinc.com.
June 29-July 12 Films by Taiwanese director Tsai Ming-liang
July 8-9 *The Peony Pavilion*—the historic full-length Chinese opera on video
July 13-18 New York Video Festival
July 22-Aug 9 Harold Pinter on Screen and Dirk Bogarde Retrospective

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the educational affiliate of the Association for Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent media community, including publication of *The Independent* and a series of resource publications, seminars and workshops, and information services.

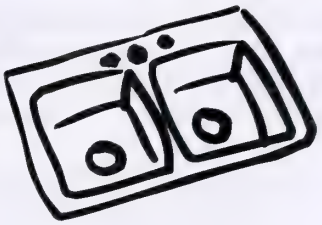
None of this work would be possible without the generous support of the AIVF membership and the following organizations:
We also wish to thank the following individuals and organizational members:

The Academy Foundation
The Mary Duke Biddle Foundation
The Chase Manhattan Foundation
Forest Creatures Entertainment, Inc.
The William and Flora Hewlett Foundation
LEF Foundation
The John D. and Catherine T. MacArthur Foundation
The National Endowment for the Arts
New York City Department of Cultural Affairs: Cultural Challenge Program
New York Foundation for the Arts: TechTAP
New York State Council on the Arts

Business/Industry Members: **CA**: Action/Cut Directed By Seminars; Attaboc LLC; Calliope Films, Inc.; Dr. Rawstock; Eastman Kodak Co.; Film Society of Ventura County; Forest Creatures Entertainment Co.; Groovy Like a Movie; Marshall/Stewart Productions, Inc.; Moonshadow Production & Research; MPRM; Somford Entertainment; **CO**: The Crew Connection; **FL**: Bakus Internatinal, Inc/ Odysseas Entertainment, Inc.; Tiger Productions, Inc.; **GA**: Indie 7; **IL**: Wonderdog Media; **MA**: CS Associates; Glidecam Industries; **MD**: U.S. Independents, Inc.; **MI**: Grace & Wild Studios, Inc.; Zooropa Design; **MN**: Allies; Media/Art; **NJ**: Black Maria Film Festival; DIVA Communications, Inc.; **NY**: AKQ Communications, Ltd.; American Montage; Analog Digital Intl., Inc.; Asset Pictures; Black Bird Post; Bluestocking Films, Inc.; Bravo Film and Video; The Bureau for At-Risk Youth; C-Hundred Film Corporation; Cineblast! Prods.; Corra Films; Cypress Films; Deconstruction Co.; Dekart Video; Dependable Delivery, Inc.; DV8 Video Inc.; Earth Video; Guerilla News Network; Human Relations Media; Hypnotic; Inkling Prods.; Kitchen Sync Group, Inc.; KL Lighting; Mad Mad Judy; Mixed Greens; New Rican Filmmaker; New York Independent Film School; Nuclear Warrior Prods.; NTV Studio Productions; On Track Video, Inc.; One Kilohertz; Partisan Pictures; Paul Dinatale Post, Inc.; Prime Technologies; Seahorse Films; Son Vida Pictures, LLC; Stuart Math Films, Inc.; Suitcase Productions; Tribune Pictures; Winstar Productions; Wolfen Prods.; **OR**: Angel Station Corp.; **PA**: Smithtown Creek Prods.; **TX**: Upstairs Media Inc.; **UT**: KBYU-TV; Rapid Video, LLC; **VA**: Bono Film & Video; Dorst MediaWorks; Roland House, Inc.; **WA**: Amazon.com; Global Griot Prod.; **WV**: Harpers Ferry Center Library

Nonprofit Members: **AL**: Sidewalk Moving Picture Fest. **AR**: Hot Springs Documentary Film Inst.; **AZ**: U of Arizona; Scottsdale Community Coll.; **CA**: The Berkeley Documentary Center; Filmmakers Alliance; Itvs; LEF Foundation; Los Angeles Film Commission; Media Fund; NAATA; Ojai Film Soc.; Reach L.A.; San Francisco Jewish Film Fest.; U of Cal. Extension, CMIL; USC School of Cinema TV; Victory Outreach Church; Whispered Media; **DC**: Corporation for Public Broadcasting; Media Access Project; **FL**: Manatee Community College; **GA**: Image Film & Video Center; **HI**: Aha Punana Leo; U. of Hawaii Outreach College; **ID**: Center for School Improvement; **IL**: Art Institute of Chicago/Video Data Bank; Chicago Underground Film Fest.; Community TV Network; Little City Foundation; PBS Midwest; Rock Valley Coll.; **KY**: Appalshop; **MA**: CCTV; Coolidge Corner Theatre Foundation; Harvard Medical School; Long Bow Group Inc.; Lowell Telecommunications Corp.; LTC Communications; Somerville Community TV; **MD**: Laurel Cable Network; Native Vision Media; **MI**: Ann Arbor Film Fest.; **MN**: IFP/North; Intermedia Arts; Walker Arts Center; **MO**: Webster University Film Series; **MS**: Magnolia Indie Fest.; **NC**: Doubletake Documentary Film Fest.; Duke University-Film and Video; **NE**: Great Plains Film Festival; Nebraska Independent Film Project, Inc.; Ross Film Theater, UN/Lincoln; **NM**: Taos Talking Pictures; **NY**: Art 21; Cinema Arts Center; CUNY TV Tech Program; Communications Society; Cornell Cinema; Council for Positive Images, Inc.; Creative Capital Foundation; Dependable Delivery; Downtown Community TV; Film Forum; Film Society of Lincoln Center; Globalvision, Inc.; Guggenheim Museum SoHo; John Jay High School; Konscious, Inc.; Listen Up!; Manhattan Neighborhood Network; National Foundation for Jewish Culture; National Video Resources; New York Film Academy; NW&D Inc.; NYU TV Center; New York Women in Film and TV; Open Society Institute/Soros Documentary Fund; OVO, Inc.; Paper Tiger TV; Spiral Pictures; Squeaky Wheel; Standby Program; Stony Brook Film Fest.; Thirteen/WNET; Upstate Films, Ltd.; Women Make Movies; **OH**: Athens Center for Film & Video; Cleveland Filmmakers; Greater Cincinnati & Northern Kentucky Film Commission; Media Bridges Cincinnati; Ohio Independent Film Fest.; Ohio University/Film; Wexner Center; **OR**: Communication Arts, MHCC; Northwest Film Center; **PA**: DUTV/Cable 54; PA Council on the Arts; Carnegie Museum of Art; Prince Music Theater; Scribe Video Center; Temple University; University of the Arts; **SC**: South Carolina Arts Commission; **TN**: Nashville Independent Film Fest; **TX**: Austin Film Soc.; Southwest Alternate Media Project; Worldfest Houston; **UT**: Sundance Institute; **VT**: Kingdom County Productions; **WA**: Seattle Central Community College; **WI**: UWM Dept. of Film; Wisconsin Film Office; **Canada**: Toronto Documentary Forum/Hot Docs; **India**: Foundation for Universal Responsibility

Friends of FIVF: Ulises Aristides, Bakus International, Aaron Edison, Suzanne Griffin, Christopher Gomersall, Patricia Goudvis, Leigh Hanlon, Robert L. Hawk, Jewish Communal Fund, Laura Kim, Bart Lawson, Elizabeth Mane, Diane Markrow, William Payden, Possible Films, Rhonda Leigh Tanzman, Mark Vanbork



Everything included.

Avid Media Composer Off-line at rates the artist can afford. Manhattan suite.

kitchen SYNC

Tel: (516) 810-7238 • Fax (516) 421-6923

Solar FILM / VIDEO

VIDEO/AUDIO POST

AVID

Media Composer 8000 / XL 1000
Film Composer
1:1 Uncompressed / AVR 77
Adobe Photoshop / After EFX
3D / Titles / Graphics
Experienced Editors

PROTOOLS 24 MIX PLUS

Sound Design / Editing / Mixing
Audio Syncing w/ Digital Pix

SOUND STUDIO

Voice-Over / ADR / Foleys
Sound EFX Library

DUBS & XFERS

632 B'WAY (& Houston) 10012
212.473.3040

The AIVF Regional Salons provide opportunity for members to discuss work, meet other independents, share war stories, and connect with the AIVF community across the country. Visit the Regional Salons section at www.aivf.org for more details.

Be sure to contact your local Salon Leader to confirm date, time, and location of the next meeting!

Albany, NY: Upstate Independents
When: First Wednesday of the month, 6:30 pm
Where: Borders Books & Music, Wolf Rd.
Contact: Mike Camoin (518) 489-2083, mike@videosforchange.com, www.videosforchange.com

Atlanta, GA: IMAGE
When: Second Tuesday of the month, 7 pm
Where: Redlight Café, 553 Amsterdam Avenue
Contact: Mark Wynns, (404) 352-4225 x. 12, mark@imagefv.org

Austin, TX: Austin Film Society
When: Last Monday of the month, 7 pm
Where: Bad Dog Comedy Theatre, 110 Riverside
Contact: Anne del Castillo, (512) 507-8105, labc@att.net

Birmingham, AL
When: First Tuesday of the month
Where: Production Plus, 2910 Crescent Ave., Homewood, AL
Contact: Clay Keith, ckeith1000@yahoo.com; Karen Scott, (205) 663-3802, WScott9268@aol.com

Boulder, CO: "Films for Change" Screenings
Note: The Boulder Salon is on hiatus for July, but will resume meetings in August.
When: First Tuesday of the month, 7 pm
Where: Boulder Public Library, 1000 Arapahoe
Contact: Jon Stout, (303) 442-8445, programming@fstv.org

Boston, MA
Contact: Fred Simon, (508) 528-7279, FSimon@aol.com

Charleston, SC
When: Last Thursday of the month 6:30-8:45 pm
Where: Charleston County Library, 68 Calhoun St.
Contact: Peter Paolini, (843) 805-6841; Peter Wentworth, filmsalon@aol.com

Cleveland, OH: Ohio Independent Film Festival
Contact: Annetta Marion or Bernadette Gillota, (216) 651-7315, OhioIndieFilmFest@juno.com, www.ohiofilms.com

AIVF BOARD ELECTIONS

Run for the AIVF board of directors! Volunteer board members serve three-year terms, gathering several times a year for weekend-long meetings. We have an active board; members must be prepared to spend time at and between meetings to fulfill board responsibilities, which include:

Attendance at all board meetings and participation by email & conference calls in interim • Preparation for meetings by reading/preparing advance materials • Active participation in one or more committee areas • General support of executive board and staff • Commitment to the organization's efforts toward financial stability.

Board nominations must be made by current AIVF members (i.e. dues are paid in full on date of nomination); you may nominate yourself. Board members must be at least 19 years old and AIVF members in good standing. To make a nomination, email or fax the name, address, and telephone number of the nominee and nominator to the attention of elect@aivf.org. We cannot accept nominations over the phone. Nominations are due at the AIVF offices or in the email box by 6 p.m. EST, **Friday 8/31/01.**

Voting Eligibility: Only paid AIVF members may vote. Renew by Oct. 12 to be eligible. To verify your membership status, contact members@aivf.org or (212) 807-1400 x. 236.

Dallas, TX: Video Association of Dallas
Contact: Bart Weiss, (214) 428-8700, bart@videofest.org

Edison, NJ
Contact: Allen Chou, (732) 321-0711, allen@passionriver.com, www.passionriver.com

Houston, TX: SWAMP
When: Last Tuesday of the month, 6:30 pm
Where: SWAMP, 1519 West Main
Contact: (713) 522-8592, swamp@swamp.org

Lincoln, NE: Nebraska Ind. Film Project
When: Second Wednesday of the month, 5:30 pm
Where: Telepro, 1844 N Street
Contact: Dorothy Booraem, (402) 476-5422, www.lincolnne.com/nonprofit/nifp, dot@inetnebr.com

Los Angeles, CA: EZTV
When: Third Monday of the month, 7:30 pm
Where: EZTV, 1653 18th Street, Santa Monica
Contact: Michael Masucci, (310) 829-3389, mmasucci@aol.com

Milwaukee, WI: Milwaukee Ind. Film Society
When: First Wednesday of the month, 7pm
Where: Milwaukee Enterprise Center, 2821 North 4th, Room 140
Contact: Brooke Maroldi or Dan Wilson, (414) 276-8563, www.mifs.org/salon

Portland, OR
Contact: Beth Harrington, (360) 256-6254, betuccia@aol.com

Rochester, NY
When: First Wednesday of the month, 7 pm
Where: Visual Studies Workshop
Contact: Kate Kressmann-Kehoe, (716) 244-8629, ksk@netacc.net

San Diego, CA
Contact: Ethan van Thillo, (619) 230-1938, aivf@mediaartscenter.org

South Florida
Contact: Dominic Giannetti, (561) 575-2020, dvproductions@ureach.com, www.dvproductions.com

Tucson, AZ
When: First Monday of the month
Contact: Rosarie Salerno, destiny@azstarnet.com, http://access.tucson.org/aivf/
Note: The Tucson Salon is on hiatus for the summer, but will resume meetings in the Fall.

Washington, DC
Contact: Joe Torres, DC Salon hotline (202) 554-3263 x. 4, jatvelez@hotmail.com

New Salons Forming!

Cincinnati: Lori Holladay is considering starting a Cincinnati salon. If you would like to participate, contact lh@film-cincinnati.org

Seattle: Heather Ayres is considering re-starting our Seattle salon. If you'd like to participate, contact mybluesun@hotmail.com

Salons are run by AIVF members, often in association with local partners. AIVF has resources to assist enthusiastic and committed members who wish to start a salon in their own community! Please call (212) 807-1400 x236 or e-mail members@aivf.org for information!

Detailed salon information is posted on the web! Visit **www.aivf.org** for an overview of the broad variety of regional salon programs as well as up-to-date information on programs.

OPEN CALL 2001: The Independent Television Service (ITVS) considers proposals for innovative programs of standard broadcast length for public television twice a year for Open Call. ITVS seeks provocative, compelling stories from diverse points of view & diverse communities. No finished works. Projects in any genre (anim., drama, doc, exper.) or stage of development will be considered. Programs should tell a great story, break traditional molds of exploring cultural, political, social, or economic issues, take creative risks, or give voice to those not usually heard. Download applications & guidelines from web site. Deadline: Aug. 15 (Round 2), Feb. 15 (2002 Round 1). Contact: (415) 356-8383, x. 232; Beky_Hayes@itvs.org; www.itvs.org

NEH SUMMER STIPENDS support 2 months of full-time work on projects making a significant contribution to the humanities. Stipend is designed to support faculty & staff members of schools, colleges & universities; scholars & writers working in institutions w/ research or educational collections; scholars & writers working in institutions w/ no connection to humanities; scholars & writers working independently. Visit web site or write to the NEH for appl. & info on eligibility. Deadline: Oct. 1. Contact: NEH Summer Stipends, Room 318, NEH, 110 Pennsylvania Ave, N.W., Washington, D.C. 20506; stipends@neh.gov; www.neh.gov/grants/onebook/fellowships.html

NEW DAY FILMS: premier distribution cooperative for social issue media, seeks energetic independent film & videomakers w/ challenging social issue docs for distribution to non-theatrical markets. Now accepting appl. for new membership. Contact: New Day Films, 22D Hollywood Ave., Ho-Ho-Kus, NJ 07423; (415) 383-8999; www.new day.com

NEW VOICES, NEW MEDIA FUND: Corporation for Public Broadcasting has allocated up to $2 million this year to create the New Voices, New Media Fund. The objectives of this Fund are to harness new media by supporting the creation of mission-driven, diverse new media content, and providing opportunities for diverse content creators working in public broadcasting to develop the skills that the new media demand. Project applications will be accepted throughout the year until the available fund is exhausted. Be aware that this call may be terminated at any time by CPB. Contact: New Voices, New Media Fund, c/o Program Operations, Corporation for Public Broadcasting, 401 Ninth Street, NW, Washington, DC 20004-2129; lbarbash@cpb.org; www.cpb.org/tv/funding

NEW YORK STATE COUNCIL OF THE ARTS (NYSCA) announces the availability of funds through its Electronic Media & Film Program for distrib. costs of recent works by New York State artists. Grants up to $5,000 awarded for audio/radio, film, video, computer-based work & installation art. Deadline: Aug. 15. Contact: EMF Program; (212) 387-7058; fax: 387-7168; cmeyer@nysca.org

NEXT WAVE FILMS, funded by the Independent Film Channel, was established to provide finishing funds & other vital support to emerging filmmakers w/ low-budget, English-lang. features from U.S. & abroad. Selected films receive assistance w/ postproduction, implementing a festival strategy & securing distrib. Through Agenda 2000 filmmakers w/ an est. body of work can receive production financing & assistance for features shot on digital video & intended for theatrical release. Fiction & non-fiction films are considered for finishing funds & Agenda 2000. Contact: Next Wave Films, 2510 7th St., Ste. E, Santa Monica, CA 90405. (310) 392-1720; fax: 399-3455; launch@nextwavefilms.com; www.nextwavefilms.com

OPEN DOOR COMPLETION FUND: Funding is avail. from Nat'l Asian American Telecommunications Assoc. (NAATA) for filmmakers w/ public TV projects in final postproduction phase. Full-length rough-cut must be submitted. Awards average $20,000 & NAATA funds must be the last monies needed to finish project. Appls. reviewed on a rolling basis. Review process takes approx. 1-3 months. Contact: NAATA Media Fund, 346 Ninth St., 2nd fl., San Francisco, CA 94103; (415) 863-0814; fax: 863-7428; mediafund@naatanet.org; www.naatanet.org

PACIFIC ISLANDERS IN COMMUNICATIONS (PIC) announces Media Fund 2001 call for proposals for programs intended for national public television. Doc, performance, narrative, animation, children's or cultural affairs programming proposals eligible. PIC is particularly interested in projects that examine & illuminate realities of Pacific Islander issues such as diversity, identity & spirituality. Must be PBS standard lengths. Awards of up to $50,000 are available for works-in-progress including production & postproduction. Research & development & scripting phases may receive up to $15,000. Deadline: Aug. 3. Contact: Annie Moriyasu, Media Fund, PIC, 1221 Kapi'olani Blvd, Ste. 6A-4, Honolulu, HI 96814; (808) 591-0059; fax: 591-1114; amoriyasu@piccom.org; www.piccom.org

PANAVISION'S NEW FILMMAKER PROGRAM provides 16mm camera packages to short, nonprofit film projects of any genre, including student thesis films. Send s.a.s.e. w/ 55¢ stamp. Contact: Kelly Simpson, New Filmmaker Program, Panavision, 6219 DeSoto Ave., Woodland Hills, CA 91367.

PORTLAND, OREGON FILMMAKING GRANTS: Digital Media Education Center of Portland, OR is announcing an open call for submissions for Avid Film Camp program. 5-year-old program affords a boost to independent feature directors looking to complete films, while offering Avid-authorized training to career editors. Beginning this year, films will receive free Pro Tools audio finishing & Avid Symphony Online editing. Submissions must be feature-length projects w/ shooting completed. Projects accepted on a rolling basis. Contact: Deborah Cravey, Digital Media Education Center, 5201 SW Westgate Dr., Ste. 111, Portland, OR 97221; (503) 297-2324; deb@filmcamp.com; www.filmcamp.com

THOUSAND WORDS FINISHING FUND is designed for first or second time feature directors or producers to create innovative & challenging film. Fund is available for editing, sound mixing, music rights, etc. Feature films, docs, animation & works in progress may be submitted. Contact: Thousand Words, 601 West 26th St., 11th fl., New York, NY 10001; (212) 331-8900; fax: 343-2134; finishingfund@thousand-words.com; www.thousand-words.com

VOLUNTEER LAWYERS FOR THE ARTS offer seminars on "Copyright Basics," "Nonprofit Incorporation & Tax Exemption" & more. Reservations must be made. Contact: (212) 319-2910 x. 9.

STUDIO 4J
Video for Art's Sake
T+F:(212)254-1106 E:studio4j@mindspring.com

Discreet logic's
edit*plus
Combustion*
After Effects

DVCAM, MiniDV, Beta-SP, 3/4", S-VHS, Hi8

Create in the comfort of a private edit suite.
Meg Hanley, Editor

Priced for the Independent
Independent Post Production
In the East Village



OUTPOST
VIDEO POSTPRODUCTION

AVID MEDIA COMPOSER
WITH ICE EFFECTS
AND MERIDIEN BOARD

MEDIA 100

LOWEST RATES IN NYC

EXPERIENCED EDITORS AVAILABLE

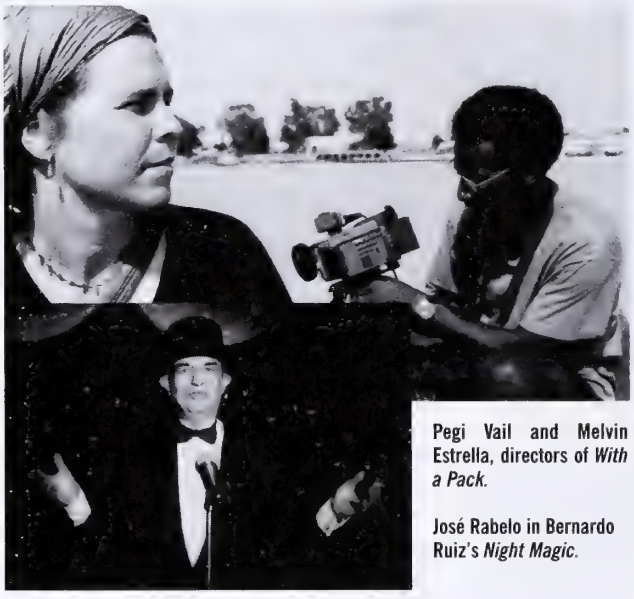
118 N 11TH ST. BROOKLYN, NY 11211
718-599-2385 • WWW.OUTPOSTVIDEO.COM

BY DANIEL STEINHART

AGAINST THE BACKDROP OF WORLDWIDE millennium fever, filmmaker Joanne Cheng searches for a definition of China on the eve of the 21st century in her documentary ***China Gold Rush***. In her travels through China to interview business executives, artists, politicians, Internet surfers, punk bands like Anarchy Jerks, and Westerners living in China, Cheng reveals a society in transition. Mixing interviews and video footage of everyday life in China, the film examines the impact of the World Trade Organization, the Internet, media, interracial marriage, tradition, and cultural roots. This timely document challenges stereotypes and misconceptions about China, while offering insight into one of the most enigmatic and powerful cultures in the world. *China Gold Rush* won Best Documentary and Best Digital Feature at the Port Hueneme Int'l Film Festival. Contact: L'ORAGE, (212) 875-7967; communications@lorage.com

Prejudice and discrimination is more than just a black and white issue, believe filmmakers Lolita Stewart-White and Cheryl Whitehead. In their first feature film, ***Skin the Cat***, the co-directors take a look at what happens when all involved in the issue happen to be black. Set in Miami, the film explores the strained relations that develop when a Haitian-American family moves into a middle-class African-American neighborhood. The family's positive perception of the neighborhood changes when a damaging rumor about Haitians finds its way into their home. The film shows how the racism black people have been subjected to for centuries has led to cross-racial hostility amongst themselves. *Skin the Cat* is currently in postproduction and the filmmakers are seeking completion funds. Contact: Chelo Productions, 11040 SW 179th St., Miami, FL 33157; (305) 253-5399; chelofilm@aol.com

In ***King of Bluegrass***, filmmaker George Goehl paints a portrait of Jimmy Martin, one of the most colorful figures in bluegrass music. The documentary recounts how Martin's brazen behavior was criticized by the Nashville elite, preventing him from achieving his lifelong dream of becoming a member of the Grand Ole Opry radio program, an eminent institution in country music. Known for his flamboyant clothes, late-night raccoon hunting trips, and rash behavior, Martin is considered the black sheep of the bluegrass world. Goehl is currently in postproduction, trimming down 70 hours of interviews with country stars like Ralph Stanley, Marty Stuart, and Tom T. Hall, plus footage of Martin and company touring throughout the South and Midwest. Goehl is seeking finishing funds. Contact: George Goehl, (773) 772-0530; georgebgoehl@hotmail.com; www.kingofbluegrass.com



Pegi Vail and Melvin Estrella, directors of *With a Pack*.

José Rabelo in Bernardo Ruiz's *Night Magic*.

In his short ***Night Magic***, writer/director Bernardo Ruiz (*The Devil's Twilight*) tells the tale of recently widowed José, who dreams of becoming a successful magician. While working as a janitor during the day, he pursues his dream at night in the vanishing New York vaudeville world. Mocked by an arrogant supervisor, his domino partners, and a young street magician, José endures blow after blow in order to achieve his goal. This super 16 short stars José Rabelo (*La Ciudad*, *Happiness*). Contact: Quinta Raza Prod. Box 250438, New York, NY 10025; (212) 865-6436; quintaraza@att.net

Filmmakers Pegi Vail and Melvin Estrella take their camera across the globe to capture a subculture of shoestring budget world travelers whose greatest souvenirs are their stories. Their feature length documentary ***With a Pack*** follows three different storylines: Sabrina, a 22-year-old American traveling alone through Peru and Bolivia, John, a 23-year-old New Zealander traveling through Thailand, and Steve and Lina, two London University students who meet up with a Parisian teacher traveling through Mali. Intercut are interviews with author Pico Iyer, *Lonely Planet* publishers Tony and Maureen Wheeler, a Malian tour guide, two Thai filmmakers, and Gaston Ugalde, a celebrated Bolivian artist. Funded by the New York State Council on the Arts and sponsored by Women Make Movies, the film currently awaits finishing funds. Contact: Pegi Vail and Melvin Estrella; (718) 782-6357; pegivail@hotmail.com or melvinestrella@hotmail.com

With over 30 video pieces and installations to his credit, award-winning video artist Van McElwee presents three new video shorts. In *Procession*, the sights and sounds of flowing parades are manipulated through editing and digital effects, transforming the processions into infinitely recurring moments. The video was the grand prize winner at the New Arts Program Biennial Video Festival. McElwee creates a pixellated universe in his installation *Navigators*, where he explores the relationships between size and movement, imagination and resolution, and organic and electronic nature. In *Waveform Modulation*, the work of Dutch architect Lars Spueybroek becomes the raw material for McElwee's experiments with time. *St. Louis Riverfront Times* writer Diane Carson asserts, "McElwee transports his viewers hypnotically, viscerally, imaginatively through ingenious fascinating images and sounds. Travelling through his video art, you know you're in the hands of a dreamer and an artist." Contact: Van McElwee, (314) 835-0793; mcelweev@websteruniv.edu

Daniel Steinhart is a freelance writer and intern at The Independent. *He is also assistant editor at* Film Journal International.

FILM MAKING

WRITE • DIRECT • SHOOT • EDIT










YOUR OWN SHORT FILMS IN OUR **HANDS-ON** INTENSIVE 1 YEAR, 4, 6, OR 8 WEEK TOTAL IMMERSION WORKSHOPS FOR INDIVIDUALS WITH LITTLE OR NO PRIOR FILM MAKING EXPERIENCE. WORK WITH 16MM ARRIFLEX CAMERAS IN SMALL CLASSES DESIGNED AND TAUGHT BY AWARD-WINNING INSTRUCTORS. WORKSHOPS START THE FIRST MONDAY OF EACH MONTH TUITION STARTS AT $4,000. *"CARPE DIEM"*

www.nyfa.com

Workshops start the first Monday of each month•

NEW YORK FILM ACADEMY - NEW YORK CITY•

UNIVERSAL STUDIOS - LOS ANGELES, CALIFORNIA•

DISNEY-MGM STUDIOS - FLORIDA•

PRINCETON UNIVERSITY - PRINCETON, NJ*

HARVARD FACULTY CLUB - CAMBRIDGE, MASS.*

PARIS, FRANCE - FRENCH NATIONAL FILM SCHOOL*

CAMBRIDGE UNIVERSITY - CAMBRIDGE, ENGLAND*

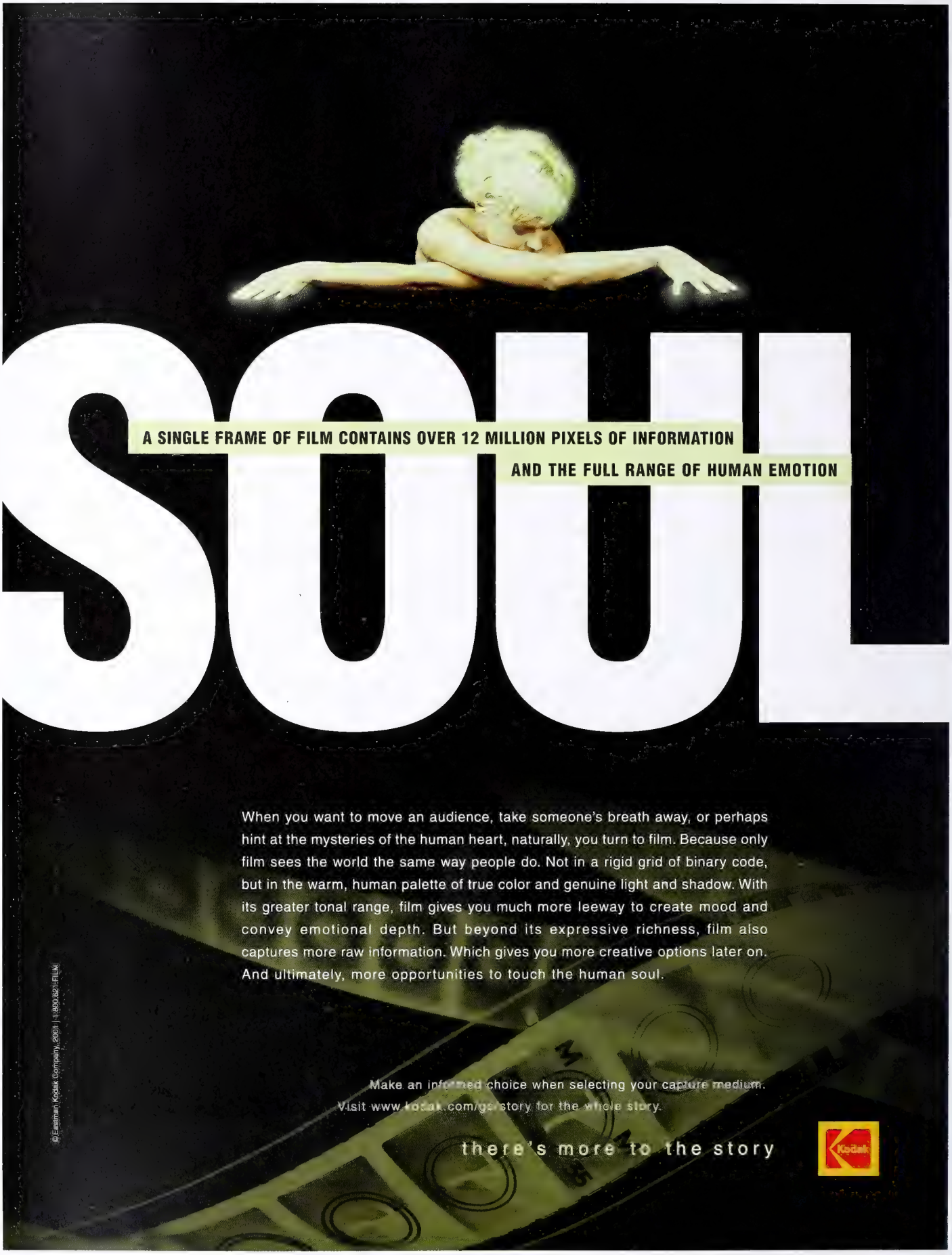
KING'S COLLEGE - LONDON, ENGLAND*

*SUMMER ONLY

All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal Studios or Disney-MGM studios

NEW YORK FILM ACADEMY

100 East 17th Street, NYC 10003 • tel: 212-674-4300 • fax: 212-477-1414 • web: www.nyfa.com • email: film@nyfa.com

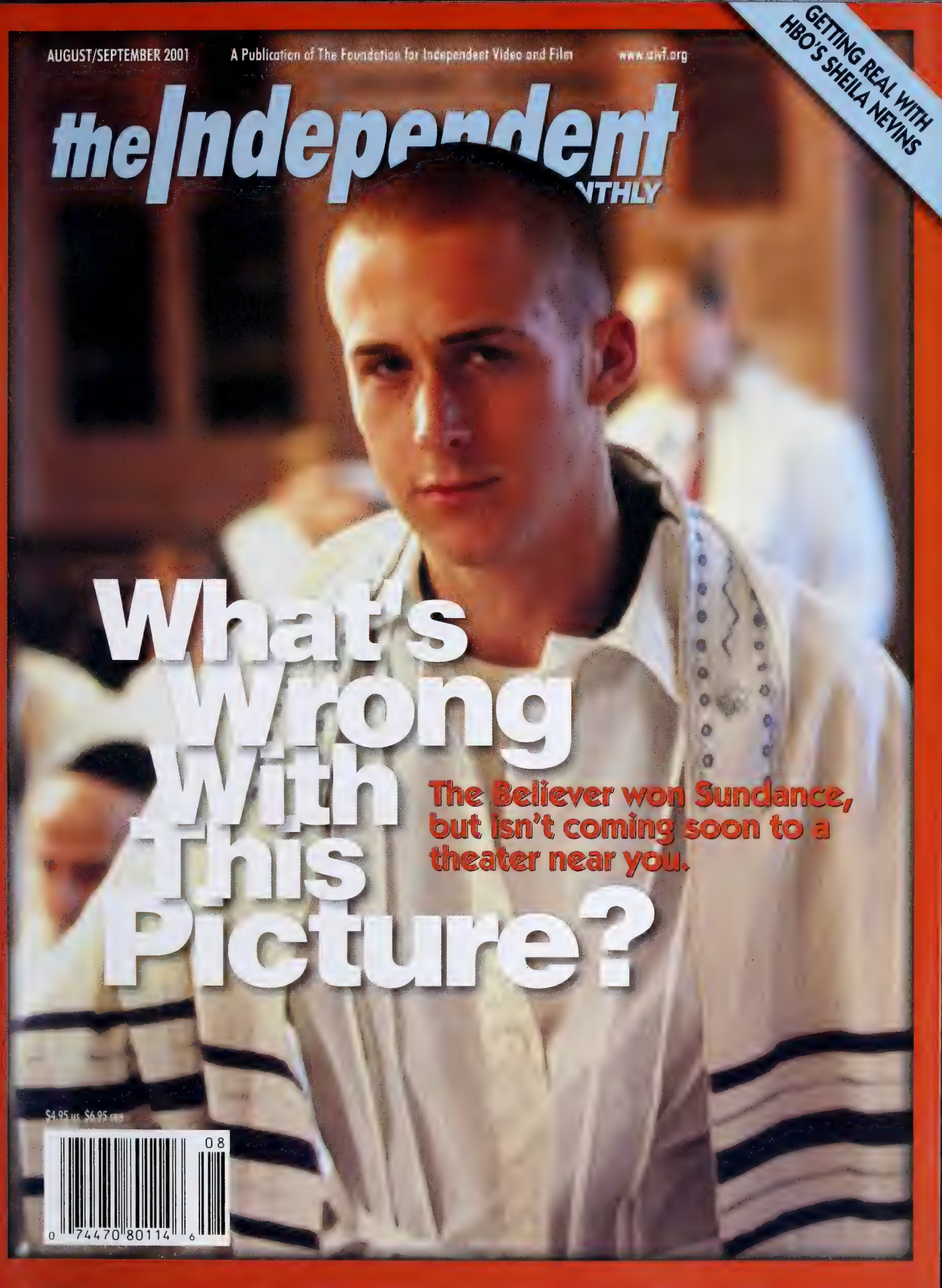

SOUL
A SINGLE FRAME OF FILM CONTAINS OVER 12 MILLION PIXELS OF INFORMATION
AND THE FULL RANGE OF HUMAN EMOTION
When you want to move an audience, take someone's breath away, or perhaps hint at the mysteries of the human heart, naturally, you turn to film. Because only film sees the world the same way people do. Not in a rigid grid of binary code, but in the warm, human palette of true color and genuine light and shadow. With its greater tonal range, film gives you much more leeway to create mood and convey emotional depth. But beyond its expressive richness, film also captures more raw information. Which gives you more creative options later on. And ultimately, more opportunities to touch the human soul.
Make an informed choice when selecting your capture medium.
Visit www.kodak.com/go/story for the whole story.
there's more to the story
Kodak
© Eastman Kodak Company, 2001 | 1-800-82?-FILM

AUGUST/SEPTEMBER 2001 A Publication of The Foundation for Independent Video and Film www.ifvf.org

the Independent

NTHLY

GETTING REAL WITH HBO'S SHEILA NEVINS



What's Wrong With This Picture?

The Believer won Sundance, but isn't coming soon to a theater near you.

$4.95 us $6.95 can

08

0 74470 80114 6

SNADER TELESCRIPTION LIBRARY • STUDIO 54 LIBRARY • PATHÉ NEWS, INC. • THE BIG PICTURE SOUNDSTAGE • BEAT CLUB/MUSIKLADEN • DISCO MAGIC/DISCO 77 • UNIVERSAL NEWS • METROPOLITAN ENTERTAINMENT
FOX MOVIETONE NEWS OUTTAKES • LAST OF THE WILD • ED SULLIVAN SHOW • STEVE ALLEN SHOW • ALAN LOMAX COLLECTION

IT SPEAKS FOX MOVIETONE NEWS FOR ITSELF





Online Research!
Check out our extensive online database at www.historicfilms.com

A Century of Images
A Century of Sounds

Select from the greatest sources on the planet!
Over 35,000 hours of historic footage and musical performance clips.
Transferred, databased, copyright-cleared and instantly available!







AMERICANA • COMMERCIALS
NEWSREELS • VINTAGE TELEVISION
BEAUTY SHOTS • SLAPSTICK
HOLLYWOOD FEATURES
WILDLIFE • NATURE
COUNTRY & WESTERN
ROCK & ROLL • JAZZ & BLUES

HISTORIC FILMS
STOCK FOOTAGE LIBRARY

Call For Free Demo Reel • 1-800-249-1940 • 631-329-9200 • 631-329-9260 fax
www.historicfilms.com • info@historicfilms.com

CLASSIC COMEDY LIBRARY • THE RHYTHM & BLUES AWARDS SHOW • STORYVILLE JAZZ COLLECTION

HBO® Salutes Independent Spirit

Thank you to all the filmmakers who are making
HBO's *America Undercover* and Cinemax® *Reel Life* a reality in 2001.

ALISON'S BABY	Bente Milton
A QUESTION OF MIRACLES	Antony Thomas, Carleen Ling-An Hsu
BELLEVUE: INSIDE OUT	Maryann De Leo, Sarah Teale
BIG MAMA	Tracy Seretean
THE BRONZE SCREEN	Nancy de los Santos, Susan Racho & Alberto Dominguez
CANCER: EVOLUTION TO REVOLUTION	Joseph Lovett
THE CARPET SLAVES: STOLEN CHILDREN OF INDIA	Brian Edwards, Kate Blewett
CHAIN CAMERA	Kirby Dick
CHILDREN IN WAR	Alan & Susan Raymond
CHILDREN UNDERGROUND	Edet Belzberg
CURTAIN CALL	Chuck Braverman, Peter Ledonne
CREATURE	Paris Patton, Udy Epstein
DEAD MEN TALKING: AN AUTOPSY SPECIAL	Gaby Monet, Arthur Ginsberg
DWARFS: NOT A FAIRY TALE	Lisa Hedley, Bonnie Strauss
THE EYES OF TAMMY FAYE	Randy Barbato, Fenton Bailey
FASHION VICTIM: THE KILLING OF GIANNI VERSACE	Pascale Lamche, James Kent
HALF PAST AUTUMN: THE LIFE AND WORKS OF GORDON PARKS	Clara Rice, St. Clair Bourne
THE ICE MAN CONFESSES: SECRETS OF A MAFIA HITMAN	Gaby Monet
INTO THE ARMS OF STRANGERS: STORIES FROM THE KINDERTRANSPORT	Deborah Oppenheimer, Marc Harris
JUST, MELVIN: JUST EVIL	James Ronald Whitney
KING GIMP	Susan Hadary, Bill Whiteford
THE LATIN KINGS	Jon Alpert
THE LAUGHING CLUB OF INDIA	Mira Nair, Adam Bartos
LEGACY	Tod Lending
THE LIFE AND TIMES OF HANK GREENBERG	Aviva Kempner
LALEE'S KIN: THE LEGACY OF COTTON	Al Maysles, Susan Froemke, Deborah Dickson
LIVING DOLLS: THE MAKING OF A CHILD BEAUTY QUEEN	Shari Cookson, Linda Otto
LONG NIGHT'S JOURNEY INTO DAY	Frances Reid, Deborah Hoffmann
MR. DEATH: THE RISE AND FALL OF FRED A. LEUCHTER, JR.	Errol Morris
MY KHMER HEART	Janine Hosking
NAKED STATES	Arlene Donnelly, David Nelson, Jennifer Chaiken
ON TIPTOE: GENTLE STEPS TO FREEDOM	Leelei Demoz, Eric Simonson
ONE DAY IN SEPTEMBER	Arthur Cohn, Kevin McDonald
PARADISE LOST 2: REVELATIONS	Joe Berlinger, Bruce Sinofsky
PARAGRAPH 175	Robert Epstein, Jeffrey Friedman
SALGADO: THE SPECTRE OF HOPE	Colin MacCabe, Paula Jalfon, Paul Carlin
SOLDIERS IN THE ARMY OF GOD	Marc Levin, Daphne Pinkerson, Daniel Voll
SOUTHERN COMFORT	Kate Davis
SUICIDE	Eames Yates
THE TARGET SHOOTS FIRST	Chris Wilcha
TAXICAB CONFESSIONS 2001: ALL'S FARE IN LOVE & VEGAS	Joe & Harry Gantz
THE YOUNG AND THE DEAD	Shari Springer Berman, Robert Pulcini

HBO®

HBO®

For more information about HBO®/Cinemax® documentaries subscribe to *Dose of Reality* E-Alerts at hbo.com/docs

HBO.com AOL Keyword: HBO ©2001 Home Box Office, a Division of Time Warner Entertainment Company, L.P.
All rights reserved. HBO and Cinemax are registered service marks of Time Warner Entertainment Company, L.P.

the Independent
FILM & VIDEO MONTHLY

Publisher: Elizabeth Peters

Editor in Chief: Beth Pinsker
(beth@aivf.org)

Managing Editor: Paul Power
(independent@aivf.org)

Assistant Editor: Scott Castle
(festivals@aivf.org)

Interns: Macauley Peterson, Dan Steinhart

Contributing Editors: Richard Baimbridge, Lissa Gibbs, Cara Mertes, Robert L. Seigel, Esq., Patricia Thomson

Design Director: Daniel Christmas
(startree@speedsite.com)

Advertising Director: Laura D. Davis
(212) 807-1400 x. 225; (displayads@aivf.org)

Advertising Rep: Bob Hebert
(bob@aivf.org)

National Distribution:
Ingram Periodicals (800) 627-6247

POSTMASTER: Send address changes to:
The Independent Film & Video Monthly, 304 Hudson St., 6 fl., NY, NY 10013.

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly except February and September by the Foundation for Independent Video and Film (FIVF), a tax-exempt educational foundation dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues ($55/yr individual; $35/yr student; $100/yr nonprofit/school; $150/yr business/industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national trade association of individuals involved in independent film and video. Library subscriptions are $75/yr. Contact: AIVF, 304 Hudson St., 6 fl., NY, NY 10013; (212) 807-1400; fax: (212) 463-8519; independent@aivf.org; www.aivf.org Periodical Postage Paid at New York, NY, and at additional mailing offices. Printed in the USA by Cadmus Journal Services.

Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.

Publication of any advertisement in *The Independent* does not constitute an endorsement. AIVF/FIVF are not responsible for any claims made in an ad. Letters to *The Independent* should be addressed to the editor. Letters may be edited for length. All contents are copyright of the Foundation for Independent Video and Film, Inc. Reprints require written permission and acknowledgement of the article's previous appearance in *The Independent*. *The Independent* is indexed in the *Alternative Press Index* and is a member of the Independent Press Association.

© Foundation for Independent Video & Film, Inc. 2001

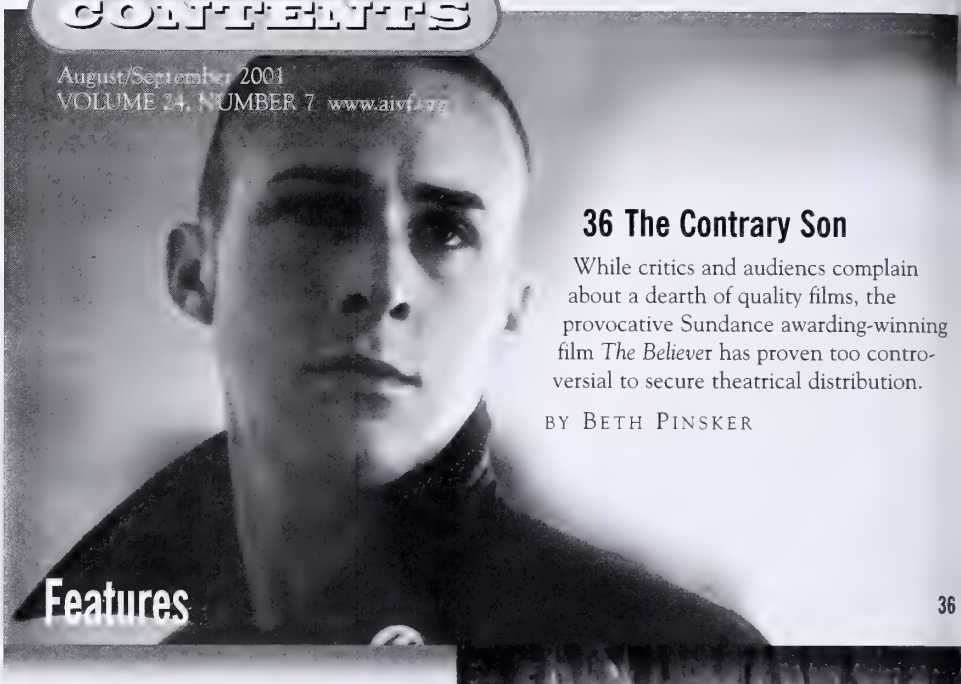
AIVF/FIVF staff: Elizabeth Peters, executive director; Alexander Spencer, deputy director; Michelle Coe, program director; Paul Marchant, membership coordinator; James Israel, information services associate; Bo Mehrad, information services assistant; Greg Gilpatrick & Joshua Sanchez, web consultants; Nikki Byrd, Jennifer Sullivan, Shumin Ma, interns; AIVF/FIVF legal counsel: Robert I. Freedman, Esq. Cowan, DeBaets, Abrahams & Sheppard.

Visit *The Independent* online at: www.aivf.org

AIVF/FIVF Board of Directors: Angela Alston (secretary), Doug Block, Paul Espinosa (treasurer), Dee Dee Halleck, Vivian Kleiman, Jim McKay (co-chair), Robb Moss (president), Elizabeth Peters (ex officio), James Schamus*, Valerie Soe (vice president), Ellen Spiro, Bart Weiss (co-chair), Debra Zimmerman*.
*FIVF Board of Directors only.

CONTENTS

August/September 2001
VOLUME 24, NUMBER 7 www.aivf.org



Features

36 The Contrary Son

While critics and audiences complain about a dearth of quality films, the provocative Sundance awarding-winning film *The Believer* has proven too controversial to secure theatrical distribution.

BY BETH PINSKER

36

28 Director TV

With *Homicide* off the air, shows like *The Sopranos* and *The West Wing* have continued the practice of offering helming gigs to independent directors.

BY TAMARA KRINSKY



28

29 Docu-Drama Queen

Syndicated daytime talk show host Jenny Jones has been inviting independent documentary filmmakers to be her guests.

BY MARTHA KEAVNEY

31 The Cable Channel That Ate My Shorts!

The Sci-Fi Channel is not only funding a series of shorts by unknown filmmakers, but is airing them as well.

BY ED EBERLE

32 Sheila's Gotta Have It

With Sheila Nevins and her eye for provactive programming, HBO has turned independent documentaries into destination television.

BY PATRICIA THOMSON



32

Upfront

5 Editor's Note

7 News

Bill Ivey resigns as NEA chairman; Sally Jo Fifer is the new head of ITVS; the guild strikes that never were; briefs.

BY MICHAEL FOX; BOB CONNELLY; BETH PINSKER

13 Opinion

What do film festivals spend your hard-earned entry fee dollars on anyway?

BY KATIE COKINOS

15 Festival Circuit

The American presence at Cannes; the Miami Gay and Lesbian Film Festival.

BY BARBARA SCHARRES; HARRIETTE YAHR

25 On View

Independent projects opening in theaters or airing on television this month.

BY DANIEL STEINHART

26 Profiles

Todd Downing's *Jeffrey's Hollywood Screen Trick*; Alex MacKenzie and The Blinding Light!! Cinema.

BY AARON KRACH; WILL LEITCH

Departments

40 Wired Blue Yonder

Storyview offers screenwriters a new way to structure their scripts; TealPaint offers high-tech storyboarding tools at bargain prices.

BY ROBERT GOODMAN; BETH PINSKER



FAQ & Info

42 Distributor FAQ

PorchLight Entertainment produces and distributes films that promote positive values and family-friendly entertainment.

BY LISSA GIBBS

44 Funder FAQ

Film/Video Arts offers metorships and fiscal administration opportunities to its 1,200 members.

BY MICHELLE COE

47 Festivals

51 Notices

57 Classifieds

@AIVF

60 Events

63 Salons

Cover: Ryan Gosling in Henry Bean's *The Believer*.
Photo: Liz Hedges, Fireworks Pictures

We are a facility specializing in picture and audio post for projects finished on film. We offer full audio services; sound design, foley, ADR and mixing. Film editing at 24 or 30 fps on high end digital non linear systems and full technical support at every stage of your project. Please contact us for more information.

ONE KILOHERTZ™

One Kilohertz Inc. 580 Broadway, no. 712 New York, NY 10012 Tel (212) 625 0853 Fax (212) 625 0854





Dear Readers,

If you're a long-time reader of *The Independent*, you're probably asking yourself: Who's this interloper? While the magazine has spotlighted thousands of new video- and filmmakers over the past 25 years, it has introduced very few new editors. Other arts organizations have come and gone, technology and the economy have radically changed the film scene, and still *The Independent* has remained a stable, vibrant force in the community. The outgoing editor, Pat Thomson, was at the magazine for 14 years, and editor in chief for 10 of those. Her predecessor, Martha Gever, was in charge for the seven years before that. Kathleen Hulser and Bill Jones split the early years.



Beth Pinsker at the Grand Canyon before joining *The Independent* as editor in chief.

So now here I come. If my name seems familiar to some of you, it's because I've been a regular contributor to the magazine over the last several years. I've also written about film for a number of publications as a freelancer and a staff member—most recently at Inside.com, the media news Web site. Given the dot-com implosion of my last employ, I'm happy to be entering what seems like the very safe realm of independent film. It always amazes me that filmmakers never seem to run out of steam. New artists constantly appear on the scene with innovative ideas and enough energy to transform the medium.

I'm particularly happy to join this magazine in an age when digital technology is exploding and old and new filmmakers alike are panting to get their hands on new cameras and other equipment. Everybody has something to learn in this environment. And I want to help *The Independent* find out the kinds of things filmmakers need to know and are interested in, and put them in the magazine.

For instance, this month, we spotlight the intersection between independent film and television. Tamara Krinsky finds out all the ways TV networks have harnessed the creativity and passion of indie film directors. Ed Eberle takes a look at the Sci-Fi Channel's new program to fund short films. Pat Thomson's last act in office was to corner HBO's Sheila Nevins in her Manhattan office and get her to spill the secrets of her documentary success. And I tell the story of *The Believer*, the Sundance-winner that will air on Showtime instead of playing in theaters.

I'd also like to invite any of you filmmakers and writers out there who have ideas about what we should cover to get in touch and let me know what you're thinking. Tell me if you think the design changes are too much or too little, if you think we've missed something, or given one element of filmmaking too much attention. Or just say write to say hello at beth@aivf.org. I look forward to getting to know you all.

Beth Pinsker, editor in chief

PAL & NTSC
DVD Video Authoring
Final Cut Pro Editing
AVID Editing
Tape to Film Transfer
(PAL DV to 35mm)
Film to Tape Transfer
(8mm, 16mm & 35mm)
High Quality Duplication
International Standard Conversions
Sales & Rentals of New, Used & Demo Professional/B'Cast Video Equipment
DVCam & DVC Pro PAL Products
ANALOG DIGITAL INTL.
20 East 49th St, 2nd Floor
New York, NY 10017
Tel : (212) 688-5110
Fax: (212) 688-5405
CALL TOLL FREE: (800) 922-4PAL
E-mail: info@analogdigitalinc.com
http://www.analogdigitalinc.com
Discounts for AIVF Members

C&S
International Insurance Brokers Inc.
***Discounted* Liability Insurance for AIVF Members**
Suite 500
20 Vesey Street
New York City,NY
10007-2966
Tel: 800-257-0883
212-406-4499
Fax: 212-406-7588
E-Mail: staff@csins.com
http://www.csins.com



New York University is an affirmative action/equal opportunity institution. 5/00. New York University School of Continuing and Professional Studies

Producing or directing film or video? NYU's School of Continuing and Professional Studies provides the skills, professionalism, and lifelong connections that will enhance your career. Our faculty, including award-winning writers, producers, television anchors and executives, will work with you on perfecting the art and craft of your field.

Direct your own film from start to finish on state-of-the-art digital film equipment. Collaborate with writers, directors, cinematographers, and editors. And most importantly, build a reel that showcases your talents and professionalism, and jump-starts your future.

- **Film Production**
- **Digital Television Production**
- **Broadcast Production**
- **Directing and Producing**
- **Post-Production**
- **Day, evening, and intensive programs at convenient locations**

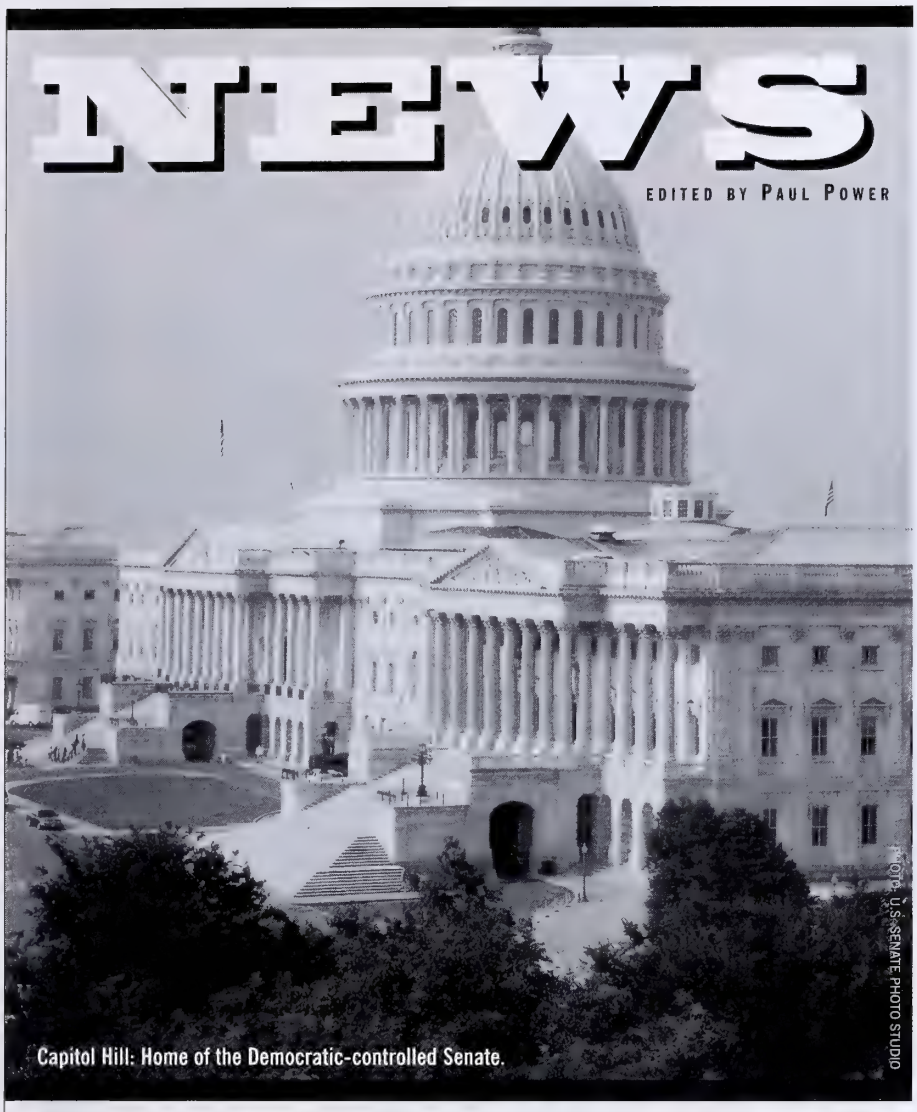
INFORMATION SESSION:
Tues., 6-8 p.m., Sept. 4
48 Cooper Square, 2nd Floor

FOR OUR NEW BROCHURE:
Phone: 1-800-FIND NYU, ext.79
Website: www.scps.nyu.edu/film
E-mail: scps.film@nyu.edu

NEW YORK UNIVERSITY
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE
School of Continuing and Professional Studies

NEWS

EDITED BY PAUL POWER



Capitol Hill: Home of the Democratic-controlled Senate.

PHOTO: U.S. SENATE PHOTO STUDIO

LOOKING FOR A NEW BILL

Ivey resigns from the NEA

BY BOB CONNELLY

WHEN BILL IVEY ANNOUNCED IN APRIL THAT he was resigning his post as chairman of the National Endowment for the Arts—effective in September—many in the arts community feared he was handing over control of the agency to the Republicans who had once been seeking to dismantle it.

But with James Jeffords' dramatic party switch in May, Ivey's leaving eight months before the end of his four-year term doesn't necessarily signal the end of the NEA, as his replacement will have to be confirmed by the new Democrat-controlled Senate. Most Washington watchers don't expect that to effect policy too much, especially where the FCC is concerned, but the turnover actually means a lot to Ivey's legacy. The outgoing chairman, a respected folklorist, scholar, and administrator, has combined rural sensitivity and political savvy to influence NEA programming and increase the agency's budget—and maintain the current level of spending of $105 million through FY 2002.



Resigning NEA chairman Bill Ivey

PHOTO: MAX HIRSHFELD

When he took over in May 1998, leaving a 27-year career as director of the Country Music Foundation in Nashville, he inherited an agency still smarting from political controversies almost a decade old. Conservative Republicans, charging that the NEA was subsidizing arts projects they considered profane, had attempted to impose restrictions on the agency's funding guidelines in the early '90s. For years, the NEA weathered Congressional efforts to dismantle and witnessed its federal budget appropriation slashed from a high of $176 million in 1992 to $98 million at the time of Ivey's installation.

Just one month after Ivey took office, a House Interior Appropriations Subcommittee member proposed legislation that would altogether eliminate funding for the NEA's 1999 budget. Ivey anticipated the move, and issued a statement advocating bipartisan support for the agency in Congress. His campaign worked and Congress eventually kept funding at 1998 levels, at $98 million.

One aspect of the NEA that certain members of Congress persistently objected to was the perceived disproportion of NEA grants to the country's largest arts centers. Ivey addressed that concern in September 1998 by unveiling "Arts-REACH," a funding program designed to support underserved arts communities whose projects offered considerable community outreach services. Six months later, he followed with "Challenge America," an initiative targeted to small communities which broadened the NEA's impact on rural areas by including resources for arts education, "youth at risk," access to the arts, cultural and heritage preservation, and community arts partnerships.

Though Ivey's first year was lauded for its grassroots programming, his tenure was not without issue. In March 1999, he reversed his endorsement of a grant earmarked for a children's book when it was revealed that the author was Subcomandante Marcos, a pivotal member of the Mexican Zapatista guerrillas. The uncharacteristic NEA move upset sup-



(Heck, for a 40% discount on newsreel footage, you will too!)

Right now, to show you how great our footage library is, we're giving North American producers a 40% discount* on British Movietone license fees. This famous collection features unsurpassed coverage of people and events from as far back as 1896. By the way, you'll receive free research, screening and VHS or ¾" viewing tapes on all newsreel orders. What's more, we'll also match any written commercial newsreel archive price you negotiate. So drop by on the Internet or in person. We're pretty sure it'll lead to a return engagement.



abcNEWS *VideoSource*

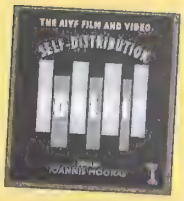


Look no further.

125 West End Avenue at 66th Street New York, NY 10023
800.789.1250 • 212.456.5421 • fax: 212.456.5428
www.abcnewsvsource.com

*Offer expires 9.30.2001

The field's best resources for Self Distribution:



Published to order, ensuring the most current information available!

The AIVF Film and Video Self-Distribution Toolkit
Ioannis Mookas, ed.; $30 / $20 members

The AIVF Film and Video Exhibitors Guide
Kathryn Bowser, ed.; $35 / $25 members

...or order **both Toolkit titles** for $55 / $40 members

Other essential resources for independents:



The AIVF Guide to International Film & Video Festivals
Kathryn Bowser, ed.; © 1996 + update supplement; $17

The AIVF Guide to Film & Video Distributors
Kathryn Bowser, ed.; © 1996; $12

The Next Step: Distributing Independent Films and Videos
Morrie Warshawski, ed.; © 1995; $24.95

...or order **all three paperback titles** for $40 / $30 member

QUAN. TITLE COST

_____

_____

_____

_____

SUBTOTAL $_____

Postage/handling: U.S. (surface mail): $6 ea Toolkit *or* $6 first book / $1 ea addl. $_____
Foreign: provide FedEx account # or contact us for rate

TOTAL $_____

Name _____

Organization _____

Address _____
(**NOTE**: STREET ADDRESS REQUIRED; BOOKS CANNOT BE DELIVERED TO POST OFFICE BOXES)

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ Email _____

☐ Check enclosed Please bill my ☐ Visa ☐ Mastercard ☐ American Express

Acct # _____ Exp. date: / /

Charge by phone: (212) 807-1400 x 303; fax: (212) 463-8519, or via www.aivf.org, or make checks payable to FIVF, 304 Hudson Street, 6th floor, New York, NY 10013

Include shipping address and contact information. Please allow 2–4 weeks for delivery.
If you live in Manhattan, you may prefer to come by our Filmmaker Resource Library within our office (open 11-6 Tuesday, Thursday, Friday; 11-9 Wednesday) for instant gratification!

Ask your local newsstand, library or school to carry *The Independent!*
Retailers: contact national distributor Ingram Periodicals (800) 627-6247
Institutions: use your EBSCO, Faxon, Blackwells, or other subscription service

The Independent Film and Video Monthly **ISSN: 0731-0589** © Foundation for Independent Video and Film



The mission of the Association of Independent Video and Filmmakers (AIVF) is to increase the creative and professional opportunities for independent video and filmmakers and to ensure and enhance the growth of independent media by providing services, advocacy, and information. In these ways, AIVF promotes diversity and democracy in the communication and expression of ideas and images.

AIVF Founding Principles:

1 The Association is an organization of and for independent video- and filmmakers.

2 The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job, that it goes beyond economics to involve the expression of broad human values.

3 The Association works, through the combined efforts of the membership, to provide practical, informational, and moral support for independent video- and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video- and filmmaking.

4 The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5 The Association champions independent video and film as valuable, vital expressions of our culture, and is determined to open, by mutual action, pathways toward exhibition of this work to the community at large.

porters of the agency's policies and artistic freedom of expression, but Ivey defended his position, declaring that it was the destination of the funds, rather than curtailing First Amendment rights, that informed his decision.

"[The reversal] did cause concern among some people about...what they might have seen as caving in to political pressure," says Jan Denton, executive director of the American Arts Alliance, an arts advocacy entity, "But I thought it was a good decision." Denton suggests that if the NEA revitalizes, that may incite opponents who are seeking to take issue with the agency. The person taking Ivey's position, she believes, must understand "that there will always be some controversy affiliated with the arts, precisely because of the value of freedom of expression."

Throughout his tenure, Ivey remained focused on Congressional funding. The NEA, with the support of the Clinton administration, requested a budget of $150 million for 2000, but was once again assigned $98 million. A breakthrough came the following year, when Congress approved an additional $7 million for 2001, the first rise in six years.

Ivey's vision of a more inclusive NEA manifested in a thesis presented late last year which he formulated to expand the nation's conscience on the "value of [its] art and cultural heritage." The "Cultural Bill of Rights" proclaimed citizens' entitlement to cultural experiences, diversity in creativity, artistic heritage and representation, and the understanding of artistic quality. To guarantee these moral claims, Ivey called on the committed partnership of "communities, corporations, volunteer associations, school leaders and education reformers, journalists, and all levels of government." [See the full text at www.arts.endow.gov]

When Ivey announced his resignation, he said: "I'm proud of what's been accomplished during my tenure. We've brought NEA grant making to under-served areas and have better connected young people with the arts. Today, our partners in and out of government see the endowment for what it is—a major public policy asset."

Bob Connelly is completing the documentary short, Silver Cities of Yucatan, *about the 1926 Mason-Spinden archaeological expedition to Mexico.*

ITVS: THE NEXT GENERATION

Sally Jo Fifer takes over for James Yee

BY MICHAEL FOX

EIGHT MONTHS AFTER THE LATE JAMES T. Yee resigned as executive director of the Independent Television Service (ITVS) because of ill health, the organization has a new chief: Sally Jo Fifer, who for the last nine years has been executive director of the Bay Area Video Coalition (BAVC).

"I've spent my whole career believing that the independent voice is what connects people, and that public media is the vehicle through which we can connect people and bring understanding between cultures," Fifer says.



Sally Jo Fifer joins ITVS as executive director.
PHOTO: SCOTT BRALEY

During Fifer's BAVC tenure, the organization's budget and staff grew tenfold, and it expanded from a scruffy media arts group serving local videomakers into a fully-fledged new media center. She arrives at ITVS at a time when its relationships with both the independent filmmaking community and PBS programmers have reached a high-water mark. Although ITVS is funded by the Corporation for Public Broadcasting, PBS has no obligation to air ITVS-funded documentaries and dramas. During Yee's seven years at the helm, he improved ITVS' batting average by initiating a series of information-gathering sessions with programming managers at PBS affiliates around the country. The result was new initiatives like "ITVS Documentary Evenings," a three-hour block of documentaries produced in partnership with cable network WorldLink TV that ITVS hopes will become a permanent strand.

"Jim Yee was a tremendous leader who worked to connect with both independents and public television and instilled a greater level of trust in both communities," says Fifer. "I want to honor his legacy and build that work."

Consequently, Fifer sees her job as building on Yee's foundation rather than instituting wholesale changes. For example, ITVS was quick to plug into the power of the Internet, and its Web site has elicited across-the-board raves from the public, press, and filmmakers. No stranger to new technology, Fifer brings relationships with numerous Silicon Valley companies who donated cutting-edge equipment to BAVC.

While the Internet has been hailed in some circles as the ultimate breakthrough in the democratization of mass media, Fifer points out that computers are nowhere near as ubiquitous as television sets. "And television," she argues, "is where most civic dialogue happens." That belief, shared by persistent independent producers who persuaded Congress of PBS' flaws and intransigence, is precisely what led to ITVS' creation in 1991.

"ITVS was born from a group of people who said, 'We're going to make government work for us,'" Fifer asserts. "It's all about being subversive—in a very positive way. It's about action and speaking out in all the right places and all the wrong places. It's about coming forward and participating in democracy and making it work. But it's hard to make it work when we don't know what's going on. That's the role of the independents."

Fifer's biggest challenge may be making the ITVS case to Congress, where public television with even a mild bite is still viewed as part of a left-wing conspiracy. Fifer, a self-described military brat who received a B.A. in art history from the University of California at Berkeley and an M.A. in communications from Stanford University, welcomes that debate. "Public media should be a keystone of the 21st century," she declares, "and connecting the First Amendment to public media has got to be done in this century."

Michael Fox is a San Francisco-based journalist and film critic.



We'll rent you this camera for $300 a day

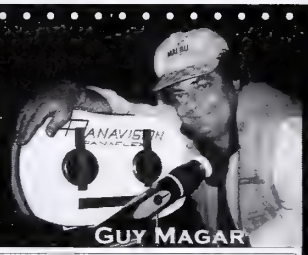
NO STRINGS ATTACHED

The convenience of wide screen formatting, low light capability, and interchangeable lenses has quickly made the Sony DSR-500 the camera of choice for independent digital documentaries and features. And now it can be rented for just $300 per day. Not only will you get the camera but we will include batteries, a power supply, tripod, and monitor. Our convenient Union Square location makes pick up and drop off a breeze.

C O A
A FREE LANCE CAMERA GROUP

CLOUTIER, O'CONNOR & ASSOCIATES
PROVIDES CREWS AND EQUIPMENT TO DOMESTIC AND INTERNATIONAL BROADCASTERS
212-505-1911

ACTION/CUT
DIRECTING
FILM INDUSTRY SEMINARS



IN 2-DAYS, YOU WILL LEARN THE
DIRECTING PROCESS
FROM PAGE TO SHOOT TO FINAL FILM, WITH AN AUDIO-VISUAL WORKSHOP TAUGHT BY A WORKING DIRECTOR ON CONTRACT TO MIRAMAX FILMS.

CRUCIAL FOR WRITERS
-LEARN VISUALIZATION ON THE PAGE-
FOCUS YOUR WRITING SKILLS TO FULLY EXPRESS YOUR VISUAL STORY INTENTIONS, AND GREATLY ENHANCE THE SALES SUCCESS OF YOUR WORK.

SEMINAR TOPICS
The Visualization Craft
The Language and Tools of Film Directing
Preparing the Script
Schedules & Budgets
Prep: Casting & Locations
Shoot: Camera Shots/Blocking
Inspiring the Actors' Work
Post: Editing/Music/Effects
Financing & Distribution
Festivals & Industry Buzz
Digital Revolution
The Business of Directing
Building a Director's Reel



COMING TO FILM CENTERS

SAN FRANCISCO OCTOBER 13 & 14
CLEVELAND OCTOBER 20 & 21
CHICAGO OCTOBER 27 & 28
ATLANTA NOVEMBER 3 & 4
BOSTON NOVEMBER 10 & 11
MIAMI NOVEMBER 17 & 18

THE MOST ACCLAIMED FILMMAKING SEMINAR IN THE MOTION PICTURE INDUSTRY
(SEE "GRADUATE & PRESS REVIEWS" ON WEBSITE)

"The best film directing seminar on the planet!" *IMAGINE NEWS*
"Excellent seminar...like a magician opening the curtain into the filmmaking process!" *MOVIEMAKER*
"Learned a great deal about telling an effective, visual story... take this seminar before your next film!" *FILMMAKERS ALLIANCE*
"Creative juices overflowed...dreams of filmmaking were vividly alive...from script to screen visualization!" *CITY LINE NEWS*
"Action/Cut is particularly successful in demystifying the tasks of a director and empowering participants!" *CINEWOMEN*

EARLY BIRDS: $75 OFF / STUDENTS $100 OFF
TO REGISTER CALL NOW (800)815-5545
SEMINAR VIDEOTAPES AVAILABLE **www.actioncut.com**

Two Strikes, No Outs
Writers and actors to keep working

STRIKING ACTORS AND WRITERS WERE SUPposed to cripple Hollywood this summer, but in a surprise ending, it will be business as usual instead. The Writers Guild of America agreed to terms with the entertainment industry in May—just two days after the current contract expired—with no work stoppages. The Screen Actors Guild and the American Federation of Television & Radio Artists hadn't settled at press time, but were expected to with little fuss by their July 1 deadline.

So now production will start rolling again on delayed movies, the fall TV season will get underway on time, and, as now former Los Angeles Mayor Richard Riordan boasted at the time in May, "A cloud has been lifted from the Los Angeles economy, and tens of thousands of Angelenos will breathe a sigh of relief because a damaging strike has been averted."

However, independents who were hoping to make their mark during the strike by selling spec scripts or completed features to desperate movie studios are now back where they started.

That may be bad news for some, but the new three-year WGA contract offers various benefits for the 4,000 member writers, and for those non-members who get contracts based on WGA standards. Most of the gains revolve around increased residual payments for work that airs on cable and in foreign countries. There are also new stipulations for residuals for work distributed on the Internet or through video-on-demand services, and by the third year, Fox will start paying the same residual rates as NBC, CBS, and ABC.

SAG's issues were similar in terms of residuals, but whatever the details of the resulting contract, actors are not likely to see it as some kind of grand victory, like the writers are able to claim about their contract. That's because the guild lost some of its negotiating power when the WGA settled, and also when SAG won its big strike victory in October when it settled a new contract with the advertising industry.

—BETH PINSKER

BRIEFS

SHOT THROUGH THE HEART

THE SHOOTING GALLERY MADE IT THROUGH 11 years of the tumultuous indie film boom with great success (see that Oscar for *Sling Blade*), but it couldn't make it through these troubled financial times. In late June, the company laid off almost all of its 275 employees and shut down operations (except a few projects at the post-production facility, Guns For Hire). The company's year-old film series—which has launched films like *Croupier* and *Judy Berlin*—is gone as well.

The trouble started when Toronto-based Itemus Inc. bought The Shooting Gallery in November 2000 with the plan of spinning off the film division, founded and run by Larry Meistrich. They never found a buyer. Meistrich is expected to continue producing.

—BETH PINSKER

QUESTIONING A FESTIVAL

FILMMAKERS ARE ONCE AGAIN ASKING questions about the 9-year-old New York International Independent Film and Video Festival by circulating e-mail on its high fees and sales tactics.

The application fee is $300 for features, shorts, and documentaries, which is fully refunded if the film is not accepted into the competition—as opposed to normal nonrefundable festival fees of $30 to $40.

According to NYIIFVF executive director Stuart Alson, the reason for such a high fee is to pay for screening rooms. The festival also sells a variety of services in package deals varying from $600 to $8,000, depending on the combination, like booth rental for the market held in Madison Square Garden or quasi-sales agent duties at Cannes, MIFED, and the American Film Market.

Opinions vary wildly on the festival, which is staged three times annually in New York, and once a year in L.A.

Filmmaker Nathaniel Coutens, whose feature *Devil's Playground* screened at the festival in February of 2000 and won Best Cinematography, believes "the festival tries to get your money wherever possible." Filmmakers Tania and Cedric Wildbill, whose film *American Cowboy* won Best Documentary at the April 2001 festival, cite a positive festival experience. "I salute the [festival] for bringing together a plethora of U.S. and international filmmakers," says Tania Wildbill. "Film festivals are what you make of them. It's not up to a festival to make a miracle happen for the filmmaker."

NYIIFVF [www.nyfilmvideo.com] will take place in New York, September 7-17.

—DANIEL STEINHART

LANDMARK THEATRES: Now Under Old Management

THE BELEAGUERED LANDMARK THEATRE chain is re-entering the exhibition fray with fresh legs and familiar faces. After the Silver Cinemas chain purchased Landmark (the nation's largest specialized



LANDMARK THEATRES

theater circuit) in 1998, the merged company went through subsequent bankruptcy proceedings. Landmark was then bailed out by Oaktree Capital, which purchased the remains of the merged company. Now, with former Landmark executives Paul Richardson and Bert Manzari back at the helm as, respectively, the President/CEO and Executive Vice President, Landmark is looking to the future.

"It's like the phoenix rising from the fire," exclaims Michael Williams, Landmark's Director of Publicity and Promotions. The Landmark brood currently includes 52 theaters, housing 166 screens in 17 markets. Two new theaters open in November in Bethesda, Maryland and Manhattan's East Village.

—SCOTT CASTLE

ONLINE MOVES: Wired, Spliced, and Unplugged

THE CHILL WIND OF FISCAL RECTITUDE IS blowing through the online film industry: In early June online short film and gaming site AtomShockwave axed two-thirds of its employees.



The AtomShockwave decision comes only six months after a much-heralded merger between the two online successes. The company would't confirm layoff figures, but it closed offices in L.A. and New York (although it maintains that personnel remain in these cities). AtomShockwave will now probably shift activities into content distribution and syndicating its animations and games.

Also in June, the merger of NibbleBox and Hypnotic, two more animation and shorts sites. The new 37-person venture, named Hypnotic, will combine Nibblebox's strong position within the college market and its innovative writer/producer/director mentoring program, with Hypnotic's 400-title library and its established distribution channels to over 100 outlets.

—PAUL POWER

ERRATA

In the June 2001 issue, Yolonda Ross' name was misspelled in "Breaking Out" and on the cover. The production company behind *Stranger Inside* should have been identified as C-Hundred Film Corp.

In "Coming Home," the correct store count figures for the Blockbuster and Hollywood Video chains are 5,200 and 1,820, respectively. Nora Jacobson's *My Mother's Early Lovers* should have been identified as a dramatic fiction film.

In "The Brain is a Nonlinear Editor," Tom Barrance, the director of Media Education Wales, was incorrectly named.

Tape-to-Film Transfer | Film-to-Tape Transfer

You shoot



we run

motion picture processing & printing
16/35mm color • black & white • neg • pos & reversal
precision processing • custom scheduling • clean film
dailies, answer, intermediate & release printing

FILM Craft LAB

23815 industrial park drive, farmington hills, mi 48335 • voice 248.474.3900 • fax 248.474.1577

Film Craft Lab is a division of Grace & Wild, Inc.

Dear Sir: Unfortunately, I Have to Reject Your Festival

BY KATIE COKINOS

NOTHING QUITE COMPARED TO THE EXPERience of making my debut on the festival circuit as an unknown, penniless movie director. Knowing that my work connected with tangible, breathing film-goers gave me the confidence to go on and make another movie. However the process of reaching those audiences often made me feel like pulling out my hair or starting a fistfight.

My experience with film programming and festivals actually predates my work as a filmmaker. Throughout the '90s I was a pre-selection judge for SXSW and Cinematexas, and spent five years as the Managing Director of the Austin Film Society.

Portrait of a Girl as a Young Cat is the first long-format film I've directed, and the first to be submitted to a large number of festivals. A "no-budget" 16mm "featurette" running 60 minutes, *Portrait* is a personal film, shot in black and white, with no professional actors, no tangible plot, and no drugs or violence. In other words, I unwittingly created a recipe for rejection.

In fact, the film was ineligible for many festivals based on its length and format alone. Some programmers consider a one-hour narrative to be too short to program as a feature and too long to run with the shorts. Many "big" festivals only accept prints on 35mm.

I got into festivals, but just being accepted didn't necessarily mean that I got first class treatment. Earlier this year I was met at the airport by a festival volunteer who did not think to hold up a sign with my name on it. Quite a bit of time went by before we found each other. When I asked her what the problem was, she replied that my husband, infant daughter, and I, "didn't look like film people."

"What," I was tempted to ask, "do film people look like? Should we not smile, avoid sunlight, wear more black, hire a wet nurse?"

It was one of those perfectly telling, small moments. At many film festivals there seems to be too much attention paid to appearances, money, and show business hierarchy. In fact, most of the things film festivals do that drive filmmakers crazy are reflections of these awful trends in society at large.



The filmmaker (and author) starring in *Portrait of a Girl as a Young Cat.*

PHOTO COURTESY FILMMAKER

Then there's the policy of charging up to $40 or $50 in entry fees, which bought me the chance to have a copy of my movie viewed. But as a former festival juror, I am scared to think about the people who pulled my film from boxloads of VHS submission tapes. While I always tried to get through every tape from start to finish (with the occasional fast-forwarding in between), I know how tempting it is to eject a tape after the five minutes if I don't respond to it. But my greater fear is that the judge was some 19-year-old volunteer who had never seen *Lola* or *Vivre Sa Vie* or even *Red River* (in fact, this happened at one festival, but luckily I was saved by the intervention of the head programmer).

Portrait was rejected lots and lots of times, and the decisions were relayed to me in form letters. Invariably, the letters said, "Thank you for submitting your film to the *blah blah* film festival. We received over 2,000 entries this year. Unfortunately your film was not chosen." Putting aside the unanswerable question of what a high number of entries has to do with the film not being chosen, let's play with that number. Hmm, 50 times 2,000 equals 100,000—as in dollars. That's quite a tidy sum. Wonder how it's spent? Just for fun, let's answer this question with a pop quiz:

A small army of people, many of them broke and seriously indebted, have each sent you $50 and you're closing in on the six-figure mark. What do you spend the money on?

a. Renting theatrical quality projection equipment for 16 mm prints.

b. Extra time for screenings so that starting times can be spaced to let moviemakers discuss their work with audience members.

c. Form letters written by and for sensitive and intelligent adults.

d. A gala party honoring a star of yesteryear, complete with limos, red carpets, paparazzi, and four-star catering.

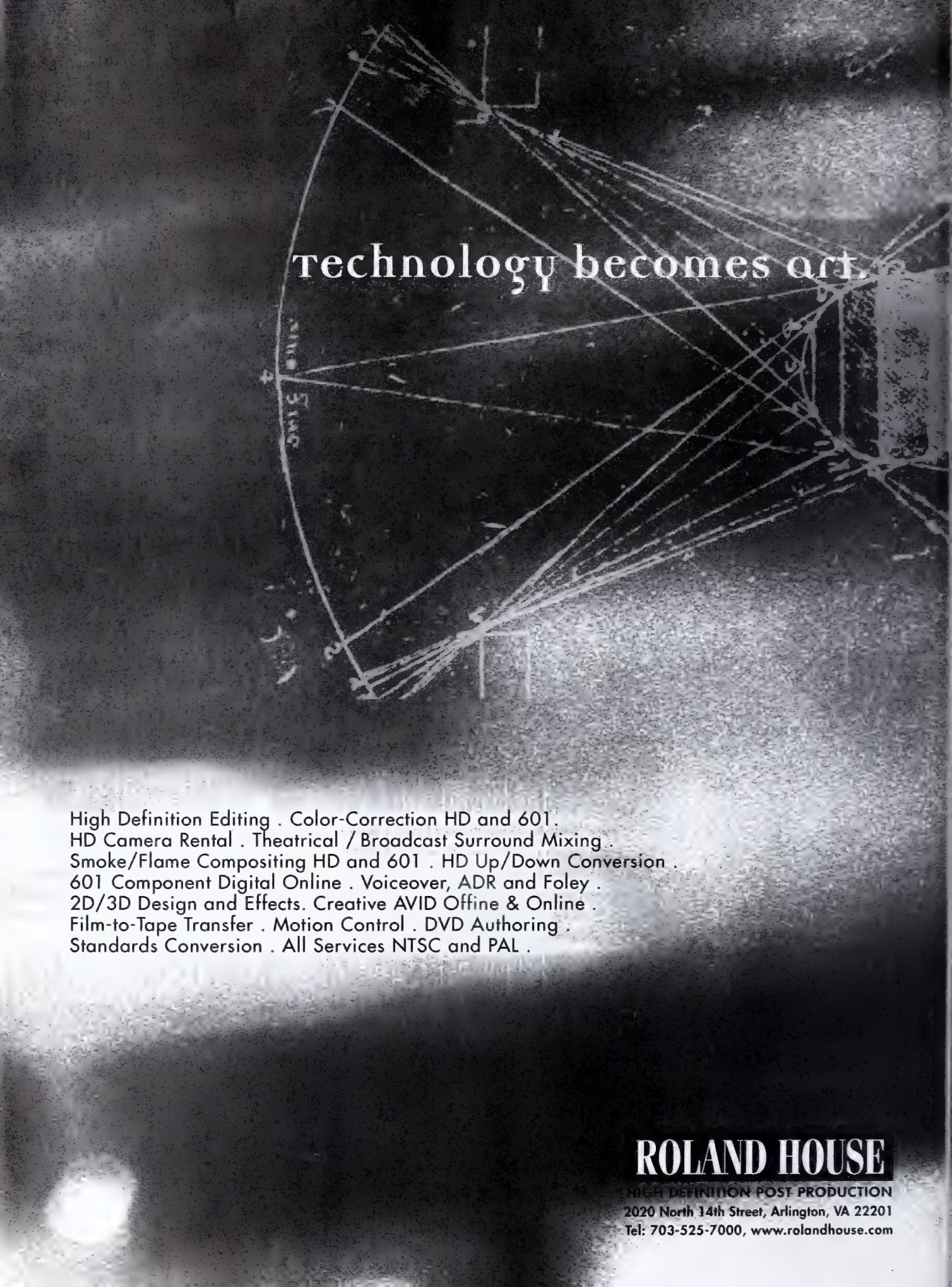
e. Partial rebates of excessive entry fees to unsuccessful applicants.

(Correct answer: d.)

These scheduling and projection concerns are far from trivial when you consider that film festivals are purportedly all about celebrating film and giving movies a chance to be seen and discussed away from the pressures of the entertainment mainstream. If audiences are hustled out before they have a chance to ask the director a few questions, if they have to look at chunks of dust, hair, or even burning celluloid, and (perhaps most depressing) if precious dollars are wasted on outright celebrity worship, the festival becomes something else—and not a very nice something else, either.

Please don't think me bitter. I am probably one of the least bitter obscure movie directors you could ever hope to meet, and the film festival scene generally treated me and *Portrait* with a good deal of kindness. But I am worried and sort of sad. If film festivals forget their true purpose completely and become just another facet of our nutso pop culture, they'll drive away the people who love movies more than they love the idea of being in the movie business.

Katie Cokinos is a "dependent" filmmaker living in Brooklyn, NY. Her latest project is her 6-month old baby girl, Lula. During her daughter's nap times, she is writing her next film.


technology becomes art.
High Definition Editing . Color-Correction HD and 601.
HD Camera Rental . Theatrical / Broadcast Surround Mixing .
Smoke/Flame Compositing HD and 601 . HD Up/Down Conversion .
601 Component Digital Online . Voiceover, ADR and Foley .
2D/3D Design and Effects. Creative AVID Offine & Online .
Film-to-Tape Transfer . Motion Control . DVD Authoring .
Standards Conversion . All Services NTSC and PAL .
ROLAND HOUSE
HIGH DEFINITION POST PRODUCTION
2020 North 14th Street, Arlington, VA 22201
Tel: 703-525-7000, www.rolandhouse.com

THE CAN-CAN AT CANNES

The Americans are lavish while the rest of the world focuses on sex and death.

BY BARBARA SCHARRES

THE AMERICAN SELECTION AT Cannes, independent or otherwise, has in recent years disappointed American critics. The festival leans toward name-brand directors, studio films, and old-time favorites including the Coen brothers, represented this year with *The Man Who Wasn't There*, and David Lynch, with *Mulholland Drive*. Following the press preview of *Moulin Rouge* on the first night of the festival, a little clutch of critics and a film buyer were among those sitting at the tables at La Pizza—a traditional first-night hangout for American journalists—feeling cynical about the big "American" premiere we'd just seen. Walking along the old port later that night in our jet-lagged state, we watched a bevy of leotard-clad dancers rehearsing a can-can number in front of the newly constructed full-scale facade of the Moulin Rouge for the film's opening night party. What other spectacles did this 54th Cannes International Film Festival have in store for us?

The world premiere of *Shrek*, the lavish Dreamworks animation screening in the competition, for one thing. At a press screening for about 3,000, *Shrek* got prolonged applause and unrestrained shouts of approval and joy from its audience of international press and market delegates. It was not hard to see why. Like it or not, this was a stunning example of the magic of the Hollywood cinema at its best, a sobering reminder that it is neither money nor advertising nor hype alone that has made it possible for Hollywood to dominate the world for almost a century, but the unquestioned ability to deliver the entertainment goods in universal language.

Commercial rivalries and cultural protectionism aside, the French have an abiding love for Hollywood cinema and its genres. If there was any thematic cohesiveness to this year's American



Moulin Rouge, the epitome of Cannes' big "American" movies

PHOTO: ELLEN VON UNWERTH

selections, it was that they reflected a long-prevailing French fascination with a stereotypical, even iconic, view of American culture. The ghost of that old *Cahiers du Cinema* love of the dark side was manifest, too, in the inclusion of the noirish-themed Coen and Lynch films, as well as Sean Penn's *The Pledge* in the competition, Abel Ferrara's *R-Xmas* and Todd Solondz's *Storytelling* in the Un Certain Regard section, and Arliss Howard's *Big Bad Love* and Scott McGehee's and Davis Siegel's *The Deep End* in the Directors' Fortnight section.

The Cannes audience was also listening to what these directors had to say more carefully than usual. There was a time when the annual panel of American directors, now produced by the Independent Feature Project and sponsored by the Independent Film Channel, was an obscure event—congenial but lightly attended. This year a compressed mob gathered outside the *Variety* pavilion more than an hour in advance, and admission to the tent was limited to accredited press and VIPs.

Others watched the proceedings on video nearby, and many were turned away. A few minutes into the program, panel chair Roger Ebert demanded that a dozen still-empty VIP seats be filled with some of the waiting throng so they could listen up close to Amos Kollek (*Queenie in Love*), Michel Gondry (*Human Nature*), Alan Cumming and Jennifer Jason Leigh (*The Anniversary Party*), Arliss Howard, Scott McGehee and David Siegel, and Wayne Wang (*The Center of the World*) discuss questions relevant to the production of "independent spirited" films, the term independent having long since been compromised into oblivion in a Cannes context.

One industry observer noted that the panel is the only "Sundance-like" event at Cannes, accounting for the fact that it has increasingly become a rallying point for young Americans at the festival. Early discussion centered on the value of promotion, and the difficulty of releasing a film without big money behind it. Cumming confided that his advice to young directors is to "get famous friends," a reference to *The Anniversary Party*'s cast of best buddies that includes Parker Posey, Gwyneth Paltrow, Kevin Kline, Phoebe Cates, and Jennifer Beals.

The discussion became more vital, but also more uneasy, when the inevitable question of digital versus celluloid came up. Wang commented, "I hate to see film disappear, but I think it's in the future." He suggested that filmmakers take control by establishing their own grassroots system of distribution of digitally-made productions, which could include small exhibition houses at sites like college campuses. Kollek replied that the problem was not digital, and said, "If digital takes over, the big companies will take over too." An audience member ventured a passionate



It's the details that make a light a Lowel.

Completely self-contained, Rifa is based on a design concept as old as an umbrella. Set-up is quick and simple and your subject is covered with exquisite, diffused illumination. Available in 500, 750 and 1000 watts. What could be easier?

lowel®

800-334-3426 www.lowel.com

defense of film and challenged the panel with the question: "If you want to preserve film, then everyone has to vow to shoot film, do you solemnly vow to use film for your next project?

While most of these directors were waffling on their public vows, there was much positive discussion of digital elsewhere in Cannes. MITIC (Marché International des Techniques et de L'innovation du Cinema), a project of the Cannes market, once again mounted a large project that is part trade show and part technical conference. In the words of MITIC executive director Jérome Paillard in the project catalogue, "MITIC focuses on digital technology as a filmmaker's tool and digital cinema as a distribution method for exhibition."

Presentations over 11 days included not only the American directors' panel, and for the second year, a pitch session, but also a conference on audiovisual law focusing on digital, seminars on visual effects, financing, marketing and distribution, a plethora of digital showreel screenings, and a conversation with Francis Ford Coppola.

Possibly the most useful of the MITIC offerings for the low-budget independent filmmaker was a series of dialogues in digital moviemaking moderated by Peter Broderick of Los Angeles-based Next Wave Films. Held in a tent in the back of the Sony pavilion over four days, these low key, informal discussions drew a small international audience of independent filmmakers, many evidently engaged in the production of a first feature. Broderick brought together a variety of experts ranging from directors of photography with extensive digital experience to effects technicians and producers for discussion that ranged freely over technical and aesthetic issues. The coordinators asked all those attending to introduce themselves and indicate their interest in being there, which fostered a friendly but serious atmosphere.

Unlike the directors' panel or pitch sessions which are staged as showy events, these were true working sessions at which the experts were completely accessible. The tent's inadequate lighting and huddled seating arrangements made for a coven-like atmosphere, but also made it seem that one had happened on a quite valuable aspect of Cannes which had not yet been discovered by the masses.

ON THE INTERNATIONAL FRONT, Cannes had the largest Asian presence ever, especially in the market. The festival programmed fifteen Asian films in official sections, including new films from some high profile directors including Hou Hsiao Hsien of Taiwan with *Millennium Mambo*, Tsai Ming-liang of Taiwan with *What Time Is It There?*, Shohei Imamura of Japan with *Warm Water Under the Red Bridge*, and Stanley Kwan of Hong Kong with *Lan Yu*.

Crouching Tiger, Hidden Dragon had an apparent catalyzing influence on every Asian marketing initiative. The Cannes market credited this year's 12.5% growth in part to heavy participation of companies from Hong Kong, Japan, and Korea.

PHOTO COURTESY FILMMAKER



Director Nanni Moretti (l) won the Palme d'Or for his family drama *The Son's Room*. It will be released by Miramax in the U.S.

Although Hong Kong had been a steadily declining market presence since 1989, with almost no participation last year, this year 38 companies opened stands, screening more than 20 films, and promoting many more currently in production. The Hong Kong government spent a reported $3.5 million to set up its own pavilion and auxiliary market stand, and to present an evening extravaganza that featured appearances by stars including Jackie Chan, Michelle Yeoh, and Sammo Hung.

Eddy Chan, commissioner of the Hong Kong Television and Entertainment Licensing Authority, cites the recent international prizes won by Wong Kar-wai's *Happy Together* and *In the Mood for Love* as the first impetus for Hong Kong filmmakers to take a new look at promotion in the West. "The Hong Kong film industry has been through a very painful period of self-reflection," he says, "We're trying to pick up the bits and pieces and to stage a revival; we're trying to capitalize on the recent upward trend." While Chan admits that *Crouching Tiger, Hidden Dragon* was not a box office success in Hong Kong—embraced by "the older generation," but rejected by younger viewers in search of action and thrills—he says, "Oscar is the ultimate. Oscar was like a star—beyond reach. Now it is something everybody can use as a goal."

A number of films appeared to be going after the international audience that responded to *Crouching Tiger, Hidden Dragon*. There were several copycat efforts on display, including the incredibly cheesy *Flying Tiger, Leaping Dragon*, with effects so bad that you could see the wires and cables. For the most part, the world will have to wait until the latter part of 2001 to see the next generation of films that hope to repeat *Crouching Tiger*'s box office success. These include *The Touch*, in pre-production with Michelle Yeoh's company, Mythical Films, which stars Yeoh and is directed by Oscar-nominated cinematographer Peter Pau, and *The Legend of Zu*, a new swordplay fantasy by action master Tsui Hark, now in post-production and scheduled for Hong Kong release in late summer.

From a Western perspective, all this Asian market activity was of interest but not a driving force in acquisitions. Tom Brueggemann, a longtime exhibitor whose experience has included booking over 400 screens grossing over $50 million annually for Loews Cineplex Entertainment, says, "I think most distributors are smart enough to realize that *Crouching Tiger, Hidden Dragon* played a role last year that *Blair Witch Project* did a year earlier, something of a freaky success—not undeserved—brilliantly marketed in each case." He deduces, "I think it's made dis-

STUDIO 4J
Video for Art's Sake
T+F:(212)254-1106 E:studio4j@mindspring.com

Discreet logic's
edit*plus
Combustion*
After Effects

DVCAM, MiniDV, Beta-SP,
3/4", S-VHS, Hi8

Create in the comfort
of a private edit suite.
Meg Hanley, Editor

Priced for the Independent
Independent Post Production
In the East Village



PHOTO COURTESY DREAMWORKS/PDI

Even skeptical critics were won over by Dreamworks' animated fairy tale *Shrek*.

tributors more open to the richness and wealth of populist Asian cinema and the possibility that it could be translated to American audiences."

Brueggemann mentions that for the first time this year in Cannes he has seen distributors paying attention to Thai cinema, which he describes as incorporating influences of both the Hindi and Hong Kong film industries. The Thai industry was promoting a sample reel of the mega-budget historical epic *Suriyothai* in the market.

Meanwhile, Miramax acquired another Thai film, *Tears of the Black Tiger*, from the Un Certain Regard section of the festival. The colorful, farcical film with Spaghetti Western overtones screened in a 110-minute version, but Miramax will release it in an alternate 90-minute version.

Championing another Asian film, Brueggemann says, "One that was off the radar more than I expected, which has some chance of being a specialized film that might appeal to a younger, broader audience, is a Japanese film called *Pulse* from director Kiyoshi Kurosawa, who gained some attention at festivals in the past couple years. When I described the film favorably to distributor friends as a possible acquisition that could make some money, they were no longer saying: It's a Japanese genre film—we're not interested. People no longer have to be convinced that something from Asia has potential."

FILMS FEATURING DEATH OR STRANGE and torturous sexual relationships were in no short supply. Films as exceedingly diverse as Manoel de Oliveira's *I'm Going Home*, Kore-eda Hirokazu's *Distance*, and Ermanno Olmi's *The Profession of Arms*, contemplated death and its repercussions among the living. Ultimately it was Italian director Nanni Moretti's *The Son's Room*, a powerfully emotional examination of the effects of a boy's accidental death on his family, that found favor with the jury. Seen on video monitors nervously mopping his brow moments before the winner was announced, Moretti, who is better known for intellectual comedies, was awarded the Palme d'Or, the second Italian director in recent years to be honored.

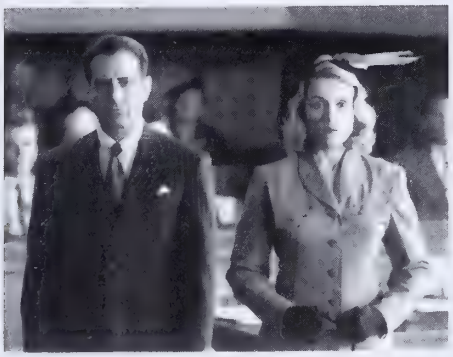
Foremost among the sexual films was Austrian director Michael Haneke's *The Piano Teacher*, depicting a constricting, sadomasochistic courtship of sorts between a repressed Viennese pianist and her adoring male student. Sensational as it is, the film still represents a toning down of Haneke's customary themes of all-out moral violation and sexual aggression, which made earlier films like *Benny's Video* so difficult to watch. The more middle-of-the-road *The Piano Teacher* has a good chance of becoming an art-house hit, especially bolstered by Cannes awards for best actor to Benoit Magimel, best actress to Isabelle Huppert, and the Grand Prize to Haneke.

The press grumbled on the night of the



awards, but this was not a year of screaming insults, hoots, and boos in the Debussy auditorium where most of the press watched the ceremony via live video feed. The jurors ignored Jean-Luc Godard's return to eccentric brilliance



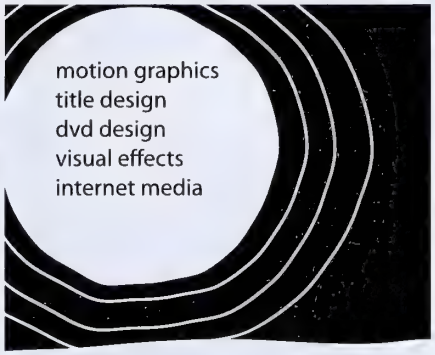




Billy Bob Thornton, Frances McDormand, Tony Shalhoub and James Gandolfini star in *The Man Who Wasn't There*.
PHOTOS COURTESY FILMMAKER

with *Éloge de L'Amour*, as well as French master Jacques Rivette's *Va Savoir*. They gave no nod to the Bosnian/Belgian co-production *No Man's Land* by Danis Tanovic, about which there had been so much excited buzz. The co-awarding of Best Director to Joel Coen for *The Man Who Wasn't There* and David Lynch for *Mulholland Drive*, was a mystery. Much of the press anger was focused on jury presi-





RANDOMROOM





On an Independent Film Budget?
Relax and call Novaworks Computer Systems.



We offer expertise in selecting the best digital video solution for you and your budget. We have an excellent service department with multimedia specialists to provide expert installation and follow-up support. Call us to come by, have a cup of coffee and discuss DV, or attend one of our Free Final Cut Pro® Seminars. Go to www.novaworks.com to register online or call Vicki Schwaid for more information on our Apple® Final Cut Pro® 2.0 bundles at 212.604.9999 X43. Hands-on Final Cut Pro® 2.0, Mac® OS X and FileMaker Pro® Training Classes available now!

NOVAWORKS **212.604.9999**
525 West 23rd Street • NYC, NY • 10011 • www.novaworks.com

Brooklyn Digital
PRODUCTION & POST
CONVENIENT LOCATION 718.797.9051
AVID
Creative Editor
2:1 Compression
Beta SP
DVCam
MiniDV
Pro Tools
After Effects
Complete Digital Production Packages
Aaton LTR-54
Super16 Package
www.studiobrooklyn.com
ESCAPE FROM MANHATTAN



PHOTO COURTESY FILMMAKER

The Canadian film *Atanarjuat the Fast Runner* by Inuit native Zacharias Kunuk won the Camera d'Or.

dent Liv Ullmann, who could do nothing right in their eyes. She committed cardinal sins for a legendary actress—looking incredibly dowdy and flubbing her lines. Her cryptic opening statement that some of her fellow jury members admired films that "fill me with anger" gained her the blame for instigating the jury's safe and unadventurous choices.

THE ONE THOROUGHLY SATISFYING event for many in the closing of Cannes was the awarding of the Camera d'Or, given to the best first feature, which went to a film that is also one of the true finds at Cannes 2001: the Canadian film *Atanarjuat the Fast Runner* by Zacharias Kunuk, a native Inuit. This film, shot in widescreen digital Betacam, is a towering technical achievement and a triumph of aesthetic vision. The almost three-hour story of sexual jealousy and family rivalries is set in the self-contained cosmos of the Arctic in an unspecified era in the past, and is based entirely on oral histories and ancient legends of the community. Kunuk, whose previous films consisted of documentaries and shorts for TV, made *Atanarjuat* with the help of a Canadian government grant meant to encourage native production. He utilized an all-Inuit cast of largely non-professional actors, and his crew was 90% Inuit.

The film was initially seen by very few, but *Atanarjuat* is one those films that galvanizes festival veterans with the thrill of discovery, and word-of-mouth spread fast. When Kunuk accepted his award and gave the festival's first-ever acceptance speech in the Inuit language, it was one of those rare Cannes moments in which one is reminded that despite the glitter and the politics, the jockeying for recognition and the marketing, that sometimes it is still only about the art of the cinema.

Barbara Scharres is the director of the Gene Siskel Film Center, School of the Art Institute of Chicago, and a freelance writer.

DCTV
Cyberstudio
Five robotic cameras
Broadband internet streaming
Virtual sets and more
Digital Cameras
Rentals
Crews
Classes
Digital Editing
AVID online/offline suites
Final Cut Pro suites
Classes
AVID SYMPHONY
Special offer
Identity two of these symphonic composers and win a Symphony demo and one hour of FREE editing.*
Downtown Community Television Center (DCTV)
87 Lafayette Street
New York, NY 10013
tel (212) 966-4510
fax (212) 219-0248
www.dctvny.org
Call Paola (x226) or Hogis (x221) for with your final answer.
You may phone a friend for help.

Southern Hospitality

The Miami Gay and Lesbian Film Festival gets posh.

BY HARRIETTE YAHR

HAND-ROLLED CIGARS, ALL-DAY hosts for guests, mood music for each screening—the Miami Gay and Lesbian Film Festival is nothing if not hospitable. The festival has grown quickly over the past three years and has managed to distinguish itself in many ways at once, not the least of which is stellar accommodations and fantastic attention to detail. The festival's other way of standing out as a premiere venue for the advancement of gay and lesbian films? Concentrating on Hispanic and Latin film.

The festival expanded this year to a 10-day run (April 26 to May 9), hosted 35 film guests (up from 15 last year), and sported three U.S. feature premieres as well as a slate of award-winning films.

Shari Carpenter, who worked as a script supervisor for Spike Lee for 12 years, came out from behind the scenes to premiere her film *Kali's Vibe* at this year's festival. "You would have no idea that this festival is only three years going," she says. "It's so well organized, and their attention to details is extraordinary." Even seasoned festival-goer Marcus Hu of Strand Releasing was won over: "It's totally impressive," he says.

Drawing from his own obsessions as a filmmaker, festival director Robert Rosenberg created an "event" for every screening. Washes of colored light lit the walls of the Colony Theater, a 465-seat Art Deco-era venue on South Beach. Community co-sponsors helped introduce the films, such as a gay rights organization leader for Tom Shepard's *Scout's Honor*, which chronicles the Boy Scouts of America's anti-gay policy. And then there was the soundtrack to the festival.

Filmmakers were impressed with Rosenberg's efforts. "To come into a theater with Shakira playing was amazing," says Mary Guzmán, director of *Desi's Looking for a New Girl*. "You just don't hear that."

The festival kept up the perks all the way to the end, giving out framed prints by Brazilian pop-artist Britto as award plaques, reflecting a combination of class and style.

Rosenberg, an Emmy award-winning filmmaker (*Before Stonewall*) and former director of the Global Village Documentary Film Festival, runs the MGLFF with the goal of positioning it as a standout stop on the gay and lesbian film festival circuit. This is no small task in today's crowded world of 150 plus (and growing) such festivals.

Unlike other festivals of its kind, though, MGLFF is uniquely positioned to be a premier venue for Latin films with gay themes. Rosenberg points to an obvious advantage: "Miami itself is a bilingual city that serves as a gateway to Latin America, and is a center for Spanish-language media production and entertainment. I want filmmakers to know that if you are gay and Latin, then this is the place to bring your work."

Rosenberg leveraged his backyard resources to blast filmmakers into as many Spanish-language media outlets as possible, from Univision's *Despierta America* (think a Hispanic *Good Morning America*), whose signal crosses into Latin America, to specialized newspapers like *El Argentino* and *O Brasilio Connection*.

Among the films that garnered attention in these venues were: *La Vida Loca*, a crowd-pleasing shorts program that brought together work by Latin gay and lesbian filmmakers from Spain, the U.S., and Puerto Rico; *Plata Quemada* (*Burnt Money*) a violent and sexy gay Bonnie and Clyde movie from award-winning Argentine master Marcelo Piñeyro; and *Km. 0*, a delightful comedy about the lives of 14 strangers whose paths cross on one sultry summer afternoon in Madrid, from Spain's Juan Luis Iborra and Yolanda García-Serrano.

As an interesting addition to the festival, Rosenberg wanted to create a special jury award to honor Latin filmmakers. The idea was tabled after a debate that reflects the complexity of the word "Latin" in South Florida. As Rosenberg explains, "we couldn't agree on a name." Options for



(Above) A gay man gently stirs things up in a small Montana town in Tom Bezucha's *Big Eden*, winner of Best Feature.

Shari Carpenter, a former script supervisor for Spike Lee, premiered her film *Kali's Vibe* at this year's MGLFF.

PHOTOS COURTESY FILMMAKERS

LEARN FILMMAKING

AT THE MOST INNOVATIVE AND DYNAMIC FILM SCHOOL IN THE WORLD

WE BELIEVE IN IMMERSING OUR STUDENTS IN THE ART OF FILMMAKING IMMEDIATELY. FROM THE FIRST DAY OUR STUDENTS GET BEHIND THE CAMERA AND LEARN BY DOING. BY THE END OF THE FIRST WEEK THEY ARE DIRECTING THEIR OWN FILMS.

CURRICULUM

The most intensive and thorough hands-on filmmaking program of any school in the world where each individual student will write, shoot, direct, and edit her or his own short 16mm films. We offer 4, 6, 8-week, & one-year programs, summer and year round.

EQUIPMENT

Well over 200 Arriflex 16mm cameras, and over 150 digital and Steenbeck editing stations, a ratio of equipment to students that cannot be matched anywhere.

INSTRUCTION

Instructors are active filmmakers with Masters Degrees from NYU, USC, UCLA, Harvard, Stanford, and Columbia University. Students consistently describe them as "inspirational" in their evaluations.

All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal Studios or Disney-MGM studios



Workshops start the first Monday of each month

WWW.NYFA.COM

NEW YORK FILM ACADEMY
NEW YORK CITY

UNIVERSAL STUDIOS
LOS ANGELES, CALIFORNIA

DISNEY-MGM STUDIOS
FLORIDA

PRINCETON UNIVERSITY
PRINCETON, NJ*

HARVARD FACULTY CLUB
CAMBRIDGE, MASS.*

PARIS, FRANCE
FRENCH NATIONAL FILM SCHOOL*

CAMBRIDGE UNIVERSITY
CAMBRIDGE, ENGLAND*

KING'S COLLEGE
LONDON, ENGLAND*

*SUMMER ONLY

NEW YORK FILM ACADEMY

100 East 17th Street, NYC 10003 • tel: 212-674-4300 • fax: 212-477-1414 • www.nyfa.com • film@nyfa.com

award names included best Latin Film, best Latino Film, best Hispanic and even a U.S. Hispanic/Latin American/and Spanish filmmaking award. Problems with these award names range from obvious inaccuracies like Brazilians aren't Hispanics to loaded issues surrounding cultural identity.

"The term 'Latino' is not popular in Miami's Cuban-American community," Rosenberg says.

Rosenberg and his committee cordially respected the sensitivity of this issue and simply chose to give out a special jury award for outstanding achievement to Cesc Gay's *Krámpack* (*Nico and Dani*), from Spain, without attaching a Spanish reference to the award.

In other juried awards, Tom Bezucha's *Big Eden* won best fiction feature—no surprise after winning nine festival awards to date; Tom Shepard's *Scout's Honor* won best documentary; best short went to Guillém Morales' *El Cuarto Oscuro* (*Back Room*, Spain), an explicit tour through a back room of a gay bar in Barcelona. The audience award went to *Km. 0*. Cheryl Dunye's *Stranger Inside* also took home a special jury award for outstanding achievement.

Next year the festival is considering moving to a larger venue for key nights and adding simultaneous screenings—this year several films were rejected simply because of lack of space. Rosenberg agrees that to be considered a premiere festival, Miami must have the venues to program all the quality works that screen at the major gay and lesbian film festivals. And regarding those festivals—Frameline in San Franscisco, Outfest in Los Angeles, and the New York Lesbian and Gay Film Festival—the MGLFF is scheduled before them, gently forcing filmmakers to look seriously at Miami for their premiere.

Jen Chaiken, one of *Big Eden*'s producers, says, "There's an excitement there, and the audiences are really jazzed. I see no reason why they shouldn't be one of the top festivals. There's room in there for them."

The Miami Gay and Lesbian Film Festival is on the Web at www.miamigaylesbianfilm.com.

Harriette Yahr is a writer, filmmaker, and film professor living in Miami.

CUT HERE
212 242-9585
SON VIDA PICTURES
41 UNION SQUARE WEST
NEW YORK CITY
ONLINE/OFFLINE AVID

Downtown AVID
(212) 614-7304
online/offline avids
1:1, avr 77
final cut pro now available
large, private suites
24 hour access
noho location

pro tools mix plus
full service recording facility
experienced engineers
sound design
voiceover and ADR
sound effects library
CITYSOUND PRODUCTIONS
(212) 477-3250

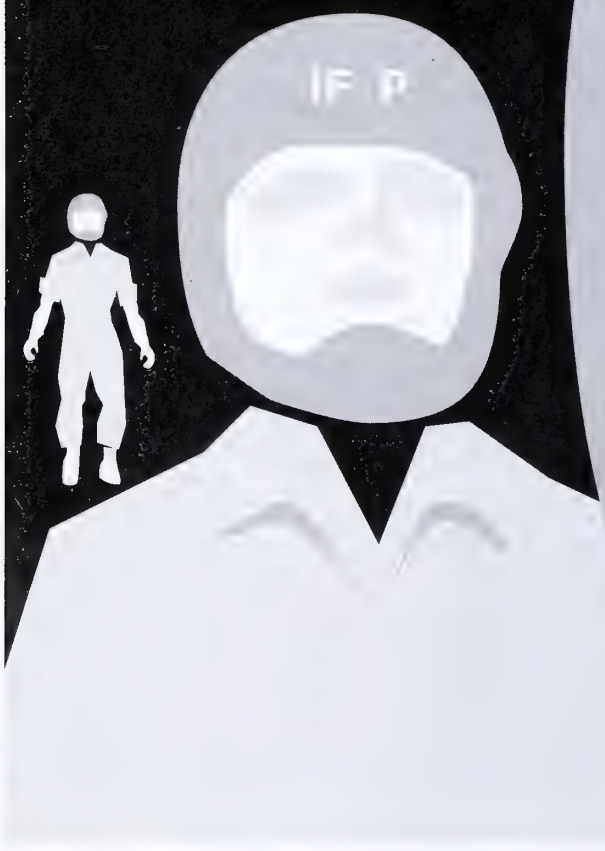
NEW DAY FILMS is the premiere distribution cooperative for social issue media. Owned and run by its members, New Day Films has successfully distributed documentary film and video for twenty-five years.
CALL 415.383.8999
http://www.newday.com
New Day Films
SEEKING ENERGETIC INDEPENDENT MAKERS OF SOCIAL ISSUE DOCUMENTARIES FOR NEW MEMBERSHIP.

IF P

The Independent Feature Project
Presents the 23rd Annual

IFP MARKET

September 30 – October 5, 2001
New York City



IF P

INFINITE POSSIBILITIES.

START THE JOURNEY NOW.

Join the industry vanguard and discover new work from writers, directors, and producers setting tomorrow's standards – today. Attend the original Market devoted to American independents, featuring works-in-progress, scripts, shorts, features, and documentaries.

COMPANY REGISTRATION

Forms at www.ifp.org, or contact
IFP, 104 West 29th Street, 12th Floor
New York, NY 10001-5310
P: 212.465.8200
F: 212.465.8525
E: companyreg@ifp.org

DEADLINE

AUGUST 1, 2001, to be listed in our Industry Directory and to receive advanced mailings.

On View

BY DANIEL STEINHART

IN today's independent film market there's no time for slow builds. With this in mind "On View" offers shameless plugs for current releases and of independent films and videos in the hope that you'll support them. WHO KNOWS—MAYBE THEY'LL DO THE SAME FOR YOU SOMEDAY.

THEATRICAL

Ghost World (United Artists Films, Aug. 3). The highly anticipated movie based on Daniel Clowes' brilliant comic book marks director Terry Zwigoff's move to fiction filmmaking after his widely praised 1994 documentary *Crumb*. The story follows Enid (Thora Birch) and Rebecca (Scarlett Johansson), two recent high school graduates who have few plans for the future outside of hanging out, scrutinizing the town's eccentric characters, and frequenting such modern-day nightmares as a strip mall's "authentic" '50s diner. When Enid befriends a reclusive record collector (Steve Buscemi), the girls begin to drift apart, changing their friendship forever.



Devil's Tower in the Black Hills of Wyoming from the documentary *In the Light of Reverence*.

Happy Accidents (IFC Films, Aug. 24). Writer/director Brad Anderson (*Darien Gap*) sets this sci-fi comedy in contemporary New York City, where heartbroken Ruby (Marisa Tomei) meets Sam (Vincent D'Onofrio), a newcomer from Dubuque, Iowa. They quickly fall in love, but their relationship takes a dramatic turn when Sam explains that he's a time traveler from the year 2470. Ruby must decide whether Sam is truly Mr. Right or merely a lunatic. In August, Anderson also premieres the psychological horror film *Session 9* (USA Films, Aug. 10 in select cities), for which he employed the new CineAlta, Sony's 24p HD camera. The stunning visuals heighten the terror as an asbestos removal team (led by David Caruso and Stephen Gevedon) is hired to clean out an abandoned mental hospital. As the crew struggles to meet a tight deadline, each man is drawn deeper into both the asylum's mysteries and his own dark secrets.

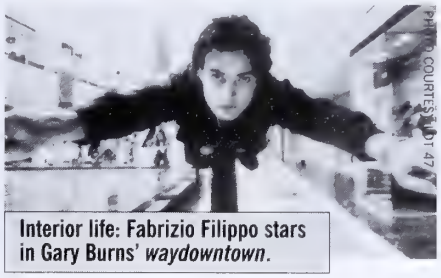
L.I.E. (Lot 47 Films, Sept. 7). Director Michael Cuesta uses the Long Island Expressway as a metaphor in this gay coming-of-age tale that screened at MoMA's distinguished New Directors/New Films series. Howie (Paul Franklin Dano), a lonely, motherless boy, lets his best friend Gary (Billy Kay) lead him astray into a mix of suburban daring and sexual experimentation. Howie and his friend race toward danger, ripping off neighborhood homes, until they crash after getting caught by Big John (Brian Cox). Then Howie learns that his pal has been leading a dangerous, but also seductive, double life.

waydowntown (Lot 47 Films, Aug. 10 in NY; Sept. nationwide). Downtown Calgary's mazelike world of interconnected office buildings, apartment complexes, and malls is the setting for Gary Burns' film about four office workers who bet a month's salary to see who can stay indoors the longest. Shot on both digital video and 35 mm, *waydowntown* won Best Canadian Feature at the 2000 Toronto Film Festival and Most Popular Canadian Film at the 2000 Vancouver Film Festival.

Welcome to Death Row (Xenon Pictures, Sept. in select cities). Led by ex-bodyguard Suge Knight, Death Row Records turned rap artists such as Tupac Shakur and Snoop Doggy Dogg into superstars. But by 1996, the FBI, "family values" advocates, and rival East Coast rappers were targeting Death Row for its violent business practices, controversial artists, and with allegations that the label was started with drug money. The shooting death of Shakur and the imprisonment of Knight brought the label to its knees. Director S. Leigh Savidge chronicles the rise and fall of Death Row in this controversial documentary recounted by the people who lived it.

TELEVISION

Cinemax Reel Life (Cinemax, Aug./Sept., check local listings). Always a diverse showcase of compelling independent documentaries, this series covers a wide range of subject matter and styles. Premiering in Aug., ***The Laughing Club of India***, a 35-minute documentary by acclaimed filmmaker Mira Nair, investigates the origin, ideology, and popularity of Bombay-based laughing clubs. Debuting on Aug. 8, director Paul Carlin's ***Salgado: The Spectre of Hope*** sets a conversation between renowned photographer Sebastiao Salgado and novelist John Berger against a backdrop of Salgado's photographs. In Sept., award-winning filmmaker Kirby Dick presents ***Chain Camera***, which played at this year's Sundance Festival and was created by students who were provided with video cameras for an entire year to capture images of urban teenage life.



Interior life: Fabrizio Filippo stars in Gary Burns' *waydowntown*.

P.O.V. (PBS, Aug., check local listings). Now in its 14th season, public television's award-winning series of diverse independent documentaries continues into the late summer with ***In the Light of Reverence*** on Aug. 14. Filmmakers Christopher McLeod and Malinda Maynor take a look at Wyoming's Devil's Tower and Southwest landmarks such as the Four Corners and Mount Shasta to see how Indians and non-Indians struggle to co-exist with different ideas about how these sacred lands should be used. Airing on Aug. 21, ***Life and Debt*** captures the impact of economic globalization on Jamaica through director Stephanie Black's mix of conventional and unconventional documentary techniques. On Aug. 28, Frederick Wiseman's classic ***High School*** concludes *P.O.V.*'s summer lineup. The Library of Congress recently cited this 1968 documentary as a national treasure.

Daniel Steinhart is assistant editor at Film Journal International



PHOTOS COURTESY FILMMAKER

Playtime: Billy dolls at the disco in Todd Downing's *Jeffrey's Hollywood Screen Trick*.

TODD DOWNING HAS A THING FOR DOLLS. His first animated short, *Dirty Baby Does Fire Island*, stars a used and dirty baby doll who holds her own against the film's human stars. In his latest short, *Jeffrey's Hollywood Screen Trick*, he manipulates dozens of life-like Billy dolls—male figurines with muscles and outfits worthy of wearing to a gay pride parade—and one stodgy Ken.

With such playthings, the 28-year-old director from Champaign-Urbana, Illinois has been experimenting with stop-motion animation and making a splash on the gay film festival circuit. *Dirty Baby*, a 9-minute biting attack on sex and drugs at the gay vacation spot, was bought by First Run Features for theatrical distribution (as part of their *Boys in Love* compilation of gay shorts) and picked up by Channel 4 in England and the Sundance Channel, domestically, for television.

This summer, Downing is touring festivals with *Screen Trick*, a 10-minute short shot in 35mm, and having even better luck so far. The film borrows its title from director Tommy O'Haver's *Billy's Hollywood Screen Kiss* but strays a little farther afield. It's about an ordinary guy named Jeffrey (played by a simple Ken doll) who's less buff and cool than the A-list crowd (played by ultra-butch Billy dolls). Jeffrey tries to make it with the in crowd at the local disco. But then things go terribly and violently wrong when the Ken doll and one of the Billy dolls try having sex, only to realize one of them is anatomically incorrect.

The film is wildly funny, but Downing is garnering attention because he's using a retro technique to create serious contemporary satire. The film parodies banal gay romantic comedies that have become so common over the last 10 years. He calls it a "critique" rather than just a film. "I love the fact that I can entertain audiences that consume [the same films] that I'm critiquing," says Downing.

His critical approach is one reason he was able to secure funding from Creative Capital, the New York-based arts organization run by Ruby Lerner, former executive director of AIVF [see www.creativecapital.org]. The group liked the finished product so much that it gave Downing another round of financing for a third short.

"People keep asking me, 'How did you get them to fund this?'" says Downing. "Like I pulled the wool over their eyes in my grant application, like I told them I was making a video documentary using the personal essay narrative genre to explore the effects of consumerism on gay male identity and sexuality at the the millennium... and then I made a sexploitation splatter film with dolls instead! I told them exactly what I was doing, and they thought it was a worthy endeavor."

Downing traces his taste for the twisted to two key developments in his creative life. The first came at age 10, when Downing watched John Water's *Pink Flamingos*. The second mind-blowing experience came during an introductory film class at the New School in Manhattan (where Downing attended graduate school), taught by experimental filmmaker Mike Kuchar.

"The first thing he showed us was a film he shot of a guy shooting a gun up his ass and squirting out a fake blood enema," said Downing. "Kuchar acted as if this was the most normal thing in the world to show students on the first day of class, and casually talked about how the scene was lit. I think most of the class was horrified, and some never showed up again. He threw all the rules out the window and just did exactly what he wanted to do. You have to respect that."

More than just respecting Kuchar's aesthetic, Downing mimics his independence by critiquing parts of gay culture that many consider off-limits. There are audiences that think gay films like *Billy's Hollywood Screen Kiss* and Greg Berlanti's *Broken Hearts League* to be worthy of attention simply because gay characters were invisible for so long. "I don't begrudge people who see these films because, for many of them, this is their only chance to see someone attempt to represent their lives and fantasies on screen," says Downing. But in his quest to add new and different representations to the screen, Downing is planning to knock down more of these "mainstream" images.

His next project is based on a radio play written by Flloyd, a New York drag queen. "It's based on a character named Eleanor who I saw Flloyd play a couple of years ago. He completely shocked the audience. Eleanor is a middle-aged woman who has lost her family and is desperately trying to grasp onto some sort of reality. It's absolutely hilarious and horrifying. People were actually pissed off at how disturbing he was. I want to bring this character to film and hopefully have the same effect on the audience," he says. "I call it feel-bad drag."

Aaron Krach is the editor of Empire *magazine, a new gay quarterly.*

SIX YEARS AGO, ALEX MACKenzie was living in the back of a dusty old building with no heat and rotting floorboards, trying to convince the city of Vancouver that it needed a venue for underground, experimental cinema. Today, he is screening triple features of films starring Barbie dolls at his own theater situated near the edge of the city's touristy Gastown neighborhood. This is a step forward. Honest.

MacKenzie's The Blinding Light!! Cinema—the exclamation points are necessary; MacKenzie even abbreviates the name as "The BL!!C"—claims the title of the only full-time underground screening space in North America (beating out those above-ground or part-time venues across the continent). Since 1998, two years after MacKenzie failed to get the similar Edison Electric Gallery of Moving Images (with the similarly eclectic acronym of EEGMIES) off the ground, the 100-seat microcinema has screened programs six nights a week, with a focus on Canadian films and videos.



PHOTOS COURTESY ALEX MACKENZIE

Alex MacKenzie at The Blinding Light!! Cinema in Vancouver.

The line-up is so diverse and challenging that even the most dedicated experimental cineastes would be hard-pressed to recognize the titles, artists, or even genres of some of the films. Works like local videomaker Meesoo Lee's *Bad Hair Day* and short filmmaker Trent Harris' *The Orkley Kid* and *Plan 10 From Outer Space* dominate the program. But there is also better-known work and interactive elements. So one night you can take in Fritz Lang's *Metropolis* and then come back a few nights later with your own super 8 film for "BYO8".

For the past four years, the theater has also hosted the Vancouver Underground Film Festival. Michael Stipe, Nirvana's Krist Novoselic, Crispin Glover, William Gibson, and Douglas Coupland are among the many quirky hipsters to duck their heads in The BL!!C in the last year.

The Barbie films are one of the theaters' recurring special features. One, of course, is Todd Haynes' legendary *Superstar: The Karen Carpenter Story*, the banned biography of the Carpenters star who died from a heart attack after years of anorexia, which uses only Barbie dolls as actors. Included also is Susan Stern's *Barbie Nation: An Unauthorized Tour*, a documentary on the societal impact of the doll that has perhaps haunted more children's dreams than Chucky. And then there's *Barbie: An American Biography*, wherein director Lara Johnson takes a page from Haynes' book and uses individual dolls to tell a *Behind the Music*–like mockumentary about the sad life of Barbie, who falls into a life of drugs and wretched excess after learning her beloved Ken not only lacks genitalia, but is also gay (a physiologically fascinating dichotomy). The trilogy is supported by a pixelvision short called *Bitch & Butch*, which showcases plastic dolls in "a lesbian fantasy fresh out of their store packaging." Past years have also featured a roundup of Barbie commercials through the ages.

These Barbie films have toured across the U.S. at various microcinemas, of course. But their fixture in the Blinding Light!! program underscores the venue's independence. The Blinding Light!! may have programs in common with other places, but when fit into a slate of over 300 films a year, it comes out looking different.

The goal is to give Vancouver a little dose of something it would have never had otherwise, and give experimental artists a chance to shine. "Other spaces either screen only occasionally or feature work more in the art-house realm," beams MacKenzie. "What is most exciting for me as a curator is the filmmakers whose work both transcends and sits outside the restrictive frameworks of pigeonholing because of the diversity and continual transformative and exploratory nature of their work. Their work is quite often of a one-time-only performative quality which refuses to be historicized and exists solely in that moment for that audience."

This being Canada, McKenzie is able to supplement the revenue that comes in from the café in the lobby and the nominal admission fee with generous—at least compared to the United States—government grants for the arts. "The bureaucracy can be a pain in the ass, but it's still well worth it," says MacKenzie. "We get some funding from the government at municipal, provincial, and national levels, but the majority of our budget still comes from ticket and coffee sales."

For more information about The Blinding Light!! Cinema see www.blindinglight.com

Will Leitch is a senior editor at Ironminds.com and a freelance writer in New York.

Director TV

Indie talent learns to work on the small screen.

BY TAMARA KRINSKY

When NBC's *Homicide: Life on the Street* went off the air two years ago, it threw a lot of independent film directors out on the street, back to scramble for years for feature budgets. Would a TV show ever again boast a roster or talent like Nick Gomez (*Laws of Gravity*), Mary Harron (*I Shot Andy Warhol*), Kathryn Bigelow (*The Weight of Water*), Ted Demme (*Monument Avenue*), Alison Maclean (*Jesus' Son*), Michael Radford (*Il Postino*), Matt Reeves (*The Pallbearer*), Joe Berlinger (*Paradise Lost*), Barbara Kopple (*My Generation*), Brad Anderson (*Session 9*), Steve Buscemi (*Trees Lounge*), Lisa Cholodenko (*High Art*), Michael Lehmann (*Heathers*), Myles Connell (*The Opportunists*), Keith Gordon (*A Midnight Clear*), and Whit Stillman (*Metropolitan*)?

Perhaps not. But now that executive producer Tom Fontana is no longer cornering the market, other series have begun to follow suit. What was once such an anomaly that it bordered on being a publicity stunt is now common practice for many TV shows. Series as diverse as *Sex and the City*, *The Sopranos*, *Freaks and Geeks*, *The Invisible Man*, and *Popular* are on the list. Directors such as Allison Anders, Jamie Babbitt, and Nancy Savoca are taking part. And when producer John Wells started an "internship" program for his shows *The West Wing*, *Third Watch*, and *ER* to increase the ranks of women and minority directors in TV, the first participant in the program was Oscar-winning documentarian Jessica Yu. And with all of this work, directors are starting to develop a rubric for getting the most out of the experience.



Michael Imperioli and Tony Sirico lost in New Jersey in *The Sopranos* episode directed by Steve Buscemi.

PHOTO: BARRY WETCHER

On the top of the list of goodies are exposure to A-list writing talent, the opportunity to play with new equipment and genres, familiarity with larger budgets, and the ability to finally qualify for those DGA health insurance benefits. In return, the TV shows get fast workers who bring a particular aesthetic to the small screen.

Roger Nygard (Film: *Trekkies*, *Six Days in Roswell*, *Suckers*. TV: *Mind of the Married Man.*) says, "On a low budget film, time is the most valuable commodity you have. The better use you make of it, the more set ups you can get, which helps you with more choices in the editing room." Mike Binder, executive producer of *Mind of the Married Man*, debuting on HBO in August, explains, "My concept for the show was that each episode should feel like its own mini-movie." An independent filmmaker himself, Binder says he specifically chooses to work with directors like Nygard and Savoca (Film: *Janis*, *The 24 Hour Woman*, *Dogfight*. TV: *Third Watch*, *If These Walls Could Talk*, *Murder One.*) in order to further this aesthetic.

Miguel Arteta (Film: *The Good Girl*, *Chuck & Buck*, *Star Maps*. TV: *Freaks and Geeks*, *Snoops*, *Time of Your Life*, *Homicide.*) says that directing his first television episode, *Homicide*, almost felt like a rite of passage. "Tom [Fontana] welcomed independent filmmakers. He brought us in because the gritty, handheld style of his shows lent itself to using edgier filmmakers."

But there are peculiarities too, and indie directors have found some of them jarring. When Savoca was on her first episodic directing assignment, she was shocked when the show asked her to come to a "tone meeting." The creators, writers and producers went over the script with her, pinpointing which lines were jokes, heavy moments, etc. "My jaw dropped—it was like Directing 101, and I had directed my own movies before. But then I realized that it was simply the storytellers protecting the show," she says. "On a film, I see things through from beginning to end and protect the piece. In TV, though, directors come in and out and it's the writers who are the constant. I needed to remember that these people didn't know who I was. It bruises the

CONTINUES ON PAGE 30

DOCU-DRAMA QUEEN

Jenny Jones thinks indie filmmakers are cool enough... for syndication.

BY MARTHA KEAVNEY

AS WE ALL KNOW, INDEpendent documentary films have a tiny audience of intellectuals and film geeks. They are box-office poison to mainstream America and will forever be relegated to a well-trodden circuit of obscure film festivals and art houses and only be of interest to those who watch public television and arty cable channels—and *The Jenny Jones Show*.



Talk show host Jenny Jones.

That's right, the syndicated daytime talk show that brought you "Moms and Teen Daughters who Party Together" and "Boot Camp My Out-of-Control Teen!" has started spotlighting independent documentary film- and videomakers. The first show aired in January, and then there were more episodes in April and June.

Has the country run out sexy-dressing teens busting at the seams?

Jenny Jones explains her interest in a cultural manifesto (read: press statement received from her publicist): "Last year I went to my first independent film festival and was surprised at the quality of some of the films. As soon as I got back to work I suggested that this would make a great topic for our show. What impressed me with most of the films is that they were produced on very low budgets by people totally committed to tell their stories. They somehow found a way to beg, borrow or finance by credit cards, a means to create their films. Many of these films rival some of the big studio productions."

The catch is that the subject matter doesn't stray too far afield from the daytime TV aesthetic. The January 24th show boasts the snappy tagline "Jenny, Here's the Deal, I Made a Movie and Everything in it's Real!" and a majority of the eight featured documentaries deal with gang members, exotic dancers, and drug-addicted prostitutes. Also, several crowd-pleasing guests were brought out along with the filmmakers, such as exotic dancer Porscha Lee, from Paul Borghese's award-winning film *The Canadian Ballet*, who, if she'd wanted to, could also have guested on "You Say That Body Part's Home Grown, But I Know It's All Silicone!"

The April and June shows feature more of the same kind of work, like Joseph and Sandra Consentino's *Family Values: The Mob and the Movies* and Keith O'Derek's hip-hop doc *Straight from the Streets*.

California filmmaker David L. Brown, director of *Surfing for Life*, an award-winning portrait of senior surfers, says that Jones' interest in documentary seems genuine. Although he jokingly says that he worried that the invitation to the January show was some kind of setup—"They could have said 'We know you'd like to talk about your film, but first, here's your high school girlfriend that you got pregnant!' Or they could bring out all your creditors that you still owe for your film."—his daytime-TV experience was generally positive.

Jones, he says, "turned out to be quite nice and interesting. I actually had a chance to chat with her in the green room and she was very nice and very interested in *Surfing for Life*."

And the audience was positive too, hooting and cheering for the elderly surfers, even if they were more interested in Roy Damm and Erin Beck, makers of the documentary *Heavy Metal Parking Lot 2000*, who took the stage sporting leather-and-chains regalia and plenty of heavy metal attitude. Brown notes, "I think the key question they were asked was 'Are you part of some kind of cult?'"

Jay Capone, an ex-gang member and filmmaker who also appeared on the January show to talk about his *Come Kick it With Us* (recently retitled *Gangstars*) got on the show by answering an ad on on a previous *Jenny Jones Show* calling for independent documentary entries. He says he was impressed that Jones did her homework on all the films and knew all the details, and he was especially grateful because he got a distribution deal for his film from Black News Entertainment and Films thanks to his appearance.

Filmmakers say: 'Jenny, Here's the Deal, I Made a Movie and Everything in it's Real!'



Filmmaker David L. Brown, director of *Surfing for Life*, with Jenny Jones following the taping of Jones' first show on documentaries.

"The funniest thing was, because it was all independent filmmakers in there, everybody brought their video cameras and were videotaping backstage," he says. "The security kept getting mad because we weren't supposed to be videotaping, but everybody was still trying to sneak in videotape, hiding their cameras in their bags and still recording and stuff."

Capone, however, was not part of that crowd. "My camera broke on the trip there," he says.

The *Jenny Jones* producers were so pleased with these shows that they decided to do more episodes focused on documentary when the show resumes production in the fall. So if you want to be on *The Jenny Jones Show*, wait for the call for entries [check in at www.jennyjones.warnerbros.com]. Or you could sleep with your sister-in-law.

Martha Keavney is a freelance writer in New York.

PHOTO: (ABOVE) TELEPICTURES PRODUCTIONS; (R) COURTESY DAVID L. BROWN

DIRECTOR TV, CONTINUED FROM PAGE 28



PHOTO: GREG SCHWARTZ

"Chokin and Tokin," a *Freaks and Geeks* episode directed by Miguel Arteta.

ego at first, but then you mature and learn to be a team player as you grow to understand why it needs to be that way."

"Every show has its own little culture," explains Yu, who won her Academy Award for the short *Breathing Lessons* before joining Wells' program to work on *The West Wing*. "People have anxieties about putting their creative stamp on an episode, but they need to remember that their job isn't to re-do the show, rather, it's to add to it."

Some directors find the lack of input into the decision-making process to be extremely frustrating. These directors typically get one hour out of a 22-hour series, and they come in with little prep time to a set that has likely been a cohesive unit for several years. They don't write the script, choose the actors, or edit the final product. They are sometimes the least of anyone's concern. Boris Damast (Film: *Pros and Cons*. TV: *Invisible Man, Manhattan AZ, The Tick*.) likens working with less collaborative producers to being a visiting dignitary from a small foreign country: "The producers give the notes to the actors directly, ignore you, and then shake your hand and say thank you at the end of the day."

Matthew Harrison (Film: *Kicked in the Head, Rhythm Thief*. TV: *Sex in the City, Popular.*) explains, "The essence of directing television is figuring out how to be a strong leader when so many decisions seem to be out of your hands. On a set, everyone still looks to the director for leadership, whether it's television or film."

This was the biggest surprise for Steve Buscemi (Film: *Trees Lounge, Animal Factory*. TV: *The Sopranos, Oz, Homicide.)* when he crossed over into directing television. "I've been a fan of all the shows I've directed. I always feel like, 'What can *I* tell these guys?' On the first day of *Homicide*, everyone was looking to me to block the scene. I thought, 'They've done this 100 times. Don't they already know where to go?' But then I got over my shyness in talking to the crew and the actors and went to work."

The attitude of the producers and the age of a show are usually what determine just how welcome a director's opinion will be. Generally, during the pilot or first year of a series, there is much more room for input because the attitudes, style, and characters of the series are still being developed. Ultimately, though, it's the producers who set the tone.

Despite its hit status, or perhaps because of it, Yu found a lot of openness during her directing experience on *The West Wing*. "They try to give their directors creative freedom within the parameters of the show. [Producer] Tommy Schlamme told me if I had an idea, they would help me support it. These guys are under enough pressure already to do the right thing. They realized that having a director who can help them do that is a big asset. I was very lucky," she says.

Preparation is key in attempting to be such an asset. Nygard suggests both watching as many episodes as possible in order to get a sense of the style and tone of a series, as well as observing other directors of the show on-set. He also suggests talking with the editor, AD, and DP ahead of time to become aware of cast and crew habits which may affect how quickly an episode can be shot. Given TV's tight schedule, this can be difficult, as the crew is usually working on the previous episode while a director is prepping.

The need to rely so heavily on an already existing crew and creative team teaches what is perhaps the most valuable lesson for indie filmmakers, especially as they make the transition to studio films. "Get over your big self and leave your ego at the door," says Harrison. "It's not all about you. TV teaches you that in a very positive way. It's part of the road to becoming a really good entertainer—learning to give yourself up to the job."



PHOTO: JAMES SORENSEN

PHOTO COURTESY JESSICA YU

Academy Award-winner Jessica Yu was the first participant in *The West Wing*'s internship program.

In the process of doing so, many directors have come to value the opportunity provided to focus solely on the craft of directing, rather than taking on the multiple roles that indie filmmaking often requires. Of course, this can take some getting used to. When Arteta directed his first television episode, he says, "The *Homicide* crew was endeared by the fact that I would lift sandbags. I had to be told that I didn't have to do that. When I'm on my film sets, I still do everything."

Harrison discovered that by learning to put his trust in the team around him, he was able to focus on his actors and become much more tuned in to their emotional experiences while shooting. He was then able to apply this increased awareness of what was happening in the moment to his next film, thus allowing for more creative possibilities onscreen.

Savoca says she particularly enjoys the opportunity for experimentation with different genres. "The challenge is figuring out how to work within each genre and how to be creative within a formula that was determined before I came on board. I love being able to do a cop show, then a comedy, then a mystery," she says. "The idea that TV directing is creatively stifling is all in your head."

Tamara Krinsky is a freelance writer based in Los Angeles.

THE CABLE CHANNEL THAT ATE TINSELTOWN'S SHORTS

New Sci-Fi Funding for Indies

BY ED EBERLE

FILMMAKERS HEAR A LOT OF PROMISES AT FILM FESTIVALS, AND THE ones that concern money usually turn out to be the empty talk. But of all the fancy offers flying around Park City this year at Sundance and Slamdance, the Sci-Fi Channel's pledge not only to buy short films from unknown filmmakers but also to finance some of these films upfront and provide production resources turned out to be one of the real ones.

Exposure Studio, as the new production entity is called, will fund eight new shorts a season and feed the finished films into the line-up of *Exposure*, Sci-Fi's 2-year-old shorts series.

Although not a purveyor of fine art like Bravo, the Independent Film Channel, or the Sundance Channel, Sci-Fi is nonetheless becoming a player on the shorts distribution front through both the cable network and its Web site [www.scifi.com]. The upside for filmmakers is obvious. But what does Sci-Fi get out of it?

John Werner, Supervising Producer/Director of *Exposure* and member of the advisory board of Exposure Studios says, "We hope not only to help deserving filmmaking talent, but also to develop business relationships with directors who demonstrate an ability to make films with the same unique worldviews that have helped make the Sci-Fi Channel such a success."

Werner, who came to Sci-Fi from the Sundance Channel, believes that "Short films by definition are personal projects. No one is making money on a short film and so there is a tendency for filmmakers to take chances and draw on a deep vein of creativity to get films done. The originality that we see in the films we regularly broadcast on *Exposure*, and now in the scripts we are seeing submitted for consideration to the Exposure Studios program, have been extraordinary."

"We're looking to the independent community and to student filmmakers to create science fiction-themed shorts in film, video, or in animation," says Bill Platt, executive producer of the new program. "The key to being accepted for funding is a good story and, of course, a creative approach to production that makes the most of every budgeted dollar."

The panel that selects the winning scripts decides what funds each 3- to 12-minute short will get, with amounts going up to $25,000. "Each film necessarily comes with a unique set of production parameters and each film project would be budgeted accordingly on a project-by-project basis," Platt says. He adds, "We are not limiting projects in anyway in terms of subject or format. The science fiction genre is extraordinarily flexible. We are looking for thrillers, fantasy, horror, straight science fiction, as well as offbeat cerebral stories and ruminations on the bizarre. If you can do a 35mm narrative film from start to finish for $20-25,000 and deliver it to us ready to air, that's fine with us. On the other hand if you are interested in working in mini-DV, that's okay as well."

While the program welcomes submissions from filmmakers of any level of experience, Platt says "We have to have confidence in the capability of our filmmakers to complete the project. It's not at all an easy task to produce a high quality film with the level of expertise we are expecting. So although the bar is set rather high, the process is completely open."

The first film to be funded under the new auspices is *The Man With No Eyes*, directed by Tim Cox from a script by Cox and writing partner David Goodman. Cox describes the film as a "cross between *The Quick and the Dead*, *Men in Black* and the Samurai films of Kurosawa." He shot it in early June in Velzuat, California—Velzuat being part of a standing western set not far from Los Angeles on the old Gene Autrey Movie Ranch.



From Tim Burton's *Vincent*, one of the famous shorts on *Exposure*.

PHOTO COURTESY USA NETWORKS

Cox, who is currently employed as a storyboard artist and is a graduate of Florida State University's film program, reports that he and Goodman actually submitted three scripts for consideration. Soon thereafter, he says, "We were notified that our script had been selected and we immediately went into discussions with the team from *Exposure* and started preproduction."

In addition to funding the individual projects, Sci-Fi ensures that selected filmmakers are guided and advised throughout the production process by industry professionals who donate their time and energy to help get the films off the ground.

"Preproduction was a continuing learning experience. Every step of the way we learned a bit more. Not only from the people at *Exposure* and the Sci-Fi Channel, but from the industry mentors who were very generous in sharing their knowledge of production and postproduction techniques," Cox says.

The filmmaker also got to play with some very cool tools. Los Angeles-based director of photography Patricia Van Over shot the film in HD using the newly developed 24p HD camera—the same one recently used by George Lucas on location in Australia to shoot live action and background plates for the latest chapter of his *Star Wars* saga.

While Cox is reluctant to be specific, he says that the four-day shoot and post process would be completed on "a shoestring budget," but quickly adds "small budgets are nothing new to me or other independents. The fact that the film is getting made at all is really satisfying. The Exposure Studios funding, advice, and the opportunity for screening on the Sci-Fi Channel show has provided me with a great opportunity."

Ed Eberle is an L.A.-based freelance journalist specializing in film, television, and media arts.



SHEILA'S GOTTA HAVE IT

With a taste for both the serious and the salacious, Sheila Nevins has turned HBO documentaries into a primetime bonanza.

BY PATRICIA THOMSON

SHEILA NEVINS IS RUMMAGING AROUND IN THE CORNER OF HER office at HBO, a spacious domain that offers an impressive view of Bryant Park and midtown Manhattan. *Clank*. She knocks over a tall glass award on a side table. "Oops! I'll just have to get another one!" she says.

That shouldn't be so hard. In any case, the executive vice president of original programming probably has a few spares lying around. Over the past 20 or so years, HBO documentaries have won 31 Emmys, nine Oscars, and 13 Peabodys. What's more, with approximately $20 million in production funds, Nevins has become a key enabler within the documentary community, particularly through HBO's *America Undercover* and Cinemax's *Reel Life* series.

This spring, *America Undercover* took a giant step forward, graduating from a monthly show with no designated time slot to a weekly series that follows *The Sopranos*. According to Nevins, chances are good that the cable network will continue the weekly schedule next year.

One May afternoon, as *American Undercover* was in mid-season, *The Independent* sat down with Nevins to discuss HBO's documentary series, her relationship with independent filmmakers, and how she worked her way up to this corner office.

I'd like to start with your pre-HBO background...
I can't remember that far back.

After you studied English and theater at Barnard and Yale, your first break was doing films for the United States Information Agency. Were you interested in acting?
No, I was interested in money, in making a living.

But you were in front of the camera.
Yes, I was teaching English. It was called *Adventures in English*, and I played Jean, and this man played Professor Richards. There was a 1,200-word vocabulary for overseas learning. Each day there would be three more words. I did that for almost two years—hundreds of shows. This went all over the world. I saw it when I was travelling in the Yucatan. There was a USIA truck, and I peeked in to see what they were watching, and there I was, saying, 'Let us milk the cow. Do you want to milk the cow? I'll see you after you milk the cow." That word would be on the screen, and you would say it 30 times in the most ridiculous sentences. It was *great* acting.

So that was the beginning and end of your career in fiction filmmaking.
(laughs) That was it.

Did you get involved in production?
I wanted to, but I didn't know much about television, because I had been interested in the theater. Not that it was new, but it was new to me, because I hadn't grown up with television.

No TV?
We weren't allowed. I thought television was something bad girls did. That proved to be true (laughs). But I did think my girlfriends who didn't do well in school had television sets, and they were watching the *Milton Berle Show* and *Show of Shows*. I remember I used to go across the street to my friend Elaine's house and watch television. But I never thought *ever* that I would be involved in television.

So then when I got out of Yale and did this USIA thing, I got very interested in television. Because it was the USIA, they were real people—interviews, news reports, things like that, so that's what I learned. I started doing research for roll-ins for interview shows. There was a whole series on war, so I did a lot of research in the archives on war. And I got really interested in reality. I did that for about five years.

Then I came to New York. I got an interview with Al Permutter and ended up working on *The Great American Dream Machine*. I started in research, then I was a floor manager, a PA, an AP, an AD. That was on public television for two years. Then I bandied around the networks—ABC and CBS—then I went to Children's Television Network. I met lots of people and networked, networked, networked.

PHOTO COURTESY HBO. FACING PAGE: (L) COURTESY HBO; (R) SHELLY RUTLEDGE

I was at CBS working on a show called *Who's Who*, then the show was cancelled and I was supposed to work on *60 Minutes*. I really didn't want to run around the country and do magazine pieces. I wanted to do long-form documentary. At the very same time, I heard about this documentary job at a place called Home Box Office. At first, I thought it was theater and wondered, 'Why do they want to do documentary?' Then I found out it was this new thing called cable. This was 1977-78. It was an eight-hour service then, and they'd only done one documentary. The rest was movies. So I signed a 13-week contract.

What was the job?

Director of Documentaries. I bought very comfortable shoes, these ugly, old-lady shoes, and I came to work the first day thinking I was going to *direct* documentaries. Then somebody came into the office and said, 'It would be great if we could have 40 documentaries by the end of the year.' I realized it was a desk job, and I'd bought those shoes for nothing. I could wear pretty shoes. So for 13 weeks I assigned shows to people that I had done work for as a researcher or associate producer. I did documentaries about Winston Churchill, Hilter, war, the history of America. It never occurred to me it could be about real, living people. The 13 weeks came to an end, and they asked if I wanted to sign for 26 more, and I had to, because nothing had even gotten started. So I learned on the job. Eventually I started to copy the movies.



From *Bellevue: Inside Out*, which offers an unprecedented view into the famed psychiatric hospital.

Let's talk about that. I remember when HBO was young, it had a racy reputation for showing R-rated movies.

Initially I started to make documentaries about issues and history, because that's what I thought documentary was. But then I saw that viewers loved those sexy shows and stories about people. And I did too. The focus groups thought my documentaries were interesting and gave them a sort of social approval, but they weren't really watching. So I thought, 'Why don't I follow the people on the movie side?'

How long had you been there at that point?

Probably longer than I should have been, because I vaguely remember millions of war shows, and bombs, and Hitler, and Mussolini. All these people who I had no interest in during school, I was putting on HBO. Gradually I decided to try to do something R-rated. I'd do real people and they'd be doing R-rated things. The first thing was a show called *Coupling*. It was different kinds of coupling: menage à trois, adultery, swingers in a hot tub. It was very shocking at the time. It got an enormous rating. Everyone said I was a genius. So I thought, well, Winston Churchill in a hot tub.

Somewhere in there we did a show with Ms. magazine. I thought, I can't just do hot tubs, so maybe I can do a balancing act between high-brow and low-brow. And that's what I've continued to do. *G-String Divas* and *Lalee's Kin*, which is about poverty in the Mississippi Delta—you can offer both on HBO in one month and, keep your fingers crossed, one will win an award and the other will get a rating.

This is the first time *America Undercover* has had a regular weekly slot—and it's a great slot, directly after *The Sopranos*. This is quite a coup. How did you manage it?

It was not my idea. I was just saying to someone last week: I've been making documentaries for 30 years, but I've been in *television* just the last 11 weeks. I never knew what it was to crank something out and get it ready in time, have promos, press, and interviews, and parties for the producers.

Why now? Did this have to do with the rise of reality programming on the free channels?

Chris Albrecht [president, HBO original programming] said to me, you really ought to do *America Undercover* as a weekly series. And I said, 'Sure!' just like when I took the job. You learn something very quickly here. When someone says something good, you don't ask 'why?' They might reconsider.



From *Living Dolls: the Making of a Beauty Queen*, which follows a five-year-old aspiring beauty queen.

Will the monthly *America Undercover* specials in the fall retain this time slot?

No, because *The Sopranos* will have ended. They'll fight for recognition in a crowded schedule. But these specials are not high-audience-appeal documentaries. They're my prestige docs, my critics' docs—although *Living Dolls* was both a critics' show and a high ratings show. I don't know this business of weekly television; I'm learning it. I don't know whether these shows would have done that well all by themselves without that *Sopranos* lead-in and without the build. Everybody knew they would find some slightly eccentric reality on HBO after *The Sopranos*. You can't compete with *The Sopranos*, but you can certainly borrow.

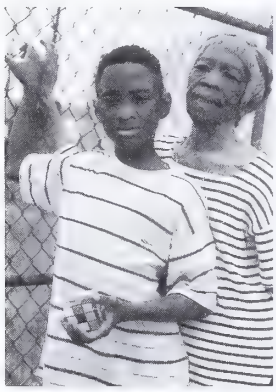
If you could, would you want to continue *America Undercover* on a weekly basis?

I would say, 'Yes, yes!' Why? Because documentary on HBO has become visible in the gym in my building. And that's a big sign. Before the weekly series, there was never a buzz about *America Undercover*. We would savor our reviews and pass them around, but there was no buzz. Now there is.

For the most part, HBO doesn't seem interested in personal documentary. This season you showed James Whitney's *Just, Melvin: Just Evil*, which is not an essay film, but rather the filmmaker acting as a journalist and investigating his own family history of sexual abuse. What are your feelings about personal documentary as a genre?

I think personal documentaries are often stupid, because somebody's working out their own narcissistic relationship to their themselves and environment, and I'm not really interested. If in personal narrative you're exploring a social issue of some kind, like Judith Helfand's *Blue Vinyl*, then I can go along with your personal story. 'My mommy had a house and it had blue vinyl on it, and then I went to the lab and I found out what blue vinyl had in it.' Usually explorations of your father's suicide or your brother's AIDS, or your grandmother's Alzheimers I tend to be distant from. Those directors really tend to be one-time filmmakers, in the main. In my experience, when someone comes in with a personal documentary, sometimes I get squirmy. And second of all, I don't see a future.

Access is one of the hallmarks of an HBO doc. This season a team of filmmakers followed around three anti-abortion activists who advocate the murder of abortion providers in *Soldiers in the Army of God*. In *A Question of Miracles*, you had unlimited access to two evangelical healers. *Bellevue* was the first time documentarians had been permitted inside the psychiatric units at Bellevue Hospital. In some cases, HBO got the access and subsequently found a filmmaker to carry out the project. In other cases, the filmmakers came to you with contacts. Most often, how does that work?



***Big Mama* received an Academy Award for Documentary Short Subject.**

We might say, 'This Jon-Benet Ramsey thing, let's try to do a film really looking into the life of some little girl. Let's see what we can do. Can we travel with this group?' Or 'Will Bellevue let us stay there?' We had meetings and meetings and meetings with Bellevue. Because the films are explorative—other people would say voyeuristic—because they're not determined beforehand to prove a particular point, we can make a unique kind of documentary.

We can squat for a year-and-a-half in the Mississippi Delta with the Maysles. It's a great luxury. Is it access to the Mississippi Delta? Or was it that we said to the filmmakers, 'We can give you the resources to see if there's a story there. When you find it, tell us what you find, then you can stay there for a year or more.' That's sort of how these become stories of access. How do you get into that family in that trailer park in the Mississippi Delta? How do you get into that school? You go down often. There's nothing but the determination to tell a story about a particular place, then you develop that with what has been our patience, which has been built on a one-a-month schedule. Now that they're going to be weekly, we're going to have to generate more things and get a lot of people out there faster. I have a lot of development deals going on. More people, in many cases, looking for the same story.

How many development deals?

Since we've been weekly, 25-30. Before that, 10-15.

Are you now restricting the timeframe within which filmmakers work?

No, we're just starting faster.

You have a production budget of about $20 million, correct?

This year around $18 million. That covers *American Undercover* Sundays, the HBO special documentaries, which come after that on a monthly basis, and also Cinemax *Reel Life*.

Describe the sliding scale of HBO's involvement in projects.

There is no boiler plate contract. We've had $2,500 development deals and $40,000 development deals. We've had $50,000 television shows and $2 million television shows.

Not many $2 million shows, I imagine.

Not many on either end of the spectrum. They're all very different. And they can change as we go. *Blue Vinyl* can start as a film we put very little money in on Cinemax. We look at the rough-cut, say 'This is a damn good film; it needs to be on HBO.' Not that good films aren't on Cinemax, but Cinemax is more of an art-house. Then the deal changes, and the rights change. We have become masters of inconsistency.

So in that case, what was the financial leap?

It was a couple hundred thousand dollars. It was a great leap.

Is it fair to say the HBO projects are often in the $500,000 to $750,000 range?

Not Cinemax, but HBO. Absolutely.

There are a number of filmmakers you've worked with over a period of time. In this season, there's Mark Levin and Maryann deLeo.

A lot of them are recidivists. If someone works so hard on a documentary and they're so good, they become part of this kind of repertory company. I try very hard to keep them working for us and drum up their next idea. Sometime they spot it, sometimes I spot it. And sometimes neither of us does and we sit in a room and say, 'What are we going to do next?' But there are certain regulars: Mark, Jon Alpert, Maryann, Joe Berlinger, Rob Epstein and Jeffrey Friedman, hopefully Kate Davis, hopefully Edet Belzberg.

What percent are new to you in a given season?

This year, with *American Undercover Specials*, three out of seven. On the weekly series, there were three out of 11. Because of



Ladysmith Black Mambazo in *On Tiptoe: Gentle Steps to Freedom*.



In Vietnam with *My Khmer Heart*

Cinemax *Reel Life*, there are a lot of first-timers. But there's variation. You come to the door, you have something to offer us, either finished, or almost finished, half-finished, we'll probably

PHOTOS COURTESY HBO; *BIG MAMA*, JANET VAN HAM; *TIPTOE*, RITA



The Young & the Dead **goes inside Hollywood cemetary that was made hip by a new owner.**

join with you, if it's a good idea and we think we can get mileage out of it.

The general impression in the field is that the Cinemax films are straight acquisitions, and you're hands-off on those.

We're not hands-off on anything. We made *Big Mama* from scratch. *Blue Vinyl* we got involved when it was 20 % done. *Bronze Screen* was an acquisition. *The Carpet Slaves: The Stolen Children of India* was a co-production with Channel 4. *Chain Camera* we were involved from the beginning, with Kirby Dick. *Children Underground* was bought as an acquisition, but really worked on—that was Edet's. *How's Your News* was an acquisition, for which we provided completion funding. *Fashion Victim*—BBC did it and we remade it. Mira Nair's *Laughing Club of India* was an acquisition, but it was 50 minutes long and we made it short. *Legacy* we revamped and re-narrated. *Hank Greenberg* was acquisition. *On Tiptoe* we made, basically. *The Target Shoots First* we bought. All were first-time relationships, except the co-production.

HBO generally requires a premiere, which is a sore point for filmmakers who would like a theatrical window. Could you explain that policy and its exceptions?

The dream scenario is this: Your film goes on HBO, we have it for a year or two, it goes into theatrical release, then it comes back to HBO. Number two: It goes on HBO, we have it for nine months, it goes into theatrical, comes back to HBO in two years. Scenario three: It goes on HBO, and the next day it goes into theatrical. No more; we're not going to try that again, because it's not my business.

My business is to do original programming for HBO. We let *Tammy Faye* go into theatrical first—not even the one day on HBO—and it was foolish. But in a way it wasn't; the drumming of interest for *Tammy Faye*, by the time it got to HBO, the TV critics were kind of interested in it. But if their newspaper had reviewed it as a theatrical, they weren't going to review it as a TV show. And this is pay television, this isn't basic. The Independent Film Channel can do it differently. They can make films, release them theatrically, then put them on IFC. That's not our job.

But many of your films have gotten Academy Awards, so you have to at least put them in theaters for a week to qualify.

So I put it out for a week. It premieres theatrically, then we wait six months, because it can't be on television until six months after its theatrical premiere [for Oscar qualification].

See, this is the whole issue: Documentaries are made for television. If you can squeeze through one or two like *The Buena Vista Club*, great. But otherwise, I don't understand what the distributor is doing, where they're going to make their money. There's a *Hoop Dreams* once every 10 years.

I wish the allure of being on HBO could be as glamorous. We try. We give you a poster and a party. (*laughs*) We go to Sundance with you. But this idea of theatrical release is a carry-over. Yet young filmmakers have it, too. Grow up! Don't kick yourself in the teeth. *Pie in the Sky: The Bridgit Berlin Story* had to have this big theatrical release. What'd they make? Eight hundred dollars? They could have come to HBO, then gone to theatrical release. It would have gotten more reviews, *and* we would have paid for the poster.

The reason I'm so excited when HBO has a hit is because I think maybe then it will convince more filmmakers to want their docs to debut on HBO. Because we do respect it as a work of art and as a piece of film. The idea of sitting in an empty theater that smells of pee in some city somewhere so that it can have a theatrical release—what is the meaning of that?

When do you prefer to hear from filmmakers? At rough cut? Before?

We prefer to hear from filmmakers before they give something good to someone else. Call us anytime. There's no such thing as too many pitches. Fundamentally as buyers, we're probably as insecure as sellers. That's why sometimes if I see something like *Southern Comfort*, I'll call somebody in the middle of the night to get it. Because I just don't want anyone else to get it. I'm too competitive—too competitive not to let the phone ring all the time and not to have to create a structure here by which we can review any pitch that comes in.

How many do you get a year?

Thousands. But they're handled. They may not be handled to people's satisfaction; an assistant may call back and say, 'No, we don't want to do a film on Tibet.' But we're happy to hear about it.

How much do you scout festivals and markets?

We go everywhere, though we're curtailing that, because we know all the product. We don't know what's at Sundance, Hot Docs, Marseilles, IFP, but in other cases, we've already seen the product. If the seller is looking for a buyer, chances are they came to us. IFP is probably our most important market. There are surprises [in the works-in-progress screenings] because they're five minutes long. Somebody wouldn't have had the chutzpah to pitch us with just five minutes. But we have the interest to see it. And we have a breakfast where we go around from table to table and listen to ideas. We take that very, very seriously.

Can you imagine life after HBO?

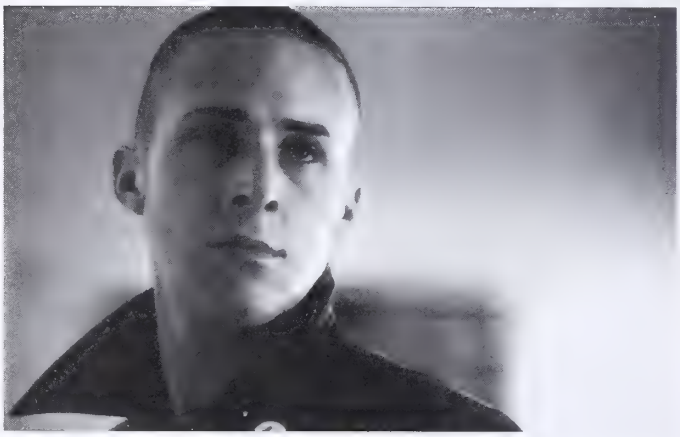
No. I hate to say this, it's so corny, but my life is HBO. I'm so interested in everything I do. I'm not ever bored. Every idea is different: blue vinyl, poverty, naked women, people in the back of a taxi. Where would I ever experience all those things? It's a gift. But if you tell HBO that, they might not give me a big bonus. I like them to think I'm malcontent and in great demand. But no, I actually enjoy my work.

Patricia Thomson's last act as editor in chief of The Independent was to interview Sheila Nevins. She is now a contributing editor of the magazine.

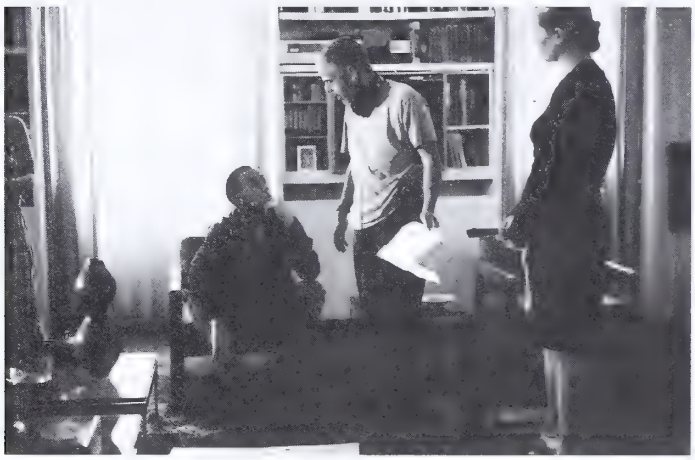
The Contrary Son

Why is The Believer *a more "difficult" movie than many others?*

BY BETH PINSKER



(above) Newcomer Ryan Gosling plays Danny Balint, a yeshiva student who becomes a neo-Nazi.



Writer/director Henry Bean directs Gosling and Theresa Russell.

When Henry Bean, a screenwriter with credits like *Internal Affairs* and *Deep Cover*, set out to direct his first feature, he wanted it to be about love as much as it was about hate. He wanted to show that sometimes the more we love something—one's parents or country or religion—the more it's possible to also hate or feel stifled by that thing, and this is what tears us up inside about all the important elements in our lives.

What he came up with is *The Believer*, a daring debut film about a yeshiva student who turns into a neo-Nazi. The young man, Danny Balint (played by newcomer Ryan Gosling), loves Jews so much that he doesn't understand why they don't assert themselves as a people and fight back against all of those who seek to harm them. He thinks that God is also conspiring to keep Jews meek by holding them under the thumb of the Torah, with all its laws and daily requirements.

For Danny, it all comes down to when God commanded Abraham to slay his son Isaac. "It's about God's power. God says, you know how powerful I am? I can make you do anything I want—even kill your own son, because I'm everything and you're nothing," says the young Danny to his Talmud instructor in a flashback. He gets kicked out of class when he continues, "I think the whole Jewish people were permanently scarred by what happened on Mount Moriah. And we still live in terror. Fear of God makes you afraid of everything. All the Jews are good at is being afraid—being sacrificed."

And so this love takes on the guise of hate. The adult Danny becomes a skinhead, wears a swastika T-shirt, and revels in the fear he ignites on the streets of New York. He imagines himself a Nazi in Germany, rounding up Jews. He advocates in grand, articulate speeches that the Jews should be destroyed and sets out to kill a prominent Jewish businessman.

Bean welcomes controversy, but the way his film has been received is something different. *The Believer* won the grand jury prize at Sundance and then catapulted the director into a Hollywood maelstrom that has left Bean without a major theatrical distributor.

The process started normally enough. After Sundance, Bean went to Los Angeles to sell the film and he showed it to staff at the Simon Wiesenthal Center, curators of Los Angeles' Museum of Tolerance. This kind of screening has become more than a courtesy in the entertainment world. Filmmakers with work about gays show it to GLAAD, those with work about blacks run it past the NAACP, and those with work about Jews show it to the Wiesenthal Center or the Anti-Defamation League.

There are no guarantees that the result will always be positive, though. Rabbi Abraham Cooper, the assistant dean of the Wiesenthal Center, didn't like *The Believer*. "This film did not work," he told the Los Angeles Times after the issue became public. Potential distributors fled, for unstated reasons. Bean was flabbergasted. "I blithely went over there to show this film, thinking they would see it for what it was, an obvious paean to Judaism." he says. But like a film that can't ever get its legs because its first weekend is slow, Bean says, "It was too late. It

ALL *BELIEVER* PHOTOS: LIZ HEDGES, FIREWORKS PICTURES

was like the first weekend was bad in the Jewish world."

Bean did slightly better with the Anti-Defamation League, but still the tone was muted. "While many may find it objectionable," the ADL says in an official statement on the film, "the filmmaker succeeds in his portrayal of this disturbing subject without legitimizing or glamorizing the hate-filled protagonist, anti-Semitism, or the lifestyle of skinheads."

Critics tried to plead the filmmaker's cause. In Entertainment Weekly, Lisa Schwartzbaum took the space she would have used to review *Town and Country* (which didn't end up having a press screening) to trumpet the film as "unique feature film aflame with vivid depictions of the wages of brutish hate."

"Far worse films have been backed. Why make such a big deal about this?" she asks.

The film won't exactly die on the festival circuit, like so many other films labeled "difficult" or "not commercial," but it won't go as far as most celebrated Sundance films either. Bean sold his film to Showtime, where it will premiere in September—around the time of the Jewish High Holidays—as part of the pay cable network's "No Limits "campaign. A couple of months later, IDP, the distribution arm of the film's production company, might stage a small theatrical release. *The Believer* will be eligible for the Emmys, but not the Oscars, Independent Spirits, or other film awards.

"Even though the picture is one of the highest profile available as an acquisition, a lot of people found it easier to say no," says Bob Aaronson, IDP's vice president of acquisitions. "With the USA's and Searchlight's of today, they don't have the appetite for anything challenging. But they're *all* challenging."

WHAT EXACTLY IS IT ABOUT THIS FILM THAT IT WAS TOO much for a company like Miramax, which released Antonia Bird's *Priest* on Easter, or Sony Pictures Classics, which released the similarly controversial *In the Company of Men?*

The issue is not about a Jew turning into a neo-Nazi, despite how controversial that simple description sounds. People now generally understand the psychological concept of identifying with the aggressor. And Bean's premise is based on the true story of Daniel Burros, a KKK grand dragon who committed suicide in 1965 after The New York Times reported that he was Jewish.

It's not about Bean himself. The first question people ask is if he's Jewish—just to make sure. (For better or worse, it would be a whole different kind of controversy if a non-Jew made a film like this.) And he is, in fact. He's a Reform Jew from Philadelphia who now lives in New York.

It isn't even about the anti-Semitism that the main character spouts, or his desecrating a Torah (no actual Torah was harmed in the filming). The Wiesenthal Center got behind *American History X*, in which Edward Norton portrayed a charismatic neo-Nazi, though it depicted similar savagery. It even showed the film at its museum to teach young kids about hate.



Danny with neo-Nazi leaders (Russell and Billy Zane)



Neo-Nazism takes a back-seat to a love interest (Summer Phoenix).

Like a film that can't get its legs because its first weekend is slow, Bean says, "It was too late. It was like the first weekend was bad in the Jewish world."

What Rabbi Cooper and others respond to is something intangible in the film's tone, which people read differently depending on their backgrounds. For some all it signals is that *others* are going to find it controversial, while they don't themselves—"all I got at first were constant predictions of controversy to come, without encountering any of the controversy."

Bean says. For those others it creates an immediate visceral reaction that can often be negative.

"I think some viewers will be fearful that, in the wrong hands, *The Believer* might justify or provoke violence," says Annette Insdorf, director of undergraduate studies at Columbia University and author of *Indelible Shadows: Film and the Holocaust*. Insdorf was impressed by the acting, and thought the film "compelling, thought-provoking and tautly directed." She also found the film disturbing in that there is so much detail left out. "What happened in the intervening decade or so between the flashback in the classroom and his avowed desire to kill Jews?" she asks. "How was he affected by his his (absent) mother or his all-too-briefly presented father? Because it raises more questions than it answers, there is an unsatisfying feeling at the end."


Henry Bean's undistributed film will premiere on Showtime in September

In the film world, the situation is much like what happened with *In the Company of Men* at Sundance four years prior.

"We get into cultural debates every year at Sundance," says the festival's director, Geoff Gilmore, citing Errol Morris' *Mr. Death* and *Sex: The Annabel Chong Story*. "What's different about *The Believer* and *In the Company of Men* is that they are literally about an exploration of the phenomenon [of racism or sexism]. With *The Believer*, it's about that crisis of cultural identity, which is a universal subject, and of this very particular self-loathing of Jews that has been a tradition of Jewish art and literature."

This self-hating or even just bare exploration of religion happens to be one of the most touchy subjects in American Judaism today. Bean's film takes it to an extreme, but if Danny Balint had merely gone from being a yeshiva student to eating bacon cheeseburgers—while expressing the same ambivalent emotions about his upbringing and God—the filmmaker might have enraged the same groups of people.

The character gets deep into this debate throughout the movie. At one point, he's arguing with an old classmate at synagogue. Avi, who doesn't know Danny really is a skinhead, calls him a Jewish Nazi because he thinks Jews are wimps. Danny fires back that Zionists are Nazis.

"They're racist, militaristic, and act like storm troopers in the territories," Danny says.

An older woman standing with them sizes up the situation in a snap and asks Danny pointedly, "Do you hate them because they're wimps or because they're storm troopers? Or do you just hate them?"

In just one exchange, Bean has riled up about seven different ongoing theological and moral debates within the Jewish community—self-hatred, the treatment of the Palestinians in Israel, the goals of Zionism, assimilation, ultra-Orthodoxy, Holocaust obsession, and talking in synagogue.

THEN, TOO, THERE'S THE ENDING TO DEAL WITH, WHICH IS always crucial in a film that is supposed to make a cultural point. Jewish groups endorsed *American History X*, essentially, because by the conclusion of the film the neo-Nazi sees the error of his ways. One of Rabbi Cooper's chief criticisms of *The Believer* is about where it leads. He doesn't see a pedagogic line that eventually dispels the character's anti-Semitic rants. Instead, it appears that the character is sanctified in spite of his beliefs; he's destroyed in the end, but it seems that it's as a martyr and not in retribution.

> The first question people ask is if the director's Jewish— just to make sure it would be a whole different story if a non-Jew made a film like this.

"The only way I can rationalize the story is to look closely at the opening and the closing, which invoke Abraham's binding of Isaac," says Insdorf. "The frame of *The Believer* is about God testing man, while Danny seems to be testing God: How far can Danny go before being stopped? A sacrifice is the answer."

"I didn't think it was finally about self-hatred," Bean argues. "The character had ambivalence, I felt. He loves Judaism just as much as he hates it." And whether or not he is destroyed in the end, has a hand in his own destruction, returns to Judaism, or defies until the end, is up in the air. Bean knows what he thinks, but realizes that people will read the film as they want.

"There is this dynamic, it's there throughout the film and some people will get it in vast detail. Some will have a feeling that they can't articulate," he says.

All of this, however, may be too fine a Talmudic point for most viewers. In fact, much of the philosophical debate about the film may be too detailed for those who aren't schooled in the Yom Kippur prayers or the commentaries on the binding of Isaac.

MATTHEW DUDA, SHOWTIME'S EXECUTIVE VICE PRESIDENT of program acquisitions and planning, is not a Torah scholar. What he does know is dealing with controversial films. His network's responsible for the gay series *Queer as Folk* as well as the acquisition of Angelica Huston's *Bastard Out of Carolina*, which Ted Turner wouldn't let New Line release because the child abuse it depicted was too graphic, and Adrian Lyne's *Lolita*, which no American distributor would touch because of the sexual content.

"Premium cable has become the place to handle difficult material," Duda says. In fact, premium cable needs difficult material in order to separate itself from the pack and get people to pay a monthly fee for access. Duda needs not only to scoop HBO on provocative material, but also network TV, basic cable, and the weekend movies. What could be better for that than

premiering a film that nobody else will touch?

The way Duda builds up a film like *The Believer* is through a steady marketing campaign, with review tapes for influential critics and on-air promotions and advisories. Duda makes use of the channel's Web site [www.sho.com] to supply additional material and chat opportunities. He also has the option of putting together a special discussion after the film, either for air or in private, so that people can discuss the issues that the film raises. If all goes well, the film will score decent ratings on its opening night, live on in replays and on video, and help cement Showtime's reputation for daring.

"'No Limits' doesn't mean there's not programming we wouldn't put on the air," Duda says. "We want high quality entertainment that's dramatic as well as funny. There's always somebody out there saying you shouldn't do lots of things. That's what our free society gives us. Lively debate, we welcome it."

Duda also has the option of trying to get community support before a show airs by scheduling special screenings for groups like the Wiesenthal Center—except, not now in this particular case.

This process of drumming up support from an interested community isn't exactly new, but it has never before been so entrenched and so public. Scott Seomin, entertainment media director of GLAAD, traces it back to when his group had success boycotting *Basic Instinct* in 1992, and says it has been growing ever since.

Rabbi Cooper says he's been asked for years for help on various projects, but only as a way to try to avoid offensive images or historical inaccuracies and not as an effort in censorship or political correctness.



***In the Company of Men* was controversial, but it found distribution through Sony Pictures Classics.**

He thinks that too many personal details about a director can be distracting. "It clouds your own personal reaction to it. If I'm proud of one thing in this film, it's that we threw a million things in there and didn't sort it out for you." With *In the Company of Men*, he says that if people were comforted knowing that LaBute was a Morman, in the sense that it made him seem wholesome, that they would see the film through a different moral prism. And that's too easy. "The scary and exciting thing about that film is being able to read your own thing into it," he says.

For the same reasons, Bean as well as others like Sundance's Gilmore, worry about the effect community groups will have on free speech if they scare potential distributors into thinking that films *do* have to pass some sort of political correctness test—no matter if the group's true intent is just to inform. If the idea of sending studio product past community groups is relatively new, imagine their shock at having to send something like *The Believer*. Directors still getting used to the attention and freedom of the indie film boom are suddenly up against a new challenge of conformity.

"Nobody has to come to us to pass muster," says the Wiesenthal Center's Rabbi Cooper. "It's usually minor input, like making sure the number of people who died in a concentration camp is correct."

"Characters that come out of some of these films give a sense of something that's breaking molds and that deals with different kinds of aspects of identity. People could look at this and say, 'You can't portray this in this way,'" Gilmore says.

Bean thinks the more edgy independent films might be in danger of getting cut off under this new system of checks. Distributors, he says, "are scared of the prospect of negative publicity. At one of the places, a publicist said to me, 'I can market the hell out of this film.' The truth is, the studio decided it's nothing compared to damage they might incur if organized Jewish groups decided to take it out."

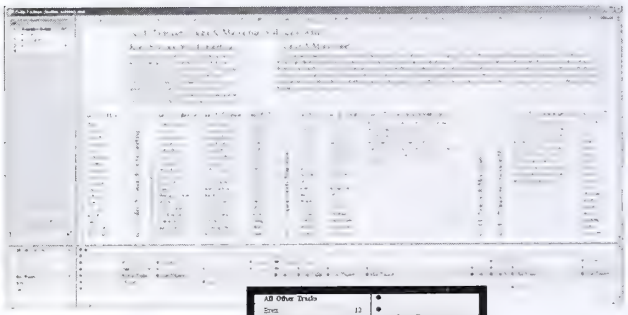
The result of this pressure, Bean says, is that, "The studio movie business—even on the art-house level—is always being pushed toward lowest common denominator. We get the blandest version of everything, and that becomes more and more our culture."

Beth Pinsker is the editor in chief of The Independent

STRUCTURE, STRUCTURE, STRUCTURE

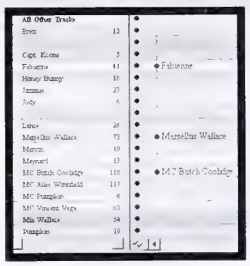
StoryView offers a new tool to screenwriters

BY ROBERT M. GOODMAN



StoryView's outline view of a scene from *Pulp Fiction*.

Below: StoryView's timeline view of a scene from *Pulp Fiction*.



SCREENWRITERS HAVE relied on the lowly index card to structure their stories since D.W. Griffith's day. It's cheap and easy to use. Write down an idea for a scene on the card and pin it on a bulletin board. Then, take all your ideas, eliminating the unnecessary or repetitive ones, arrange them in a pleasing order, and use that sequence of events to write the script.

What are the index cards of the computer age? Stand-alone outlining software used to be popular, and was soon incorporated into word processing programs. A few programs remain, such as Writer's Blocks (Ashley Software, $149, Windows only), which duplicates the experience of using index cards. And most script formatting programs allow you to shuffle scenes within a script.

But this doesn't always highlight the fact that screenwriting is structure. Elements that novelists obsess over—character and setting—are of lesser importance in a script. Time is the driving force in a script, where one page equals one minute of screen time. Professionals know that the "when"—the exact moment an action or event occurs—is what counts. For some, structure is second nature. Yet, all too often structural problems sabotage the best intentions of filmmakers.

Screenplay Systems, one of the leading developers of writing and film production software, identified the need for a tool that could help writers structure and enhance the flow of their stories. The result, StoryView v2.0 ($199, Windows only), is the first timeline-based visual outliner. It's a program that makes you think: Why didn't anyone think of this before?

StoryView marries the approach of a film production scheduling program with the features of a traditional outliner to create an approach that focuses the writer's attention on the "when."

There are two presentation modes: a timeline view and an outline view. StoryView's outline features will be familiar to anyone who has used a word processing program. This view presents events in hierarchical order. In the timeline view, the width of an "event" determines the length of time it occupies in the script. The hierarchy is reminiscent of a production strip board, with the items divided into stacked layers. Events can be acts, sequences of scenes, single scenes, or "beats" within a scene. You can invent your own structure with as many levels as you desire, or use one of the standard templates that are included with the program. Events can be positioned wherever you choose on the timeline.

Nearly 15 years ago, Screenplay Systems created a software program called Movie Magic Scheduling that continues to be the industry standard for handling that tedious process production scheduling. Even though Screenplay Systems no longer owns the program, it has modified the underlying technology to serve a new purpose in StoryView.

The scheduling component gives writers the same sort of control over the details that allowed unit production managers to better manage actors and crew, and track locations and props. StoryView allows writers to track any element in the script—characters, locations, subplots—and see a visual representation of where those elements occur. The program can draw connecting lines, automatically or manually, from the timeline window to the tracking window. Users can display or hide the tracks at will.

The screen is cluttered when you first open StoryView. There are windows for the tracks, control of the tracks, and the timeline. Toolbars abound. There's no way to edit the toolbars, but you can turn them on and off. To reduce the clutter simply change the program's options. The program, however, isn't difficult to master. Most of the keyboard commands follow conventions or are mnemonic single letter keystrokes in the timeline view. The mouse commands were also well thought out. However, in the outline view, which is a new feature in version 2.0, the keyboard commands are confusing and the process of creating outline elements is more difficult than it needs to be.

The point of using StoryView is to structure a story and transfer the information into a script formatting program so you can write the screenplay. StoryView has a seamless one button export into Screenplay Systems' Movie Magic Screenwriter program with options so you can select which levels to transfer. You can also save outlines and timelines in rich-text format for use with other script formatting and word processing programs. StoryView doesn't impose any theories about storytelling on the writer. It simply gives you the opportunity to determine how much time an event occupies and displays the underlying structure of your story.

That's enough to make StoryView a useful addition to a screenwriter's arsenal of tools. StoryView's ability to automatically calculate how much time a scene takes based on what's written, will make this program as essential as script formatting software.

For more information see www.screenplay.com.

Robert M. Goodman is an award-winning writer and Emmy-nominated director, based in Philadelphia. Send your comments to him at goodman@histories.com.

PHOTOS COURTESY SCREENPLAY SYSTEMS. OPPOSITE: (TOP) COUR-

STORYBOARDING ON THE SUBWAY

TealPaint is a filmmaker's mobile tableau

BY BETH PINSKER

ARTISTIC LICENSE PRESIDENT SANDE ZEIG IS a film distributor, producer, director, and screenwriter, but she's no professional graphic designer. So when she was settling in during preproduction last year on the first feature film she wrote and directed, *The Girl*, she relied on a few tools for help. One was an $18 software application that somebody beamed directly into her Palm Pilot that allowed her to storyboard her film on the move.

TealPaint is a simple paint program from TealPoint Software, a San Rafael, California-based company started by former Lucas Arts employee Vince Lee. It works much like any PC- or Mac-based drawing program, with the usual paint brushes and eraser tools. The difference is that the user draws with the Palm stylus as if it were a pencil, instead of using a mouse.

There are more expensive storyboarding programs out there, including StoryboardQuick and Storyboard Artist from Power Production Software, which retail for $250 and $800, respectively. Many editing software suites like Adobe Premiere and Apple's iMovie have storyboard features that allow filmmakers to freeze stills from their footage to place within a storyboard template, or work the script from a text file around blank boxes left for drawing. But these don't facilitate the drawing itself.

TealPaint's plus, says Zeig, is that it's easy to use and portable. "I just figured it out on my own," she says. "Somebody beamed me the program and I started to draw. I realized that if you animate the frames [a feature in the program], you can get the frames to move through a cycle."

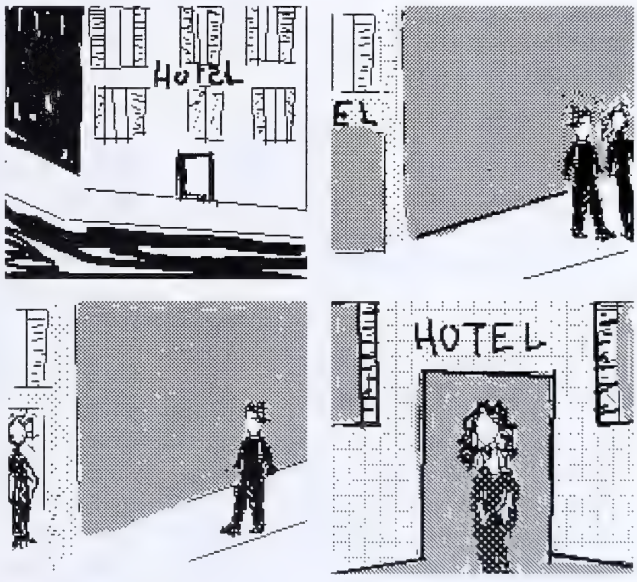
She says the program was most useful when she'd come home from a long day of preproduction and she'd lie in bed with her Palm Pilot and sort out her next series of shots. She drew very simple stick figures, but still it was enough for her to go on when she got behind the camera.

TealPoint's founder says by now he's used to people getting in touch with the company to say they've found some new use for TealPaint. Already the company's Web site features an "art gallery" of dozens of pictures that people have drawn and sent in—sort of like a Etch-a-Sketch gallery except more permanent.



(Above) Artistic License president Sande Zeig storyboarded her directorial feature debut on her Palm Pilot using the TealPaint program.

Storyboard sequence from Zeig's *The Girl*.



"The program wasn't necessarily designed for a specific purpose," Lee says. "So we hear these stories all the time."

Once, a teacher called to say she was using TealPaint to teach her students shapes and colors—she'd quiz them right at their desks by drawing on her Palm. An engineer reported using the program at a power plant, where he'd draw sketches of wiring in the field and then transfer them to a PC in the office. An architect said he sketches roofing designs on location.

Lee says he had actually heard of TealPaint's being used for storyboarding before, when a designer at Industrial Light & Magic called to say he was using the program to create individual animation cels. He would create a template background and then use it as a basis for new drawings. The function that "animates" the individual frames (like a cartoon flipbook) grew out of that call.

TealPoint has other movie-industry tools, such as the new TealMovie, which allows users to play short video clips on their Palms, and TealDoc, a document reader that could allow a filmmaker to download a whole screenplay to a Palm, but neither is interactive on the fly like TealPaint.

Since handheld computing is just starting to reach a critical mass, TealPoint has yet to do a major marketing push for its products. But when it does, Lee says he'll start to tout the various uses of TealPaint and sell it to the moviemaking community.

For more information see www.tealpoint.com

FAQ & INFO

DISTRIBUTOR

PORCHLIGHT ENTERTAINMENT

BY LISSA GIBBS



Porchlight Entertainment head of acquisitions Zac Reeder

PorchLight Entertainment, 11777 Mississippi Ave.Los Angeles, CA 90025; (310) 477-8400 fax: (310)477-5555 www.PorchLight.com; zreeder@PorchLight.com Contacts: Zac Reeder, Head of Acquisitions, and Michael Jacobs, Senior VP of Worldwide Sales

What is PorchLight Entertainment?
PorchLight is an independent distributor of films and television. We focus solely on programs that promote positive values and/or are family-friendly. PorchLight also produces and co-produces films and series, and currently produces two animated series that air on PBS: *Jay Jay the Jetplane* and *Adventures From the Book of Virtues*.

Best known title in PorchLight's collection:
Treehouse Hostage, starring Jim Varney, released by Trimark in the U.S., and aired on the Disney Channel.

How, when, and why did PorchLight come into being?
It was founded in 1995 by Bruce Johnson, former executive VP at Hanna-Barbera to promote positive family values through entertainment.

Describe the distribution arm of PorchLight:
Founded by Michael Jacobs over four years ago, the distribution arm is mainly focused on the television world. We are the largest independent distributor of films and programs suitable for families. We sell to every major broadcaster in the world. Some of our product goes theatrically, but most features are in the $1-4 million budget range, so they play well as TV movies. We are young and aggressive and enjoy the challenge of working in a business dominated by the studios.

Driving philosophy behind PorchLight Entertainment:
We want to build the most trusted name in family entertainment.

How would you define family-friendly entertainment in 2001?
It still comes down to whether a family can watch the film together. Will you be embarrassed watching this with your kids? Will your kids be embarrassed watching it with you? Does it promote morals that you agree with? Community standards and morals are always changing, and entertainment obviously changes with it. We think the best family-friendly entertainment is the kind that entertains without degrading the positive human values we believe in.

Who is PorchLight?
Bruce Johnson (president), William Baumann (exec. VP, CFO & COO), Michael Jacobs (sr. VP worldwide sales), Zac Reeder (head of acquisitions), Joe Broido (executive/filmed entertainment), Fred Schaefer (VP & producer, children's programs), Stefanie Friedman (VP licensing & merchandising).

Total number of employees:
25

How many works are in your collection?
PorchLight sells all rights worldwide to a catalog of over 50 feature films and 500 half hours of series programming.

Titles and filmmakers you distribute:
The Opponent by Eugene Jarecki; *Shiloh 2* by Sandy Tung; *Durango Kids* by Ashton Root; *John John in the Sky* by Jefferson Davis; *Ricochet River* by Deborah del Prete; *Scrapbook* by Kurt Kuenne; *All of It* by Jody Podolsky; *The Outfitters* by Reverge Anselmo; *Bored Silly* by Bob Shallcross; and *Wild Grizzly* by Sean McNamara.

What drives you to acquire the films you do?
We love films and that is what drives us. We enjoy seeing films, making films, appreciate good films, and like being able to shape the future of a growing company like PorchLight.

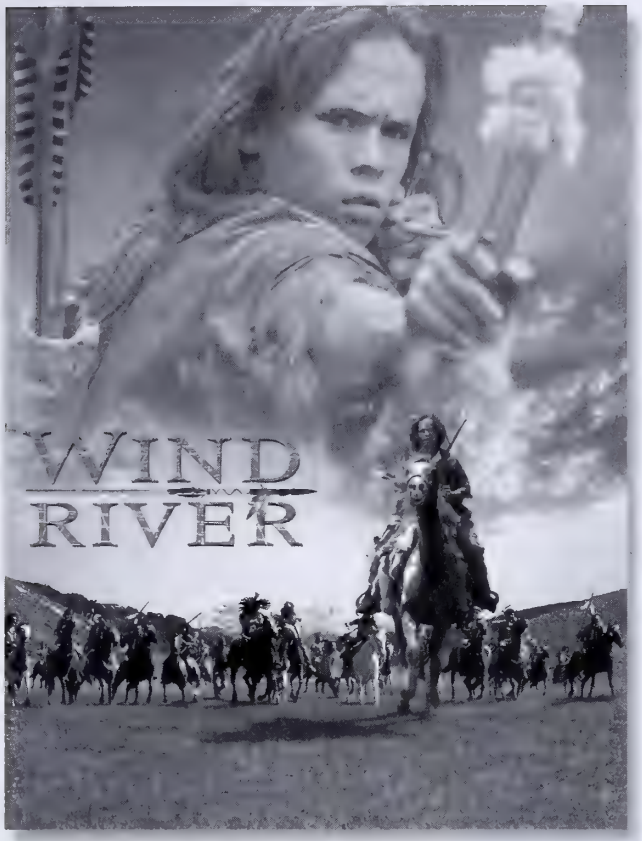


From Deborah del Prete's *Ricochet River*.

ALL PHOTOS COURTESY PORCHLIGHT ENTERTAINMENT

Describe your co-production or co-financing of projects:
We are open to co-productions and co-financing. We usually have a combination of pre-sales and equity investment to get projects funded. Many of the films we produce are co-productions.

Where do PorchLight titles generally show?
On television mostly. In the U.S., our films can be seen on the Disney Channel, HBO, Showtime, Fox-



Porchlight Entertainment's upcoming *Wind River*.

Family Channel, USA Network, Starz-Encore, BET, Lifetime, and others. Some also have limited, regional theatrical releases.

What's your basic approach to releasing a title?
Find out where it fits, what are the likely time slots it will air with what broadcaster, and make sure the marketing and promotions for the title position it as such.

How do you publicize your releases?
We market directly to the film and TV buyers in each territory, so we usually stick to the trades. We also use our Web site and other new technologies to promote and create buzz for our product.

Where do you find your titles and how should filmmakers approach you for consideration?
We go to many festivals, including Sundance, Toronto, IFFM, Heartland, Montreal, Banff TV Fest, Cannes, SXSW, and Cinequest (San Jose). We also scour the smaller festivals for hidden gems— ones like Dances with Films, Marco Island, Temecula, and others have yielded nice films for us.

Biggest change at PorchLight in recent years:
Declining markets for daytime television product.

Most important issue facing PorchLight today:
Fighting for slots with broadcasters who are bombarded with studio product.

Where will PorchLight be 10 years from now?
Riding a wave of billions of dollars in merchandising from *Jay Jay the Jetplane*, releasing films theatrically, working with independent filmmakers who believe in the power of film and TV to change the world.

You knew PorchLight had made it as a company when...
We did???

Other distributors you admire and why:
Disney because they have such an amazing range of products and services, and a commitment to quality.

The best film you've seen lately was...
Memento, at Sundance. It was so fresh and fun. I felt like I did the first time I saw *Blair Witch*.

The difference between PorchLight and other distributors of independent films is...
...that we're large enough to use our connections to effectively move product, and small enough to give personal attention to each film and filmmaker.

If you could only give independent filmmakers one bit of advice, what would it be?
Please stop doing your final film-to-video (telecine) transfer in the letterbox format! We need full-frame masters for almost every buyer we deal with. This advice will save you $10,000. (Donate some of the savings to charity, okay?)

Upcoming titles to watch for:
Fangs, Wind River, and *Trapped.*

Famous last words:
Don't make a film that only appeals to your family unless you only want your family to buy it. If you want to make your money back, research the marketplace and talk to guys like us first!

Lissa Gibbs is a contributing editor to The Independent *and former Film Arts Foundation Fest director.*

Avid®
training
digital/non-linear editing
Beginning, intermediate, and advanced classes are offered monthly.
The Wexner Center for the Arts is an Avid Authorized Education Center serving Ohio, Indiana, Michigan, Western Pennsylvania, and Kentucky.
Call for more information
Maria Troy, *614* 292-7617
wexner center for the arts
the ohio state university
1871 north high street
columbus, ohio 43210
www.wexarts.org

Solar
FILM / VIDEO
VIDEO/AUDIO POST
AVID
Media Composer 8000 / XL 1000
Film Composer
1:1 Uncompressed / AVR 77
Adobe Photoshop / After EFX
3D / Titles / Graphics
Experienced Editors
PROTOOLS 24 MIX PLUS
Sound Design / Editing / Mixing
Audio Syncing w/ Digital Pix
SOUND STUDIO
Voice-Over / ADR / Foleys
Sound EFX Library
DUBS & XFERS
632 B'WAY (& Houston) 10012
212.473.3040

FILM/VIDEO ARTS

BY MICHELLE COE



PHOTO COURTESY FILM/VIDEO ARTS

Film/Video Arts executive director Eileen Newman

Film/Video Arts, 50 Broadway, 21st fl., New York, NY 10004; (212) 673-9361; (212) 324-3318 www.fva.com
Contact: Eileen Newman, Executive Director

What is Film/Video Arts?
We are a nonprofit media arts organization which has been around for 33 years. We provide production and postproduction equipment, fiscal sponsorship, plus youth and artist mentorship programs to our 1,200 members.

When and why did F/VA come into being?
F/VA was started by a group of educators to empower youth to tell their stories. Young Filmmakers, as we were then called, opened its office and facility on Rivington Street on the Lower East Side of Manhattan and eventually evolved with the independent community into Film/Video Arts.

Who makes up the organization?
We have a staff of 10 full time, four part time, 25-30 freelance instructors, and 5-8 freelance editors.

The driving philosophy behind F/VA is...
to provide services, workshops, equipment, and educational opportunities at affordable rates. To offer opportunities for people who traditionally have not had a voice to tell their stories.

What distinguishes F/VA from other media arts organizations?
Survival. We're one of a very few nonprofits with a solid track record that, after more than 30 years, is still providing equipment, training, and resources to the community.

While you don't offer traditional cash awards, you do provide assistance beyond mere funds: your Artist Mentorship Program and Fiscal Sponsorship. What is that?
This program pairs filmmakers of color with an artist in the field to work on the applicant's specific project. We provide access to equipment, training, sometimes a cash stipend, plus a professional relationship with an accomplished filmmaker to assist on the project. Once the project has been completed, we present it via a public screening.

Who can apply for this program? Are there any restrictions?
At the moment we're concentrating on emerging filmmakers of color who have some experience in the field. They need to demonstrate that they not only have vision but also that they know the craft of making a film and they can see it through to the end. There really are no restrictions except that if you apply and you live outside New York, you must be able to provide your own travel and accommodations if accepted.

What types of projects do you seek?
Any length and genre. The type really depends on the artist mentors we get. Sandi DuBowski's *Trembling Before G-d* began through this program, as did Mema Spedolas *Breasts: 22 Women on 41 Breasts* which broadcast on Cinemax.

How do you find and choose these artist mentors?
We look for accomplished filmmakers who have demonstrated an ability and an interest in working with other people. Right now we have Jennifer Fox (*An American Love Story*) and Larry Banks (*Blues Stories*). Alex Rivera (*Why Cybraceros?*) is on the slate for fall 2001. We generally find people from the ranks of the F/VA family.

What must applicants provide?
Filmmakers must provide a profile of themselves and their background, a reel of past work, and a description of the project.

How are applications judged?
All submissions are judged by F/VA staff (Eileen Newman and Jon Thorne, head of education) as well as the mentors themselves. Out of 20-25 applications, six or seven are chosen for interviews, and three are selected. This happens twice a year. Generally we look at the candidate's background and experience (we have to believe they can do what they say they're going to do), how they describe their project, and the size of the project (that it's feasible).

What are your deadlines for this program?
We offer this opportunity to three people in the spring and in the fall. The next deadline will be toward the end of the summer.

You also offer fiscal sponsorship. Can you define this in layman's terms? Why is it a benefit to filmmakers to have a fiscal agent?
Fiscal sponsorship refers to a relationship between an artist and a non-profit organization. The organization takes on the artists' project, offers advice and guidance, and most importantly, can accept funds on the project's behalf.

Tell us more about accepting funds.
When we contract as a project's sponsor, we can extend our 501(c)3 umbrella over the project. That means that working through us, producers can submit proposals to foundations that do not fund individuals. If funds are awarded, they are awarded to F/VA. We can also take tax-deductible private donations as a charity, which means your uncle can donate $10,000 and get a tax letter. In either case, we accept the money on behalf of the project, and take a 6% administration fee.

Who oversees the F/VA fiscal sponsorship program?
Eileen Newman.

How long has F/VA offered this program? Why did you start offering this service?
When I started at F/VA three years ago, there was a very minor sponsorship program in place. At the NAMAC conference that year, I attended a workshop on fiscal sponsorship and felt like I had found the missing link. It's ironic, but as an arts administrator you work in the world of film, but you spend all your time involved in fundraising and management. You're removed from artists and their work. So I saw the sponsorship program as a way to push up my sleeves and get involved working with producers, to be able to make a very direct contribution to their projects, to get excited so that I could carry that excitement to the other areas of my work. Today this program is huge.

What types of projects does F/VA seek?
We are interested in all types of projects. Of note is that we take student projects—very few fiscal administration programs do. About a third of our participants are students. Because most foundations will not fund student work, they mostly seek private donations.



(left) A scene from Sandi DuBowski's debut feature *Trembling Before G-d* which premiered at the 2001 Sundance Film Festival and was funded by Film/Video Arts.

(below)
Filmmaker Sandi DuBowski



How does a producer apply?
The producer must be a F/VA member ($75/year). We take applications on a rolling basis throughout the year; applicants can expect a response in 2-6 weeks, depending on how many other proposals are pending. (We get a ton of applications right before the NYSCA deadline in March.) The application packet includes: a one-page form, a full proposal, resumes of key personnel, a detailed budget, a fundraising plan, and a reel. If this is the filmmaker's first project, then we will take the DP's reel. If you are considering applying, I recommend that you call or email me first to discuss the project and the program.

How many applications do you get on average per year? How many projects do you approve for the program?
We get maybe 150 proposals, and accept about 70%. Right now we have 120 current projects.

What is the most common mistake applicants make?
Usually it's an inability to articulate their project. If filmmakers can't communicate what they plan to do, they need to think it through more before approaching funders. Also there are some applicants who don't demonstrate an ability to follow through on what is a rigorous undertaking. For example, if we ask for a full proposal and they submit a sentence, then we wonder how they are going to have the focus and clarity to produce the actual film.

If you turn down a project, can the same individual apply for sponsorship for the same project again?
Sure. Several producers have taken our advice, collected their thoughts, and come back with a much stronger concept for their project, that we've then been able to take.

What does fiscal sponsorship with F/VA offer besides nonprofit status?
It varies widely depending on the producer's needs. I do an initial consultation with each producer accepted into the program. After that, a filmmaker might come to me to say, can you look at this proposal? Or, I've hit a wall, can you take a look at my project? Or, where else could I seek funding? When a producer is very new to fundraising, I might suggest they also take one of our workshops—they all involve some degree of fundraising education. Often I send them to AIVF for help and research resources.

What funders do you work with most often?
NYSCA is an important funder for our producers. It's a great place to start. They are really supportive, you can talk to a person and get great feedback. We have some larger grants from the NEA, NEH, and Open Society Institute. The Jerome Foundation is really supportive. Others that come to mind are more specialized: AT&T, CBS, Hefner, Ettinger. Also some employers offer matching funds for employee contributions, like Prudential.

SURVIVAL ENTERTAINMENT MOTTO:

BUDGET & INSURANCE

D.R. REIFF & ASSOCIATES

ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 247-0739

D-LAB Post
FINAL CUT PRO SPECIALISTS

We have supervised over 10 features edited on Final Cut Pro

OFFERING
- System Rental
- Tech Support
- Editorsl
- Training

ONSITE/OFFSITE

CLIENTS INCLUDE
HBO
PBS
BBC
IFC
Bravo
Oxygen Media
Lions Gate Films

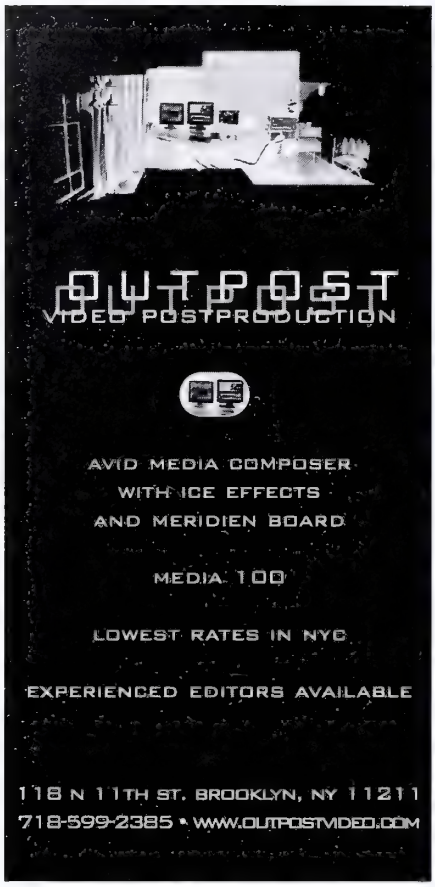
646 • 515 • 7865
121-3 E. 27th St. Suite 63 NY, NY 10016

What is the biggest mistake producers make when conceiving their fundraising plan?
They'll put all their energies in one place, assuming that one funder will come through in a big way. Then there are the producers that look at a foundation and think, I'll never get funded, why bother? You have to be ready to do the work and take the risks.

What is your best piece of advice for producers seeking funds?
Think outside of the box. Don't just go to the usual folks: Yours will be just one of hundreds of proposals. Think of smaller funders to target, those who have interests or a mission that your project will serve. It has become really obvious that you can't make assumptions. People get money when the foundation has an interest in their individual project.

Any famous last words?
Independent producers might freelance, but there is a lot of support out here. Organizations like ours, like Women Make Movies, Third World Newsreel, the IFP, and AIVF. This is a very rich environment within which filmmakers can make their work, and more importantly, get it out there.

Michelle Coe is the Program Director at AIVF.



all in one productions
www.allinone-usa.com

high def/digital editing:
Uncompressed Video
Media 100
Final Cut Pro
After Effects
Commotion Pro
Protools
Talented Editors

support:
HDCAM 24P / 60i
Digital Betacam
Betacam SP
DVCPRO / DVCAM / DV
U-matic SP / S-VHS
Hi-8 / Video 8

duplication/conversion:
HD / Digital Cloning
Down Conversion
Via HD-SDI / Firewire
Time Code Burn-in

High Def / Digital Cameras
DP & Crew Available
212.868.0028

tools & services for the digital imagination

Canon XL-1 Motorola walkies-StarTacs 3/4"
After Effects 5 HHB SQN
Final Cut Pro Sony PD150/100 Beta decks
Matrox Nextels Denecke
Audio Ltd. Mackie Quicktime Photoshop 6
Sennheiser
ombustion Green screen
Pinnacle
HS decks Cobra Cranes
llustrator 9.0 Sony VX2000
Chimera Bogen tripods
Boris Red Canon GL-1
Century Precision DigiBeta MiniDV
MPEG-2
Comteks Pagers Lipstick cameras DVCAM
Discreet edit* Nagras Digital still cameras
Neumann Lectrosonics

Hello World
communications
118 West 22nd Street NYC
212 243-8800 @hwc.tv

Reach the heart of the film community...

Advertise with

the Independent
FILM & VIDEO MONTHLY

You'll speak directly to experienced working filmmakers who buy stuff.

TOTALLY INDEPENDENT

BY SCOTT CASTLE

LISTINGS DO NOT CONSTITUTE AN ENDORSEMENT. WE RECOMMEND THAT YOU CONTACT THE FESTIVAL DIRECTLY BEFORE SENDING CASSETTES, AS DETAILS MAY CHANGE AFTER THE MAGAZINE GOES TO PRESS. DEADLINE: 1ST OF THE MONTH TWO MONTHS PRIOR TO COVER DATE (SEPT. 1 FOR NOV. ISSUE). INCLUDE FESTIVAL DATES, CATEGORIES, PRIZES, ENTRY FEES, DEADLINES, FORMATS & CONTACT INFO. SEND TO: SCOTT@AIVF.ORG

DOMESTIC

AMERICAN INDIAN FILM FESTIVAL, Nov. 8-15, CA. Deadline: Aug. 17. Fest seeking works by or about American Indian or First Nation people produced in 2000-2001. Cats: doc, feature, short, commercial feature, live short, animated short, public service, industrial, music video. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry fee: $50. Contact: AIFF, American Indian Film Institute, 333 Valencia St., Ste. 322, San Francisco, CA 94103; (415) 554-0525; fax: 554-0542; indianfilm@aifisf.com; www.aifisf.com

ASBURY SHORT FILM SHOW OF NEW YORK, Nov. 13-19, NY. Deadline: Sept. 22. Non-competitive fest's mission is to help independent filmmakers obtain exposure for their work in New York. Films must be under 25 min. Organizers also invite execs & producers from major TV commercial production companies and ad agencies. Touring program of selected works travels to U.S. and European cities. Cats: short. Awards: Audience Choice Award. Formats: 16mm, 35mm, 1/2", Beta. Preview on VHS. Entry fee: $15 (made out to: Asbury Film Festival, Inc.). Contact: ASFSNY, Rebecca Mandel, new series coordinator, 320 E. 22nd St. #3A, New York, NY 10010; (718) 832-7848; fax: 369-3807; aff1@earthlink.net; www.asburyshorts

BEARDED CHILD UNDERGROUND FILM FESTIVAL, Sept. 8-9, MN. Deadline: Aug. 25. Art-based fest dedicated to bringing absurd, low-budget cinema to Northern Minnesota. All genres welcome, films must be under 30 min. Awards: Audience and Jury awards, plus oddball prizes for runner-ups. Formats: 1/2", Hi8, S-VHS, 16mm, super 8. Preview on VHS. Entry fee: $15. Contact: BCUFF, c/o The Rief Center, 720 Connifer Drive, Grand Rapids, MI 55744; beardedprogeny@hotmail.com; www.bearded child.moviespage.com

BLACK BEAR FILM FESTIVAL, Oct. 19-21, PA. Deadline: Aug. 15. Non-competitive fest seeks innovate independent films, particularly those that explore the human experience & the natural world. Formats: 16mm, 35mm. Preview on VHS. Entry fee: $25. Contact: BBFF, The Old Lumberyard, 115 Seventh St, Milford, PA 18337; (507) 409-0909; rob.teo@verizon.net; www.blackbearfilm festival.com

CINDY COMPETITION, Feb., CA. Deadline: Sept. 30. Now in 43rd year, competition is one of world's longest-running audiovisual events. Founded in 1959 to honor talents of industrial filmmakers, fest now celebrates linear & interactive multimedia. Event held twice/yr. Fall event in San Diego, CA; spring in New Orleans, LA. Last yr's event drew over 3,700 entries from 29 countries. Over 100 broadcast & nonbroadcast cats. 13 regional competitions worldwide. Regional winners automatically eligible for final judging for int'l fest. Cats: Industrial, Linear & Interactive Multimedia, Experimental, Film, Video, Audio, Multi-Image, CBT, VR, Web sites. Awards: Gold, Silver, Bronze & honorable mention awards presented, along w/ John Cleese Comedy Award, Wolfgang Bayer Cinematography Award & Robert Townsend Social Issues Award. Formats: Web, CD-ROM, 35mm, 16mm, Video. Preview on VHS. Contact: CC, Box 250, 57 W. Palo Verde Ave., Octillo, CA 92259; (760) 358-7012; fax: 461-1606; sheemonw@cindys.com; www.cindys.com

CINEQUEST FILM FESTIVAL, Feb. 22-March 4, CA. Deadlines: Oct 12 (short); Oct. 26 (feature). Founded in 1990, "Maverick Filmmaking" is annual theme of fest, which showcases an eclectic mix of indie films. Competitive for features, docs & shorts. Indie features & shorts of artistic, social or stylistic merit eligible. Cats: feature, short. Awards: Maverick Spirit Award, Best Feature, Best Documentary, Best Short, Audience Choice, Best First Feature. Formats: Digital, 35mm, 16mm, DV, Beta. Preview on VHS. Entry Fee: $30. Contact: Mike Rabehl, Programming, Box 720040, San Jose, CA 95172; (408) 995-5033; fax: 995-5713; mrabehl@cinequest.org; www.cinequest.org

CONEY ISLAND UNDERGROUND SHORT FILM FESTIVAL, Sept. 22, NY. Deadline: Aug. 14. Fest is open to filmmakers working in all genres and formats & is especially (although not exclusively) looking for Coney Island related material & sideshow, amusement park, freaks & oddities, performance art, burlesque, carnival, midway, and circus content. All entries must be 30 min. or less. Cats: doc, experimental, animation, music video, comedy, drama, youth media. Formats: 35mm, 16mm, 1/2", super 8, Beta SP. Preview on VHS. Entry fee: $10. Contact: CIUSFF, Rob Leddy, indiefilmpage.com, Bowling Green Station, Box 228, New York, NY 10274; (212) 696-6689; indiefilmpage@yahoo.com

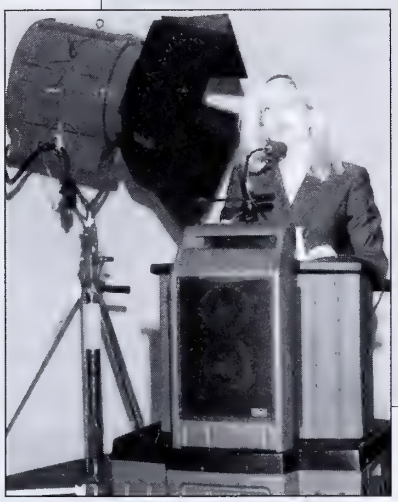


PHOTO COURTESY FESTIVAL

DEEP ELLUM FILM FESTIVAL, Nov. 14-18, TX. Deadline: Sept. 1; Sept. 22 (late). 3rd annual fest seeks to unite, celebrate & cultivate the best & most unique of American & Latino indie film. Cats incl. dramatic, doc, latin comedy, music video, shorts & comedy. Awards: last year fest gave 40,000 feet of film processing to the winner of the "Unfinished Category." Films must have been completed no earlier than Jan. 2000. Entries, as well as accomp. materials, will not be returned & become property of org's archive. Cats: doc, short, experimental, music video, dramatic, comedy, Texas cinema, Latin America. Formats: 35mm, 3/4", 1/2", S-VHS, Beta SP, Beta, super 8, DigiBeta, 8mm, Hi-8, DV, DVD, U-matic. Preview on VHS. Entry fees: $35 (feature); $25 (short); $40 ("Unfinished" incl. script competition); late entries add $5; link to Web site on film site add $10. Contact: DEFF, Michael Cain/Melina Mckinnon, 2622 Commerce St., Dallas, TX 75226; (214) 752-6759; fax: 752-6863; info@def2.org; www.def2.org

DO IT YOUR DAMN SELF! NATIONAL YOUTH VIDEO AND FILM FESTIVAL, Nov., MA. Deadline: Aug. 31. Fest, presented by the Teen Media Program at the Community Art Center in Cambridge, Mass., seeks works under 30 min. by youths 11-18 years of age for competition. Work must have been produced before artist's 19th birthday. Cats: animation, doc, music video, experimental. Formats: S-VHS, 1/2", Hi-8. Preview on VHS. Entry fee: $15. Contact: DIYDS!, Joe Douillette, Teen Media Program Dir., Community Art Center Inc., 119 Windsor St., Cambridge, MA 02142; (617) 868-7100; fax: 864-4700; diyds@communityartcenter.org; www.doityourdamnself.org

GETTING SHORT ON LONG ISLAND

Recently shorts have experienced and online renaissance, but some folks have been celebrating abbreviated works for decades. Begun on Long Island in 1980, the **Asbury Short Film Show of New York**, has carved out a niche for itself over the years as the size of its event has grown. Inviting a celebrity to host the festival each year, they've garnered such big names as Edie Falco (left), Matthew Modine, Aidan Quinn, and Frank Oz. A film scholarship, available to entrants, has also been set up in the festival's name at The New York Institute of Technology. While many of the films shown are culled from other festivals, organizers enthusiastically invite submissions from filmmakers who'd like to see their work exhibited alongside the quality curated materials. See listing

FOOTAGE DANCE FILM FESTIVAL, Oct. 14-20, CA. Deadline: Sept. 1. Noncompetitive film program of the Marin Co. Festival of Dance seeks dance films from any year. Films are screened in Berkeley, San Rafael, San Francisco & Los Angeles. Cats: no specfic categories. Formats: 35mm, 16mm, 3/4", 1/2", S-VHS, Beta, Beta SP, super 8, Hi-8, 8mm, U-matic, DV, DVD, CD-ROM, Web, DigiBeta. Preview on VHS. Entry fee: $15 (plus s.a.s.e.). Contact: FDFF, Cynthia Pepper, 1320 Grand Ave., San Rafael, CA 94901; (415) 454-3564; fax: 454-5294; czpepper@pacbell.net; www.marindance.org

HOUSTON PAN-CULTURAL FILM FESTIVAL, Jan. 31-Feb. 3, TX. Deadline: Sept. 28. Community-based fest believes that film should be accessible to everyone & that cinema bridges social and cultural boundaries. Theme of upcoming edition is "Direct Cinema: Independent Voices" and will focus on the work or American indie filmmakers. Screenplay competition

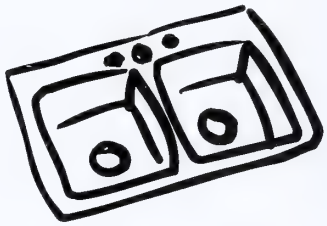
AVID at DIVA
large rooms
with a view
in mid-town
24 hr building

AVID 1000/AVR 77
AVID 800 Film Composer

Newly reconfigured
Easier for editing

As long-time
AIVF members
our goal is to help
other independents

DIVA Edit
1-800-324-AVID
330 W 42nd St NYC



Everything included.

Avid Media
Composer Off-line
at rates the artist
can afford.

kitchen
SYNC

225 Lafayette, suite 1113, Soho
Tel: (516) 810-7238 • Fax (516) 421-6923

entitled "Set in Texas." Scripts must have been completed between 7/1/99 & 6/30/01. Cats: Independent Classics, Cinema for the Young/Family, New U.S. Films, Int'l Discoveries. Awards (incl. script competition), Grand prize: $1,000; 2nd: DV camcorder; 3rd: scriptwriting software. Formats: 16mm, 35mm. Preview on VHS. Entry fee: $30. Contact: HPCFF, Ancestral Films, c/o Cultural Arts Council of Houston, 3201 Allen Pkwy, Ste. 150, Houston, TX 77019; (713) 527-9548; fax: 630-5208; miranda@ancestralfilms.org; www.ancestralfilms.org

OUT ON FILM, Sept. 28-Oct. 1, GA. Deadline: Sept. 1. Atlanta's noncompeititive gay & lesbian film festival accepting works of all lengths & genres that were completed after 1/30/00 & feature gay, lesbian, bisexual & transgender themes. Awards: Audience Award. Formats: 16mm, 35mm, 1/2", Beta. Preview on VHS. No entry fee. Contact: OOF, Genevieve McGillicuddy, fest dir., IMAGE Film & Video Center, 75 Bennett St. NW., Ste. N-1, Atlanta, GA 30309; (404) 352-4225; fax: 352-0173; afvf@imagefv.org; www.outonfilm.com or www.imagefv.org

PINK BUBBLE BATH, Dec., CA. Deadlines: Oct. 1; Oct. 15 (late). Fest seeks non-gratuitous sexy films from around the world. Post-fest screenings held in NYC, Detroit & Miami. All cats accepted. Films must be no longer than 30 min. in length. Awards: Audience Favorite & Jury Favorite; prizes of production services & sponsor pkgs. Formats: Beta SP. Preview on VHS. Entry fees: $30; $35 (late). Contact: PBB, O. Perez, 800 3/4 Lucile Ave., Los Angeles, CA 90026; (323) 906-9447; o.perez@pinkbubblebath.com; www.pinkbubblebath.com

SAINT LOUIS INTERNATIONAL FILM FESTIVAL, Nov.8-18, MO. Deadlines: Aug 15; Sept. 15 (late). 10th annual fest brings together American indies, horizon-expanding int'l films & mainstream studio films to audiences prior to commercial release. Features must be director's 1st or 2nd full-length work to be eligible for Emerging Filmmaker Award. Cats: short, doc, feature, animation, foreign. Awards: Cash & non-cash prizes. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry fees: $50 (features); $25 (shorts, under 45 min.); $100/$50 (all late films). Contact: SLIFF, Chris Clark, film program manager, 55 Maryland Plaza, Ste. A, St. Louis, MO 63108; (314) 454-0042; fax: 454-0540; info@sliff.org; www.sliff.org

SAN FRANCISCO INDEPENDENT FILM FESTIVAL (a.k.a. SF IndieFest), Jan 31-Feb.10, CA. Deadlines: Oct. 26 (postmark). Fest seeks features & shorts for 4th annual event. All filmmakers will earn a percentage of their film's box office revenue. Films eligible for planned traveling festival of N. CA campuses in Feb./March. Cats: feature, animation. Awards: Audience Awards for Best Feature and Best Animated Short, plus award for Indiefest Staff Favorite. Formats: 35mm, 16mm, Beta SP, 1/2", DVD. Preview on VHS. Entry fees: $20. Entry form avail. on Web site. Contact: SF IndieFest, 530 Divisadero St. #183, San Francisco, CA 94117; (415) 820 3907; info@sfindie.com; www.sfindie.com

SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM AND VIDEO FESTIVAL, March 7-17, CA. Deadline: Sept. 14 (early); Oct. 12 (final). Noncompetitive fest is the largest & most prominent showcase for works from Asian America & Asia w/ 100-110 works shown. Fest is "lively venue for filmmakers, industry & Asian communities" worldwide. Extensive local coverage by media, industry press. Also special events, panels, installations, galas. Fest sponsored by Nat'l Asian American Telecommunications Assoc. (NAATA). Cats: feature, experimental, short, animation, doc, mixed genre. Formats: 3/4", Beta SP, 1", 35mm, 16mm. Preview on VHS. Entry fees: $25 (early); $30 (final). Contact: SFIAAFVF, Chi-hui Yang, Exhibition Dir., NAATA, 346 9th St., 2nd fl, San Francisco, CA 94103; (415) 863-0814; fax: 863-7428; festival@naatanet.org; www.naatanet.org/festival

SHORTS INTERNATIONAL FILM FESTIVAL, Nov. 5-8, NY. Deadline: Sept. 15. Now in 5th yr., fest aims "to put shorts back on the map" & boasts advisory board incl. the Coen bros., Susan Seidelman & Ang Lee. Fest held in Manhattan at Sony Theaters Lincoln Square. Cats: animation, comedy, doc, drama, experimental, student, digital. Length: 40 min. or less. Films must be completed after Jan 2000. Awards: Grand Prize of $2,000 to winning director in each cat. Films that win awards become eligible for Academy Award consideration. Formats: 35mm, 16mm, DV. Preview on VHS. Entry fee: $25. Entry form avail. on Web site. Contact: SIFF, Lisa Walborsky, 545 5th Ave. 5th fl., New York, NY 10010; (212) 907-1288; fax: 907-1266; info@shorts.org; www.shorts.org

SLAMDANCE FILM FESTIVAL, Jan. 11-19, CA. Deadlines: Aug. 1 (early); Oct. 1 (final); Anarchy online section has year-round rolling deadline; Sci-fi screenplay comp: Sept. 13. Started by 3 filmmakers in 1995, fest's primary objective is to present new indie films by new filmmakers. Fest runs concurrent w/ Sundance Film Festival & takes place in the heart of Park City, Utah. Fest shows features, shorts, docs, foreign features, animation, video, digital, streaming. Films showcased attract industry interest & several have received distrib. & agency rep. Cats: short, doc, feature, animation, experimental, any style or genre. Awards: $70,000 worth of prizes awarded last year for Jury & Audience Awards. Formats: 35mm, 16mm, 3/4", 1/2", Beta SP, DVD, Web. Preview on VHS. Entry fees: $20-$55. Contact: Slamdance, Peter Baxter, Dir., 6381 Hollywood Blvd., #520, Los Angeles, CA 90028; (323) 466-1786; fax: 466-1784; mail@slamdance.com; www.slamdance.com

SUNDANCE FILM FESTIVAL, Jan. 10-20, UT. Deadlines: Sept. 21 (shorts); Sept. 28 (features). Founded in 1985 to "recognize independent filmmaking in all of its diversity," Sundance is the premiere U.S. competitive showcase for new ind. films. Showcase for domestic & int'l films, incl. competition of new American ind. feature films, non-competitive program of both new American ind. and foreign feature films & shorts. Dramatic & doc entries must have significant U.S. financing & be completed no earlier than Oct. of 2000. Running time no less than 70 min. (drama); no less than 50 min. for doc. For competition, entries may not open theatrically before Feb. 1 of yr. of fest in more than 3 N. American markets or be broadcast nationally. Competition entries may not play in any domestic film fest prior to Sundance. Films may play in up to 2 foreign fests. Films produced, financed or initiated by major motion picture studio not eligible for comp.; however, any film conforming to

above guidelines & produced, financed or initiated by ind. division of studio, or purchased by studio after completion is eligible. Foreign feature films (less than 50% U.S. financed) not eligible for comp., but may be submitted for fest screening consideration & must be subtitled in English. One rep of each comp. film will be invited to attend as fest's guest. Cats: feature, short, doc. Ind feature film competition awards Grand Prize, Cinematography Award & Audience Award (popular ballot). Other awards: in dramatic cat, Screenwriters Award; in doc cat, Freedom of Expression Award. Films selected for comp. become eligible for inclusion in Sundance Int'l Show. American films selected in short film cat eligible for special award. Other special programs have incl. Latin American section & World Cinema. About 200 works selected for each fest & large audience of 75,000 incl. major distributors, programmers, journalists, critics & agents. Int'l press coverage extensive. Fest's admin. address: Sundance Inst., Box 3630, Salt Lake City, UT 84110. Formats: 35mm, 16mm, DV. Preview on VHS. Entry fees: $20-$50. Call for entries avail. on Web site. Contact: SFF, Geoffrey Gilmore, Dir. of Programming/John Cooper Assoc. Dir. Programming, 8857 West Olympic Blvd., Ste. 200, Beverly Hills, CA 90401; (310) 360-1981; fax: 360-1969; programming@sumdance.org; www.sundance film.com; www.sundance.org

TELLURIDE INTERNATIONAL EXPERIMENTAL CINEMA EXPOSITION, Oct. 26-29, CO. Deadline: Sept. 1. Fest, dedicated to premiering work from the avant-garde, seeks films for its second annual event. Cats: Non-narrative experimental film only. Awards: Luxury accomodations for entire length of expo for every film that is accepted. Formats: 16mm, 8mm, super 8, 35mm. Preview on VHS. Contact: TECE, 2 North Cascade, Ste. 1100, Colorado Springs, CO 80903; (719) 277-6657; entry@experimentalcinema.com; www.experimental cinema.com

WILLIAMSBURG BROOKLYN FILM FESTIVAL, May 3-9, NY. Deadline: Oct. 31; Feb. 28 (late). 5th annual fest, held at Brooklyn's Commodore Theater incl. Q&A sessions, panel discussions & live broadcast over the Internet. Cats: feature, doc, experimental, short. Awards: "Grand Chameleon Award" ($30,000 in services). Winners in each cat will be awarded th "Chameleon" statuette. Formats: All formats accepted, 35mm, 16mm, 3/4", 1/2", S-VHS, Beta SP, super 8, 8mm, Hi-8, DV, DVD. Preview on VHS (non-returnable). Entry fees: $25; $50 (late). Contact: WBFF, Marco Ursino, fest dir., 180 South 4th St., Ste. 2 S., Brooklyn, NY 11211; (718) 388-4306; fax: 599-5039; marco@ wbff.org; www.wbff.org

WOMEN IN THE DIRECTOR'S CHAIR FILM AND VIDEO FESTIVAL, March, IL. Deadline: Sept. 14. 21st annual fest is the largest & longest running women's film/video fest in U.S. Last year's 10-day fest incl. over 120 outstanding works from women directors around the world, int'l guest artists & diverse programming from an intergenerational queer women's video workshop to a hip-hop extravaganza. Some works may be included in year-long nat'l tour. Participants in your receive stipend based on number of screenings. Cats: any style or genre. Awards: Non-competitive film & video prizes awarded. Formats: 3/4", 16mm, 35mm, Beta, 1/2". Preview on VHS. Entry fees: $30; $20 (WIDC members). Contact: WIDCFVF, Sabrina Craig, Program Dir., 941 W. Lawrence, #500, Chicago, IL 60640; (773) 907-0610; fax: 907-0381; widc@widc.org; www.widc.org

Z FILM FESTIVAL, Dec. 1, IL. Deadline: Oct. 1. 2nd annual "festival with teeth" seeks non-conventional, experimental, underground, strange, and beautiful films & videos. Formats: Beta SP, 3/4", Mini DV. Preview on VHS or Mini DV. Entry fee: $15 per tape (maximum 3 short films per tape). Checks or money orders should be made out to: Artvamp, LLC. Contact: ZFF, 333 W. North Ave. #123, Chicago, IL 60610; (312) 409-3890; info@zfilmfestival.com; www.zfilmfestival.com

Foreign

$100 FILM FESTIVAL, Nov. 15-18, Canada. Deadline: Oct. 1. 10th annual fest encourages new & experienced filmmakers to make "shoot from the hip" exp shorts. Entries outside Canada should label packages: "Cultural Purposes. No Commercial Value." Cats: short, experimental. Awards: Cash prizes $500-$1,000. Formats: super 8, 16mm. Preview on VHS or Beta. No entry fee. Contact: $100 FF, Calgary Society of Filmmakers, Box 23177 Connaught P.O., Calgary, Canada T2S 3B1; (403) 205-4747: fax: 237-5838; info@csif.org; www.csif.org/100filmfest/index.htm

BRUSSELS INTERNATIONAL FILM FESTIVAL, Jan. 16-26, Belgium. Deadline: Oct. 19. Founded in 1974, fest's main section is European Competition, in which features (longer than 60 min.) & shorts (less than 20 min.) shot in 35mm compete for Crystal Star Awards. Other sections: Kaleidoscope of the World Cinema (out of competition), open to all features in 35mm; National Short Film Competition; Belgian Focus; Focus on Dutch Cinema; Special programs include Night of the Short Film, tributes to film personalities, etc. Cats: feature, short, doc. Awards: Crystal Star Awards (support for European promotion & distribution worth over $125.000). Formats: 35mm, 16mm. Preview on VHS. Contact: BIFF, Jacqueline Kuzée, Chaussée de Louvain 30, 1210 Brussels, Belgium; 011 32 2 227 39 80; fax: 32 2 218 18 60; infoffb@netcity.be; www.brusselsfilmfest.be

CLERMONT-FERRAND INTERNATIONAL SHORT FILM FESTIVAL, Feb. 1-9, France. Deadline: Oct. 19. Fest presents major int'l competition w/ over 50 countries represented. Int'l competition provides spectacular view of worldwide cinematographic creation, screening over 70 films w/ audiences of over 125,000. Cats: feature, doc, animation, experimental, short. Awards: incl. Grand Prix, Vercingétorix award, Special Jury Prize & Audience Choice. Entries must be 40 min. or less & completed after Jan. 1 of preceding yr. Directors invited to fest for 9 days; hotel accomm. & food allowance paid, plus 75 euros (approx. $75), toward travel. Fest also hosts short film market w/ large catalog listing over 2,600 prods. Several buyers have participated over the yrs, incl. Channel 4, Canal+, ZDF, BBC, YLE, La Sept-Arté, France 2; 2,000 professionals attend. 25 video units avail. to buyers for viewing approx 2,600 tapes of shorts. Formats: 35mm, 16mm. Preview on VHS. No entry fee. Contact: CFISFF, Roger Gonin, Festival Dir., La Jetée, 6 place Michel-de-l'Hospital, 63058 Clermont Ferrand Cedex 1, France; 011 33 473 91 65 73; fax: 33 473 92 11 93; info@clermont-filmfest.com; www.clermont-filmfest.com

FESTIVAL DU CINEMA INTERNATIONAL EN ABITIBI-TÉMISCAMINGUE, Oct. 27-Nov. 1, Canada. Deadline: Sept. 1. Fest, now in 20th yr., programs over 80 short, medium & feature-length films. Past editions have incl. films from over 20 countries. All types of films, incl. fiction, doc, & animation, accepted. All entries must've been completed after Jan. 1st of preceding yr. & not shown commercially in Canada. Cats: any style or genre. Awards: Grand Prix Hydro-Québec to best in competition; Prix Télébec to best short or medium length feature ($1,000 prize); Prix Animé to best animation film in competition. Formats: 35mm, 16mm. Preview on VHS or DVD. No entry fee. Contact: FCIAT, Jacques Matte, Director, 215 Avenue Mercier, Rouyn-Noranda, Canada J9X 5W8; (819) 762-6212; fax: (819) 762-6762; fciat@sympatico.ca; www.telebec.qc.ca/fciat

FESTIVAL INTERNATIONAL DU FILM INDEPENDANT, Nov. 6-11, Belgium. Deadline: Sept. 15. Founded in 1978, competitive fest began as showcase for super 8 film, now open to all formats in super 8, video, 16mm & 35mm. 60+ countries participate. Fest welcomes many different disciplines, incl. photos, performances by artists, workshops on new technologies, retros, video dance & short films. Entries must not have been broadcast in world premiere. Special Competition "Filmed Creation of Deaf People," for films made by deaf directors. Each year, a new country is spotlighted & special programs are set up by different countries. Cats: animation, short, deature, doc. Awards: incl. cash prizes for Best Director, Best Doc, Special Jury Award & Prize of Tomorrow's Cinema. Formats: 16mm, 35mm, 1/2", Beta SP. Preview on VHS. No entry fee. Contact: FIFI, Samira Amor, Rue Paul Emile Janson 12, B-1000 Bruxelles, Belgium; 011 322 649 3340; fax: 322 649 3340; entries.fifi@wanadoo.be

FLICKERFEST INTERNATIONAL SHORT FILM FESTIVAL, Jan. 4-10, Australia. Deadline: Oct. 2. In its 12th yr., Australia's premiere short film fest is competitive & open to any film or video production under 30 min. Fest incl. int'l short & doc market. Entries must be on film for competition (Beta SP accepted for docs) & be in English or have English subtitles. Preference given to films completed w/in last 2 yrs. Cats: doc, feature, animation, short, doc. Awards: Best Film, $2,000 AUD (approx $1,175); Best Animation, $1,250 AUD ($735); Best Doc, $1,000 AUD ($590). Formats: 35mm, 16mm, 3/4", Beta SP. Preview on VHS (PAL). Entry fee: $25 AUD (approx. $15) + extra for tape return. Contact: FISFF, Box 7416, Bondi Beach, Australia 2026; 011 61 2 9365 6877; fax: 61 2 9365 6899; flickerfest@bigpond.com; www.flickerfest.com.au

INTERNATIONAL FESTIVAL OF AUTEUR FILM, Nov. 23-30, Yugoslavia. Deadline: Oct. 15. 8th annual fest's aim is to present films made by authors/directors w/ their own view into the world & human life. Fest intends to be a gathering of int'l film directors; offering an ideal opportunity to encourage promotion & commercial distrib. of selected works. Incl. w/ preview: one dialogue list in English or French, photo of director, short film description & short filmography/bio for catalog & press, plus a few B&W or color stills. Awards: Aleksandar Petrovic Award. Formats: Beta SP, 1/2" (video program); 35mm, 16mm (main program). Preview on VHS. No entry fee. Contact: FAF, Jugoslavia Film, Makedonska 22, 11000, Belgrade, Yugoslavia; 011 324 8282/322 0319; fax: 381 11 324 8659; jugofilm@yugofilm.org; www.yufilm.org/auto

LOOKING FOR A DISTRIBUTOR?

The University of California Extension is a leading educational distributor, with 85 years of experience selling to universities, schools, libraries, health organizations, and other institutions worldwide.

If your new work is ready for distribution, give us a call.

University of California Extension

510-643-2788 cmil@uclink.berkeley.edu
http://www-cmil.unex.berkeley.edu/media/

THE STANDBY PROGRAM

We provide artists and non-profit organizations access to broadcast quality video post-production services at discount rates.

• FILM TO TAPE TRANSFER	$175/HR.
• DIGIBETA TO DIGIBETA ONLINE	$120/HR.
• INTERFORMAT ONLINE EDITING	$ 85/HR.
• ANIMATION STAND	$ 85/HR.
• DIGITAL AUDIO POST	$ 85/HR.

ALL SERVICES INCLUDE AN EDITOR/OPERATOR.

Contact Us for Services & Info.

PO Box 184 NY, NY 10012-0004
Tel: 212.219.0951
Fax: 212.219.0563
www.standby.org

Final Cut Pro Editing

Betacam SP, DVCAM DV, Timecode DAT
Uncompressed video
Filmlogic software
24 Frame editing
Igniter Film card
300 GB storage

EARTH VIDEO

www.earthvideo.net
212-228-4254

Losmandy FlexTrak From **PORTA-JIB™** **$400**



For All Losmandy Dolly Systems

FlexTrak shown with optional Spider Dolly and accessories

One 40' piece makes an 18' run



Using two pieces makes a 40' run

QUICK SET-UP!

EASY WRAP!

TEL: 323-462-2855
FAX: 323-462-2682

info@porta-jib.com
www.porta-jib.com

FESTIVALS

LEIPZIG INTERNATIONAL FESTIVAL FOR DOCUMENTARY AND ANIMATED FILMS, Oct. 16-21, Germany. Deadline: Aug. 25. Under theme "Films of the World-For Human Dignity," this fest, funded in 1956, is one of older int'l competitive events focusing on doc form. Sections incl. Int'l Competition, special programs & retros. Competition incl. cinema or TV doc films of all genres, productions on video (doc & animation films) & animation films. Entries for competition or info programs must not have been shown in public prior to June 1 of preceding yr. About 300 productions showcased each yr. Awards: incl. Golden & Silver Doves, Ecumenical Jury Prize, FIPRESCI Jury Prize, Sparkassen Prize. Formats: 35mm, 16mm, Beta SP. Preview on VHS. No entry fee. Contact: LIFDAF, Dokfestival Leipzig, GroBe Fleischergasse 11, 04109 Leipzig, Germany ; 011 49 3419 80 39 21; fax: 49 3419 80 61 41; dok-leipzig@t-online.de; www.dokfestival-leipzig.de

THESSALONIKI INTERNATIONAL FILM FESTIVAL, Nov. 10-19, Greece. Deadline: Sept. 24. Now in 42nd year, fest of new trends in world cinema is also Balkans' primary showcase for work of young & emerging filmmakers. Fest targets new filmmakers & showcases innovative, int'l indie films. Sections incl. Int'l Competition for 1st or 2nd features; Retros; New Horizons. Info section & number of special events, galas, etc. All participating films should be nat'l premieres. Awards: Golden Alexander (36,700 euros, approx. $31,450) & Silver Alexander (22,000 euros, approx. $18,850). Formats: 35mm, 16mm. Preview on VHS. No entry fee. U.S. contact: Valerie Kontakos, One Art Prod., 140 5th Ave, NY, NY 10011; (212) 929 4230; fax: 741-5898. Contact: TIFF, Michel Demopoulos, dir., 40 Paparigopoulou St., Athens 11473, Greece; 011 30 1 645 3669; fax: 30 1 644 8143; info@filmfestival.gr

TORINO FILM FESTIVAL, Nov. 15-23, Italy. Deadline: Aug. 31 (shorts); Sept. 30 (features). Now celebrating 19th year, fest is a competitive showcase for new directors & filmmaking trends with the goal of helping discover, support and promote new directors and emerging areas in film. Sections incl. Int'l Competition for feature & shorts films (35mm & 16mm, Italian premieres completed after Oct. 1, 2000); non-competitive section (features & docs). About 300 films shown. Cats: feature, doc, short, script. Awards: Best feature, $18,500; Best Screenplay, $1,600; Best short, $2,800. Formats: 35mm, 16mm, Beta SP, 1/2". Preview on VHS. Contact: TFF, via Monte di Pieta 1 , Torino, Italy 10121; 39 011 562 3309; fax: 39 011 562 9796; info@torinofilmfest.org; www.torinofilmfest.org

VERZAUBERT FILM FESTIVAL, Nov. 21-Dec. 12, Germany. Deadline: Sept. 1. 11th annual event is the "most successful gay & lesbian film festival in Europe," presenting about 70 features & short prods. in 5 different German cities: Munich, Stuttgart, Frankfurt, Cologne & Berlin. Cats: feature, short. Awards: Cash prize of $5,000 awarded to best feature; $1,000 to best short film. Formats: 35mm, 16mm. Preview on VHS. No entry fee ($25 for return of tape). Contact: VFF, Schorsch Muller, Rosebud Ent., Veranstaltungs und Medien GmbH, Fregestr. 36, 12161 Berlin, Germany; 011 49 30 861 4532; fax: 49 30 861 4539; rosebud_entertainment@t-online.de; www.queer-view.com/verzaubert

NOTICES OF RELEVANCE TO AIVF MEMBERS ARE LISTED FREE OF CHARGE AS SPACE PERMITS. THE INDEPENDENT RESERVES THE RIGHT TO EDIT FOR LENGTH AND MAKES NO GUARANTEES ABOUT REPETITIONS OF A GIVEN NOTICE. LIMIT SUBMISSIONS TO 60 WORDS & INDICATE HOW LONG INFO WILL BE CURRENT. DEADLINE: 1ST OF THE MONTH, TWO MONTHS PRIOR TO COVER DATE (E.G., SEPT. 1 FOR NOV. ISSUE). COMPLETE CONTACT INFO (NAME, ADDRESS & PHONE) MUST ACCOMPANY ALL NOTICES. SEND TO: INDEPENDENT NOTICES, FIVF, 304 HUDSON ST., 6TH FL., NY, NY 10013. WE TRY TO BE AS CURRENT AS POSSIBLE, BUT DOUBLE-CHECK BEFORE SUBMITTING TAPES OR APPLICATIONS.

COMPETITIONS

8TH ANNUAL SHORT SCREENPLAY COMPETITION awards $300 & video copy of 16mm film to be produced in summer 2002. Any subject or genre, original or adaptation (if you have rights); up to 30 min. low-budget production. No entry fee or application; scripts not returned. Deadline: Dec. 1. Send full screenplay & 1 pg. synopsis. Contact: Screenplay Competition, School of Communications, Grand Valley State University, Allendale, MI 49401; philbinj@gvsu.edu

ACCOLADES TV SCRIPT CONTEST: A screenplay competition designed to provide outlet for emerging talent & undiscovered screenwriters in an increasingly impenetrable industry. Finalist judges incl. agents, managers & other industry executives. Cats: 1/2 hr. pilot, 1/2 hr. sitcom, 1 hr. pilot, 1 hr. drama & long form. Cat. winners receive $300. Grand prize: $2,500. Entry fees: $35-$50, depending on format. Appl. avail on Web site. Deadline: Aug. 30. Contact: Accolades TV, 2118 Wilshire Blvd., Ste. 160B, Santa Monica, CA 90403; info@American; www.AmericanAccolades.com

AMERICAN SCREENWRITERS ASSOCIATION is sponsoring 2nd annual Screenwriting from the Soul Script Competition, dedicated to finding, "the most heartwarming, soulful story of the year." Grand Prize: $1,500 cash plus free registration to 2002 Selling to Hollywood Screenwriters Conference, plus script consultation & dinner w/ Richard Krevolin, USC Screenwriting professor & author of *Screenwriting from the Soul*. Entry fees: $40 (ASA members); $50 (non-members). Deadline: Oct. 31. Contact: ASA SFTS, Box 12860, Cincinnati, OH 45212; (866) 265-9091; asa@asascreenwriters.com; www.asascreenwriters.com

COLUMBUS SCREENPLAY DISCOVERY AWARDS: To bridge gap between writers & ent. industry. One screenplay accepted monthly to receive rewrite notes from script consultant. Awards: 1st place $2,000; 2nd place $1,000; 3rd place $500. Plus script analysis, film courses, conferences & software. Entry fee: $55. Deadline: monthly. Contact: Columbus Screenplay Discovery Awards, 433 N. Camden Dr., Ste. 600, Beverly Hills, CA 90210; (310) 288-1882; fax: 475-0193; awards@HollywoodNetwork.com; www.HollywoodNetwork.com

HOLLYWOOD SCREENPLAY CONSULTANTS SCREENWRITING COMPETITION: To find quality screenplays for Hagan Productions, Inc. to produce & Cine-Vision 2000 to distribute. Seeking low budget (less than $1.5 million), character or story driven, feature film screenplays. Should be live action, 1 or 2 locations ideal, 10 or less characters, 90-120 pgs. Any genre considered. Cats: feature, short, animation, TV movie, TV mini-series, TV series (currently in production or not). Each entry must not have been sold, optioned, in turnaround, in preproduction or have been produced at time of submitted deadline. Prizes: 1st place, $2,000; 2nd place, $1,000; 3rd place, $500; a prominent agent, a WGA signatory agency, will consider winners for representation to production companies & the major studios. Top 3 winners will receive free copy of *Screen & Stage Play Marketing Secrets* by James Russell. Each entry receives 2 pg. critique & coverage of their screenplay from HSC. Entry fee: $75 per screenplay. Deadlines: Sept. 1 & Dec. 1. Contact: 17216 Saticoy Street, #303, Van Nuys, CA, 91406, (818) 994-5977; www.swiftsite.com/cine vision2000

HOLLYWOOD SCRIPTWRITING CONTEST: To provide new valuable outlet for recognizing & promoting quality scripts of undiscovered writers worldwide. Registered feature films (no TV dramas or sitcoms) in English; motion picture standard master scene format required. Must be unoptioned, btwn 90 & 130 pgs. Rules & requirement in full detail posted on contest Web site. Awards: Winning script sent to agents & producers. Winning synopsis published on Internet & marketed to production companies found in the *Hollywood Creative Directory* for one year, which includes all major studios seeking new screenplays. 1 year subscription to *Scr(i)pt* magazine. Entry fee: $50. Deadline: monthly (postmarked by 15th of each month). Contact: 1605 Cahuenga Blvd., Ste. 213, Hollywood, CA 90028; (800)-SCRIPTS; hwdscreen@aol.com; www.moviewriting.com

ONE IN TEN SCREENPLAY COMPETITION: To promote positive portrayal of gays & lesbians in film. Entering its 3rd year, competition is open to all writers & offers cash awards & industry contacts to winners. Deadline: Sept. 1. Complete rules & entry forms available on Web site or by sending s.a.s.e to Cherub Productions, "One In Ten Screenplay Competition," Box 540, Boulder, CO 80306; (303) 629-3072; cherubfilm@aol.com; www.screenplaycontests.com

***SCR(I)PT'S* OPEN DOOR CONTEST:** Competition aims to discover, promote & recognize a talented, new screenwriter by awarding them cash & an "Open Door" to the industry. Top 10 finalists are forwarded to a production company, which will choose the winner & may contact any of the finalists to work w/ in the future. Entry fee: $40. Deadline: Aug. 3. Contact: Marisa Corona, *Scr(i)pt* Magazine, 5638 Sweet Air Rd., Baldwin, MD 21013; (888) 245-2228; fax: (410) 592-3466; contests@ scriptmag.com; www.scriptmag.com

JAIL HOUSE NEWS

Through its **Crime and Communities Media Fellowship**, the Center on Crime, Communities and Culture, a project of the Open Society Institute, seeks to support working journalists and news organizations to improve the quality and depth of media coverage of issues related to incarceration in the U.S. Four to five awards of up to $45,000 will be made in the fields of print, photography and/or radio. One award of up to $30,000 may be made to a television reporter to devote up to one year to produce a series on local or regional issues related to incarceration or community re-entry by former inmates. See listing.



PHOTO COURTESY FESTIVAL

CONFERENCES • WORKSHOPS

INTERNATIONAL FILM AND TELEVISION WORKSHOPS offer hands-on training with the latest equipment in a total immersion atmosphere under the guidance of leading professionals. In addition to the campus in Rockport, Maine, workshops, courses, photo & film expeditions are offered in Tuscany, Provence, Mexico, Cuba, Martha's Vineyard, Greece, Norway & Peru. Contact: International Film & TV Workshops, Box 200, 2 Central St., Rockport, ME 04856; (207) 236-8581; fax: 236-2558; info@TheWorkshops.com; www.TheWorkshops.com

FILMS • TAPES WANTED

DANCE CAMERA WEST: Dance Resource Center of Greater Los Angeles will host a dance film/video festival that invites participation from dance & film/video artists from LA area. Festival held in Feb. of 2002 in conjunction w/ Touring Program of the Dance on Camera Festival. Works produced after 1999 in any format or styles are welcome, however, preference given to docs, shorts & experimental films. Appl. available via email. Entry fee: $15. Deadline: Sept. 15. Contact: DRC/Dance Camera West, Box 41708, Los Angeles, CA 90041; (818) 769-3093; kellyh@firstrunfeatures.com

DUTV, a progressive, nonprofit access channel in Philadelphia, seeks works by indie producers. All genres & lengths considered. Will return tapes. Beta SP, DV, S-VHS & 3/4" accepted for possible cablecast & Webcast. VHS for preview. Contact: Debbie Rudman, DUTV, 3141 Chestnut St., Bldg 9B, Rm 4026, Philadelphia, PA 19104; (215) 895-2927; dutv@drexel.edu; www.dutv.org

FPS DIGITAL

AVID On-Line Suite

Media Composer 1000 with Digital/BETA & 3/4 decks

... at prices an independent filmmaker can afford

(daily/weekly/monthly rates available)

Contact: Lichtenstein Creative Media Phone: 212-765-6600

25 West 36th St. 11th Floor New York, N.Y. 10018

DVD VIDEO

Encoding Editing
Authoring Mastering
Replication Transfer

Editing Studios

- Avid Media Composer
- 3D Pinnacle

All Editing Format Avail.
From DV to Digibeta

A · V · I · D

We Have the Best Prices!!
Open 7 Days a Week
Woodland Hills, CA
(818) 883-0888
www.Authoringdvd.com

BRAVO
film & video
40 WEST 27TH STREET
2ND FLOOR
NEW YORK NY 10001
www.bravofilm.com

Sound Stage Rentals
34' × 28' × 14'; 600 amps; Hard Cyc/Blue Screen; Silent A/C; Great for Interviews, Music Videos, Commercials, and Pilots; Complete Lighting Package Available.

Linear and Non-linear Editing
DVCam, BetaSP, ¾", S-VHS; ABC Roll; DVE—Pinnacle Alladin.

Production Packages
We produce affordable commercials and music videos from start to finish with substantial discounts for first-time clients.

Audio Services
ADR; Music for Video/Film; Audio sweetening; Mastering; Protools System; Voice-over.

Tel: 212 679 9779 · Fax: 212 532 0444



Animation Photography

Titles

Cutout Animation

Photo Animation

Animus Films ❤ 2 West 47th Street ❤ Suite 1209
New York, NY 10036 ❤ Tel: (212) 391-8716
Email: animusfilms@hotmail.com

NOTICES

FILMS/VIDEOS WANTED for weekly art program on Time Warner (public access TV) in Manhattan & Brooklyn entitled: *SNACK-ON-ARTS*. Artists please submit your work. 15 mins. max. Contact: Box 050050, Brooklyn, NY 11205; snacontt@hotmail.com

INDUSTRIAL TV: cutting-edge cable access show now in its 5th year, is looking for experimental, narrative, humorous, dramatic, erotic, subversive, animation & underground works for inclusion in fall season. Controversial, uncensored & subversive material encouraged. Guaranteed exposure in NYC area. Contact: Edmund Varuolo, c/o 2droogies prods, Box 020206, Staten Island, NY 10302; ed@2droogies.com; www.2droogies.com

LOST FILM FESTIVAL: Action Films for the Anarchy. Lost Film Collective celebrates great movies made with soul. Most low/no-budget projects that are free from sexism, racism, classism, homophobia & other ism's join the roster of fiery peculiar films in the festival. Much like a punk rock show or a rave, thousands gather in warehouses, backyards, basements & rooftops for screenings. Festivals in West Philadelphia are quarterly, so the deadlines are ongoing. All submissions considered for int'l touring festival. Send all press materials, stills & 1/2" video copy. Send s.a.s.e. or check out Web site for appl. Entry fees: $10 for shorts (under 50 min), $20 for features (over 50 min), or send valuables in exchange. Contact: Lost Film Festival, 4434 Ludlow St., Philadelphia, PA 19104; (215) 662-0397; scott@bloodlink.com; www.lostfilmfest.com

MICROCINEMA, INC./ BLACKCHAIR PRODUCTIONS is accepting short video, film & digital media submissions of 15 min. or less on an ongoing basis for monthly screening program *Independent Exposure*. Artists qualify for a non-exclusive distribution deal, incl. additional license fees for int'l offline & online sales. Looking for short narrative, alternative, humorous, dramatic, erotic, animation, etc. Works selected may continue on to nat'l & int'l venues for additional screenings. Submit VHS or S-VHS (NTSC preferred) labeled with name, title, length, phone number and any support materials incl. photos. Submissions will not be returned. Contact: Microcinema, Inc., 2318 Second Ave., #313-A, Seattle, WA 98121. Info/details: (206) 568-6051; info@microcinema.com; www.microcinema.com

OCULARIS provides weekly forum for filmmakers to exhibit their work. Works under 15 min. considered for Sunday night screenings; works longer than 15 min. considered for curated group shows. All work considered for online exhibitions & other special projects. Open Zone 4, a quarterly open forum, also exhibits emerging, non-commercial work. Contact: Ocularis, Galapagos Art & Performance Space, 70 N. 6th St., Brooklyn, NY 11211; ocularis@billburg.com; www.ocularis.net

PARK4DTV is an Amsterdam-based organization specializing in broadcast of a 60 min. TV art piece every night. Works vary from computer-generated abstract work to ultra hard-core reality TV. Founded in 1991, PARK4DTV has broadcast more than 1,100 different 1 hr. tapes made by artist around the world & is looking for tapes that fit into the program. Artists will be paid for broadcasted work. Organization also has programs in Rotterdam, New York & Berlin. Contact: PARK4DTV, Box 11344, 1001 GH Amsterdam, Netherlands; info@park.nl; www.park.nl

QUEER PUBLIC ACCESS TV PRODUCERS seek public access show tapes by/for/about gay, lesbian, bi, drag,

trans subjects, for inclusion in academic press book on queer community programming. All program genres welcome. Incl. info about your program's history & distribution. Send VHS tapes to: Eric Freedman, Asst. Professor, Comm. Dept., Florida Atlantic Univ., 777 Glades Rd., Boca Raton, FL 33431; (561) 297-2534; efreedma@fau.edu

REEL ALTERNATIVE FILM SALON, Brooklyn's original microcinema featuring indie filmmakers of color, seeks film & script submissions for 2nd season. All genres & formats welcome. Film (submitted on VHS) & script submissions must incl. synopsis, bio & $10 (check/m.o.). Films screened monthly & scripts staged quarterly. Contact: Sheryl Ellison, IGH Multimedia, 655 Fulton St., Ste. 139, Brooklyn, NY 11217; (718) 670-3616; ighmultimedia@excite.com; www.ighmultimedia.com

SOUTHERN CIRCUIT, a tour of 6 artists who travel to 6 sites in the Southeast, now accepting applications from film/video artists. Artists asked to submit application form & VHS, 3/4", Beta or 16mm film program of 45 min. to 2 hrs (can be cued for a 30 min. section for judging purposes) in addition to résumé, any press packet materials & $20 entry fee. Performance & installation art not accepted, nor any works-in-progress. Note: Some circuit sites do not have film projection capabilities. After pre-screening process, selection meeting held in April 2002. Deadline: Jan. 15. Contact: South Carolina Arts Commission, Attn: Susan Leonard, Media Arts Center, 1800 Gervais St., Columbia, SC 29201; (803) 734-8696; fax: 734-8526; sleonard@arts.state.sc.us; www.state.sc.us/ arts

THIRD WORLD NEWSREEL, one of the oldest alternative media organizations in U.S., is seeking film & video submissions of short & feature length docs, narratives, experimental & other works attentive to intersections of race, class & gender. Projects that address other issues of political & social interest also welcome. Formats: 1/2" VHS tapes. Send submissions, synopsis of the film & director's bio to: Third World Newsreel, Attn: Sherae Rimpsey, 545 Eighth Ave., New York, NY 10018; (212) 947-9277; fax: 594-6417; twn@twn.org; www.twn.org

URBAN INSTITUTE FOR CONTEMPORARY ARTS, one of the largest multidisciplinary contemporary arts centers in the Midwest, invites proposals for solo, group & curated visual arts exhibitions for the 2002/2003 season. Deadline: Sept. 1. Contact: UICA Race St. Gallery, 41 Sheldon Blvd. SE, Grand Rapids, MI 49503; (616) 454-7000; fax: 459-9395.

WOLFTOOB, local New York City TV show is looking for short films & music videos from 1 min. to 17 min. *Wolftoob* is watched by millions, or at least thousands. Contact: info@wolftoob.com

Publications

CREATIVE COMMUNITY: THE ART OF CULTURAL DEVELOPMENT is a new publication commissioned by the Rockefeller Foundation. The report traces the history, theoretical underpinnings, values & methods of community cultural development practice, emphasizing its effectiveness as a response to social & economic forces that weaken cultural ties. The report also offers recommendations to strengthen & support the field. For more information, visit Web site or write in for printed copies of the report. Contact: Rockefeller Foundation, Job #3186 "Creative Community," Box 545, Mahwah, NJ 07430; www.rockfound.org

IFFCON 2001—INTERNATIONAL FILM FINANCING CONFERENCE transcripts of 8th conf. avail. IFFCON is N. America's premier financing event for independent film. Topics discussed by int'l financiers & producers incl. "Pitch Perfect" & "Now What? Independent Filmmaking in the 21st Century." Send $46 to: IFFCON, 360 Ritch St., San Francisco, CA 94107; (415) 281-9777; www.iff con.com

INDEPENDENT PRESS ASSOCIATION: Find an independent audience! The IPA's new directory to independent magazine world can give you the name & number of the editor you need. For just $24.95 (plus $3.05 S&H) *Annotations: A Guide To The Independent Press* can open up a world of diverse & exciting contacts. For order send check to: IPA, 2390 Mission St., #201, San Francisco, CA 94110; (415) 634-4401; www.indypress.org

Resources • Funds

7 FUND provides grant money of up to $10,000 to nonprofit film & video projects in any stage of development that address issues of a socially conscious nature. Applicants are required to submit a sample VHS tape, synopsis & professional business proposal detailing the budget, proposed use of 7 Fund monies & plans for exhibiting completed work to a public audience within 2 years of receiving the grant. Finalists are chosen quarterly. Contact: 7 Fund, 7 Hillcrest Ave., Larkspur, CA 94939; info@sausali.to; www.sausali.to

8x10GLOSSY.COM: Online artists' co-op offers free listing for all actors, technicians & organizations in directory & searchable database, free email address (can even be forwarded by fax or letter), free use of bulletin board. Send s.a.s.e. to: Jim Lawter, 37 Greenwich Ave, #1-6, Stamford, CT 06902; www.8x10glossy.com

ACADEMY FILM SCHOLARS PROGRAM: Academy of Motion Pictures Arts & Sciences is looking for 2 film scholars to grant $25,000 each. Program was created to "stimulate & support the creation of new, innovative & significant works of film scholarship." Proposed projects may be for books, multimedia presentations, curatorial projects, electronic disks or Internet sites & must be in English. Only established scholars, writers, historians & researchers will be considered; grants are not available to students. Deadline: Aug. 31 (postmarked). Contact: Academy of Motion Pictures Arts & Sciences; (310) 247-3000 x. 165; www.oscars.org/foundation/filmscholars

ALLIANCE OF CANADIAN CINEMA TV AND RADIO ARTISTS (ACTRA) announces new, innovative program that supports indigenous Canadian productions & aims to increase volume of Canadian-made films. ACTRA represents over 16,000 film, TV & commercial performers across Canada & wishes to bring these performers to independent film. Contact: Indra Escobar, (877) 913-2278.

ARTHUR VINING DAVIS FOUNDATIONS provide grants to support educational series assured of airing nationally by PBS. Children's series are of particular interest. Consideration also will be given to innovative uses of public TV, including computer online efforts, to enhance educational outreach in schools & communities. Funding for research & preproduction is rarely supported. Recent production grants have ranged from $100,000 to $500,000. Proposal guidelines available on Web site. Contact: Dr. Jonathan T. Howe, Arthur Vining Davis Foundation, 111 Riverside Ave., Ste. 130, Jacksonville, FL 32202; arthurvining@msn.com; www.jvm.com/davis

ARTSLINK provides support to U.S. arts professionals & nonprofit arts organizations to work w/ their counterparts in 27 countries in Central & Eastern Europe & Newly Independent States. Projects should be designed to benefit participants or audiences in both countries. Deadline: Jan 15 (postmarked). Contact: ArtsLink, CEC Int'l Partners, 12 West 31 St., New York, NY 10001, (212) 643-1985 x.22, artslink@cecip.org, www.cecip.org

CALIFORNIA COUNCIL FOR THE HUMANITIES FILM & SPEAKER GRANT: Up to $500 to cover costs of film & discussion program of a CCH-funded doc. film or video. Grant funds provide support for film or video rental, scholar honorarium, travel & publicity. Contact: CCH, 312 Sutter St., Ste. 601, San Francisco, CA 94108; (415) 391-1474; www.calhum.org

CHICAGO UNDERGROUND FILM FUND: 4th year awarding $500-$2,000 postproduction completion grant for any length & genre on super 8, 16mm or 35mm. Emphasis placed on works that fit CUFF's mission to promote films & videos that innovate in form or content. Deadline: Feb. 5. Contact: CUFF, 3109, N. Western Ave., Chicago, IL 60618; (773) 327-FILM; info@cuff.org; www.cuff.org

COMPOSER CONTACT ONLINE CATALOGUE: Harvestworks Digital Media Center presents interactive database to learn more about composers who can be commissioned to write & record compositions for various projects. MP3 samples & biographical info can be accessed. Contact: cc@harvestworks.org; www.harvestworks.org

CONVERGENCE 2002 INTERNATIONAL ARTS FESTIVAL: Providence Parks Dept., Office of Cultural Affairs seeks media/mixed-media proposals. Work will be installed throughout downtown area. Work must be weather-resistant & able to withstand public interaction. All proposals must be accompanied by samples of recent work (not to exceed 20 slides) reviews & resume. Requests for funding not to exceed $ 2,000. Materials not returned w/out s.a.s.e. w/ proper postage. Deadline: Jan. 15. Contact: Providence Parks Dept., Office of Cultural Affairs, 65 Weybosset St., #39, Providence, RI 02903; (401) 621-1992; info@ caparts.org; www.caparts.org

CRIME AND COMMUNITIES MEDIA FELLOWSHIP: Four to five awards of up to $45,000 will be granted in fields of print, photography & radio. Funding for projects that require less than 1 year to complete will be pro-rated. One award of up to $30,000 may be made to local TV reporter to devote up to one year to produce series of stories on local or regional issues related to incarceration or community re-entry by former inmates. Visit Web site for guidelines & applications. Deadline: Sept. 21. Contact: Miriam Porter, mporter@sorosny.org; www.soros.org/crime

CULTURAL FUNDING: FEDERAL OPPORTUNITIES: Designed by the NEA to help nonprofit arts orgs identify potential sources of federal support for cultural programs, this online resource includes listings of federal agencies w/ history of funding art-related projects, descriptions of projects, links, reference tools & tips on navigating specific funding sources. Listings include

RADICAL AVID

24 Hour Edit Suites
3D Meridian AVIDS
Media Composer 10.0
Full-time Support

RADICAL AVID
1133 BROADWAY
(212) 633 – 7497

Dekart VIDEO

NON LINEAR / LINEAR
OFF LINE / ON LINE
BETA SP, DV EDITING
DV, HI8, _ SP, INTERFORMAT
CD-ROM OUTPUT

EXCELLENT RATES
EXPERIENCED EDITORS

SOHO/CHINATOWN LOCATION
MASTER & VISA ACCEPTED

(212)-219-9240

EMAIL:
DFROESE@COMPUSERVE.COM

over 100 federal programs & 170 project examples, showing various arts programs supported by federal dollars at national, regional & state levels. www.arts.gov/federal.html

CYCLONE PRODUCTION SCREENWRITER'S PROJECT is a program designed to provide writers of diverse backgrounds & varied degrees of writing experience the opportunity to begin a career in screenwriting. Each year at least 3 writers may be eligible to receive grants up to $5,000, a possible production deal & representation for presentation to various studios & production companies. Applications available on Web site or by sending s.a.s.e. Entry fees: $45, $50 (late). Deadline (postmarked): Aug. 1, Sept. 1 (late). Contact: Screenwriter's Project Cyclone Prods, Inc., Box 148849, Chicago, IL 60614; (773) 665-7600; fax: 665-7660; www.cyclone-entertainment.com

DIGITAL MEDIA TRAINING SERIES (DMTS) is a video & DVD-based training series for film, television & Web developers. The series provides high-end training tools that improve productivity & creativity for the end-user. DMTS training episodes feature the latest topics & technology, giving viewers access to working professionals & experts that they would not have in a traditional classroom setting, at a fraction of the cost. Contact: Rafael, (877) 606-5012; info@magnetmediafilms.com; www.digitalmediatraining.com

DIVERSITY FUND: Corporation for Public Broadcasting seeks creative ideas for TV projects that explore America's growing diversity & reflect diverse experiences. The Diversity Fund is part of the "I, too, am America" Initiative. Project appls. accepted throughout the year until the available fund is exhausted. Be aware that this call may be terminated at any time by CPB. Visit Web site for application information. Contact: Diversity Fund, c/o Program Operations, CPB, 401 Ninth Street, NW, Washington, DC 20004; chead@cpb.org or ljones@cpb.org; www.cpb.org/ tv/diversity/rfp

DOCUCLUB facilitates filmmakers in the making of their documentaries by providing a supportive community to screen & offer feedback. DocuClub is now accepting doc rough cuts for its monthly screenings. Send $40 membership fee (payable to: The Four Oaks Foundation) to: DocuClub, 635 Madison Ave, 16th fl., New York, NY 10022; (212) 753-1326; www.docuclub.org

DURFEE FOUNDATION'S ARTISTS' RESOURCE FOR COMPLETION GRANTS provide short-term assistance to artists living in LA County to complete work for specific opportunity that significantly benefits their career. Artists in any discipline eligible to apply. Applicant must already have secured invitation from established org to present proposed work which must be scheduled for presentation w/in 6 months of the appl. deadline. Applicants must be at least 21 yrs of age. Deadlines: Aug. 7, Nov. 6. Contact: Durfee Foundation, 1453 3rd St., Ste 312, Santa Monica, CA 90401; (310) 899-5120; fax: 899-5121; admin@durfee.org; www.durfee.org

FUNDING AVAILABLE: Private individual willing to participate financially in production of low-budget independent films. Send informal outline of project with emphasis on script. Filmmakers will be contacted via snail mail, email, or telephone. Contact: Indies, 1923 35th Pl., N.W. Apt. #1, Washington, D.C. 20007.

JOHN D. & CATHERINE T. MACARTHUR FOUNDATION provides partial support to selected doc series & films intended for nat'l or int'l broadcast & focusing on an issue in one of the Foundation's 2 major programs (Human & Community Development; Global Security & Sustainability). Send prelim. 2 to 3 pg letter. Contact: John D. & Catherine T. MacArthur Foundation, 140 S. Dearborn St., Ste. 1100, Chicago, IL 60603; (312) 726-8000; 4answers@macfdn.org; www.macfdn.org

MEDIA GRANTS AVAILABLE TO INDIVIDUALS & ORGANIZATIONS IN NEW YORK STATE: Experimental TV Center provides support to electronic media & film artists & orgs in NY State. Presentation funds provided to nonprofit orgs in NY State. Deadline: ongoing. Up to $2,000 per project. Orgs must be receiving support from NY State Council on the Arts Electronic Media & Film Program. Deadlines: July 1 & Oct. 1. Contact: Sherry Miller Hocking, Exp. TV Center, 109 Lower Fairfield Rd., Newark Valley, NY 13811; (607) 687-4341; etc@experimentaltvcenter.org; www.experimentaltvcenter.org

NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION MEDIA FUND awards projects in production or postproduction phases with the goal of increasing visibility of Asian American programs on public TV & impacting the way Asian Americans are perceived & understood. Awards average $20,000-$50,000. Dead line: Aug. 24. Open Door Completion Fund also avail. for applicants with public TV projects in final postproduction phase. Full-length rough cut must be submitted. Awards average $20,000 & NAATA funds must be the last monies needed to finish project. Appls. reviewed on a rolling basis. Review process takes approximately 1-3 months. Contact: NAATA Media Fund, 346 9th Street, 2nd fl., San Francisco, CA 94103; (415) 863-0814; fax: 863-7428; mediafund@ naatanet.org; www.naatanet.org

NATIONAL ENDOWMENT FOR THE ARTS offers 2 grants to organizations. Access Grant aims to encompass a wide variety of projects that make the arts more widely avail. Access projects seek to reach those in underserved areas & those whose opportunities to participate in the arts have been limited by age, disability, language, or educational, geographic, ethnic, or economic constraints. Heritage/ Preservation Grant seeks to honor, assist, encourage, preserve & present those forms of artistic expression & practice that reflect the many cultural traditions that make up our nation. Appl. & guidelines avail. on Web site. Deadline: Aug. 13 (for both grants). Contact: NEA Media Program, 1100 Pennsylvania Ave., N.W., Washington DC 20506; (202) 682-5452; www.nea.gov/guide

NATIONAL ENDOWMENT FOR THE HUMANITIES' Division of Public Programs provides grants to media projects that use broadcast & related companion digital media to present high-quality programs that explore humanities to public audiences. Grants offered for planning, scripting & production of film, TV & digital media projects that address humanities themes. NEH also offers consultation grants to help conceive of new projects or to plan new directions for institutions. Projects should focus on humanities programming for the general public. Visit Web site for applications & guidelines. Deadlines: Sept 11 (consultation grants), Nov. 1 (planning grants), Feb. 1 (planning, scripting & production grants). Contact: Media Programs, Division of Public Programs, Room 426, NEH, 1100 Pennsylvania

Ave., NW, Washington, D.C. 20506; (202) 606-8269; publicpgms@neh.gov; www.neh.gov

NEH SUMMER STIPENDS support 2 months of full-time work on projects that will make significant contribution to humanities. Stipend is designed to support faculty & staff members of schools, colleges & univs.; scholars & writers working in institutions w/ research or educational collections; scholars & writers working independently. Visit Web site or write to NEH for appl. & eligibility info. Deadline: Oct. 1. Contact: NEH Summer Stipends, Rm 318, NEH, 110 Pennsylvania Ave, N.W., Wahington, D.C. 20506; stipends@neh.gov; www.neh.gov/grants/onebook/fellowships.html

NEW DAY FILMS: premier distrib cooperative for social issue media, seeks energetic ind. film & videomakers w/ challenging social issue docs for distribution to non-theatrical markets. Now accepting appl. for new membership. Contact: New Day Films, 22D Hollywood Ave., Ho-Ho-Kus, NJ 07423; (415) 383-8999; www.newday.com

NEW VOICES, NEW MEDIA FUND: Corp. for Public Broadcasting has allocated up to $2 million this year to create the New Voices, New Media Fund. Objectives of this fund are to harness new media by supporting creation of mission-driven, diverse new media content & providing opportunities for diverse content creators working in public broadcasting to develop the skills that new media demand. Project appl. accepted throughout year until avail. fund is exhausted. Be aware that this call may be terminated at any time by CPB. Contact: New Voices, New Media Fund, CPB, 401 9th St., NW, Washington, DC 20004; lbarbash@cpb.org; www.cpb.org/tv/funding

NEWENGLANDFILM.COM is a unique online resource that provides local film & video professionals w/ searchable industry directory, listings of local events, screenings, jobs, calls for entries & upcoming productions, in addition to filmmaker interviews & industry news. Reaching over 20,000 visitors each month. All articles & listings on sites free to read: www.nefilm.com

NEWPROJECT.NET provides a new vehicle for producers in search of partnerships, financing & distribution for projects. Online database of presentations of projects in development, in production, or recently completed, NewProject.net is a place where professionals can "publish" & announce their copyrighted new projects & present them to programming execs, distribution companies, potential underwriters, investors & other partners.

NEXT WAVE FILMS, funded by the Independent Film Channel, was established to provide finishing funds & other vital support to emerging filmmakers w/ low-budget, English-lang. features from U.S. & abroad. Selected films receive assistance w/ postproduction, implementing a festival strategy & securing distribution. Through Agenda 2000—the production arm of Next Wave Films—filmmakers w/ an established body of work can receive production financing & assistance for features shot on digital video & intended for theatrical release. Both fiction & nonfiction films considered for finishing funds & Agenda 2000. Contact: Next Wave Films, 2510 7th St., Ste. E, Santa Monica, CA 90405. (310) 392-1720; fax: 399-3455; launch@nextwavefilms.com; www.nextwavefilms.com

OPEN CALL 2001: The Independent Television Service (ITVS) considers proposals for innovative programs of



AVID EDIT SUITES
OFF LINE/ON LINE / 3DFX

Grafix Suite/After Effects
Audio Design/Mixing/Protools
V.O. Booth / Read To Picture

VOICE 212.244.0744
104 WEST 29TH ST | NY 10001 FAX 212.244.0690

James A. Michener Center for Writers
Master of Fine Arts in Writing
DIRECTOR
James Magnuson



Combine work in *screenwriting* with fiction, poetry or playwriting in our unique interdisciplinary MFA degree program. Fellowships of $17,500/yr. awarded to all students.

UT Michener Center for Writers
702 E. Dean Keeton St. • Austin, TX 78705

512/471.1601 • www.utexas.edu/academic/mcw

THE UNIVERSITY OF TEXAS AT AUSTIN

Learn Final Cut Pro from the editors of
Welcome to the Dollhouse, Happiness,
Paris is Burning & The Cruise...

THE EDIT CENTER

Become a professional editor by working on a real feature film in our intensive six-week course.

www.theeditcenter.com 212 387 7844
234 East 14th Street Suite #4B New York NY 10003

THE vOID DIGITAL VIDEO WORKSHOPS • THE OVERVIEW WORKSHOP • THE FINAL CUT PRO INTENSIVE WORKSHOP

OVERVIEW WORKSHOP • THE FINAL CUT PRO INTENSIVE WORKSHOP

vOID

Apple Solution Experts

DV and Final Cut Pro Workshops

The Overview Workshop
CAMERA, AUDIO, LIGHTING, AND INTRO TO FINAL CUT PRO

The Final Cut Pro Intensive Workshop
THREE DAYS OF HANDS-ON FINAL CUT PRO EDITING

Telephone :
(212) 941-6492

vOID DIGITAL VIDEO WORKSHOPS • ONE & THREE DAY WORKSHOPS

vOID

Multimedia Lounge
Screening Room
DV Workshops

16 Mercer Street
New York, NY 10013

E-mail :
info@voidltd.com

Website :
www.voidltd.com

OVERVIEW WORKSHOP • THE FINAL CUT PRO INTENSIVE WORKSHOP

vOID PRODUCTION SERVICES • DIGITAL VIDEO EQUIPMENT RENTALS • SCREENING ROOM • WRAP PARTIES • EVENTS

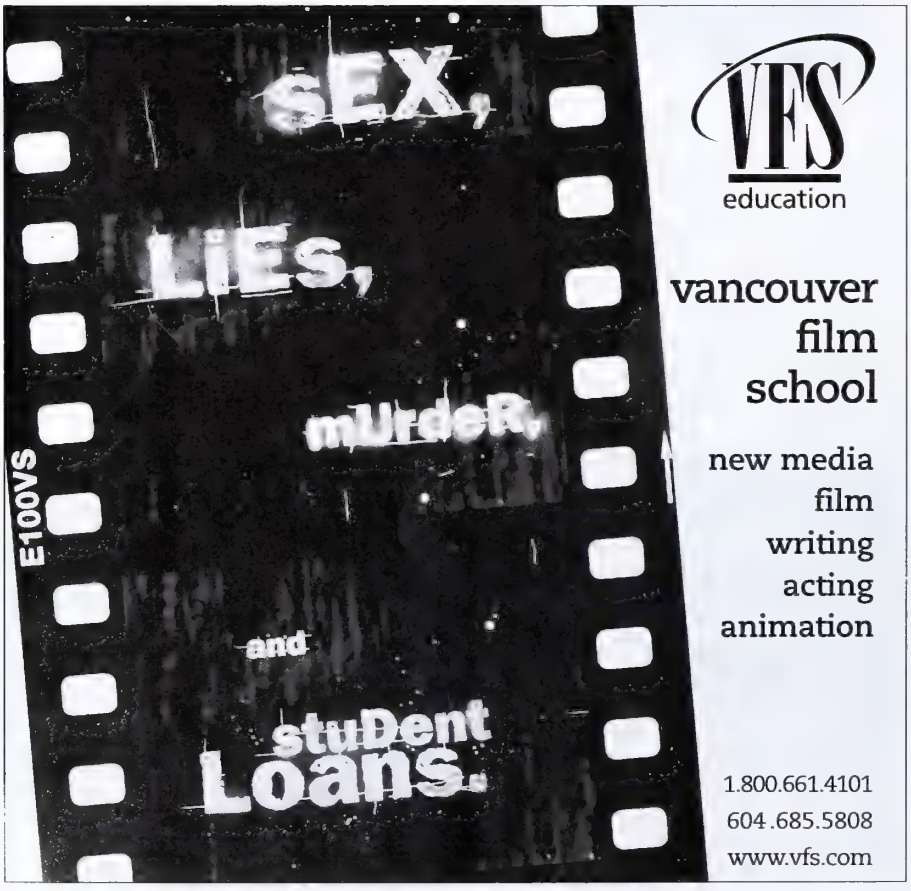
vOID DV PRODUCTION SERVICES

vOID *"to go" Rental:* *(at your location)* 1250 lumens Projector, free-standing screen, and VHS / DV decks for your screening, presentation, or event.

DV *Rental / Services:* Jib arm, Steadicam, and specialty items, Camera operators, DP's, and editors.

vOID DV PRODUCTION SERVICES

vOID PRODUCTION SERVICES • DIGITAL VIDEO EQUIPMENT RENTALS • SCREENING ROOM • WRAP PARTIES • EVENTS



VFS
education

vancouver film school

new media
film
writing
acting
animation

1.800.661.4101
604.685.5808
www.vfs.com

standard broadcast length for public TV twice a year for Open Call. ITVS seeks provocative, compelling stories from diverse points of view & diverse communities. No finished works. Projects in any genre (animation, drama, doc, experimental) or stage of development will be considered. Programs should tell a great story, break traditional molds of exploring cultural, political, social, or economic issues, take creative risks, or give voice to those not usually heard. Download appl.s & guidelines from Web site. Deadline: Aug. 15 (Round 2), Feb. 15 (2002 Round 1). Contact: (415) 356-8383, x. 232; Beky_Hayes@itvs.org; www.itvs.org

OPPENHEIMER CAMERA: New filmmaking grant equip. program offers access to pro 16mm camera system for first serious new productions in dramatic, doc, exp., or narrative form. Purely commercial projects not considered. Provides camera on year-round basis. No appl. deadline, but allow 10 week min. for processing. Contact: Film Grant, Oppenheimer Camera, 666 S. Plummer St., Seattle, WA 98134; (206) 467-8666; fax: 467-9165; marty@oppenheimercamera.com; www.oppenheimercamera.com

PACIFIC ISLANDERS IN COMMUNICATIONS (PIC) announces Media Fund 2001 call for proposals for programs intended for national public TV. Doc, performance, narrative, animation, children's or cultural affairs programming proposals eligible. Must be PBS standard lengths. Awards of up to $50,000 are available for works-in-progress including production & postproduction. Research & development & scripting phases may receive up to $15,000. Deadline: Aug. 3. Contact: Annie Moriyasu, Media Fund, PIC, 1221 Kapi'olani Blvd, Ste. 6A-4, Honolulu, HI 96814; (808) 591-0059; fax: 591-1114; amoriyasu@piccom.org; www.piccom.org

PANAVISION'S NEW FILMMAKER PROGRAM provides 16mm camera pkgs to short, nonprofit film projects of any genre, incl. student thesis films. Send s.a.s.e. w/ 55¢ stamp. Contact: Kelly Simpson, New Filmmaker Program, Panavision, 6219 DeSoto Ave., Woodland Hills, CA 91367.

PORTLAND, OREGON FILMMAKING GRANTS; Digital Media Education Center of Portland, OR is announcing an open call for submissions for Avid Film Camp 2001 program. 5-year-old program affords a boost to indie feature directors looking to complete their films, while offering Avid-authorized training to career editors. Beginning this year, films will also receive free Pro Tools audio finishing & Avid Symphony Online editing. Submissions need to be feature-length projects w/ shooting completed. Projects accepted on a rolling basis. Contact: Deborah Cravey, Digital Media Education Center, 5201 SW Westgate Dr., Ste. 111, Portland, OR 97221; (503) 297-2324; deb@filmcamp.com; www.filmcamp.com

THOUSAND WORDS FINISHING FUND is designed for first or second time feature director or producer to create innovative & challenging film. Fund is available for editing, sound mixing, music rights, etc. Feature films, docs, animation & works-in-progress may be submitted. Contact: Thousand Words, 601 West 26th St., 11th Fl., NY, NY 10001; (212) 331-8900; fax: 343-2134; finishing fund@thousand-words.com; www.thousand-words.com

VOLUNTEER LAWYERS FOR THE ARTS offer seminars on "Copyright Basics," "Nonprofit Incorporation & Tax Exemption" & more. Reservations must be made. Contact: (212) 319-2910 x. 9.

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

About AIVF and FIVF

Offering support for individuals and advocacy for the media arts field, The Association of Independent Video and Filmmakers (AIVF) is a national membership organization of over 5,000 diverse, committed, opinionated, and fiercely independent film- and videomakers. AIVF partners with the Foundation for Independent Video and Film (FIVF), a 501(c)(3) nonprofit offering a broad slate of education and information programs.

To succeed as an independent you need a wealth of resources, strong connections, and the best information available. Whether through the pages of our magazine, The Independent Film & Video Monthly, our expanded website, or through the organization raising its collective voice to advocate for important issues, AIVF preserves your independence while reminding you you're not alone.

Here's what AIVF membership offers:



"We Love This Magazine!!"
-UTNE Reader-

Membership provides you with a year's subscription to The Independent. Thought-provoking features, profiles, news, and regular columns on business, technical, and legal matters. Plus the field's best source of festival listings, funding deadlines, exhibition venues, and announcements of member activities and services. Special issues highlight subjects including experimental media, new technologies, regional activity, and non-fiction work. Business and non-profit members receive discounts on advertising as well as special mention in each issue.

INFORMATION

FIVF publishes a series of practical resource books on international festivals, distribution, and exhibition venues, offered at discount prices to members (see the other part of this insert for a list).

Our New York City Filmmaker Resource Library houses up-to-date information on everything from job listings to sample contracts, tailored to the needs of the independent producer. We also provide referrals, answering hundreds of calls and e-mails each week!

WWW.AIVF.ORG

Stay connected through www.aivf.org, featuring the lowdown on AIVF services, resource listings and links, web-original articles, advocacy information, and discussion areas. Special on-line services for members include distributor and funder profiles and archives of The Independent - much more to come!

INSURANCE

Members are eligible to purchase group insurance plans through AIVF suppliers, including health insurance and production plans tailored to the needs of low-budget mediamakers.

TRADE DISCOUNTS

Businesses across the country offer AIVF members discounts on equipment and auto rentals, stock and expendibles, film processing, transfers, editing, shipping, and other production necessities. Members also receive discounts on purchases of the AIVF mailing list and classified ads in The Independent.

WORKSHOPS & EVENTS

Special events covering the whole spectrum of current issues and concerns affecting the field, ranging from business and aesthetic to technical and political topics.

COMMUNITY

AIVF Regional Salons are based in cities across the country. These member-organized, member-run get-togethers provide a unique opportunity to network, exhibit, and advocate for independent media in local communities. To find the salon nearest you, check The Independent or visit the Regional Salon section of the AIVF website.

ADVOCACY

Since AIVF members first gathered over 25 years ago, AIVF has been consistently outspoken in its efforts to preserve the resources and rights of independent mediamakers, as well as to keep the public abreast of the latest issues concerning our field. Members receive periodic advocacy alerts, information on current issues and public policy, and the opportunity to add their voice to collective actions.

MEMBERSHIP CATEGORIES

INDIVIDUAL / STUDENT MEMBERSHIP

Includes: one year's subscription to The Independent • access to group insurance plans • discounts on goods and services from national Trade Partners • online and over-the-phone information services • discounted admission to seminars, screenings, and events • book discounts • classifieds discounts • advocacy action alerts • eligibility to vote and run for board of directors • members-only web services.

DUAL MEMBERSHIP

All of the above benefits extended to two members of the same household, except for the year's subscription to The Independent which is shared by both.

BUSINESS & INDUSTRY / SCHOOL / NON-PROFIT MEMBERSHIP

All the above benefits (for up to three designated contacts) • discounts on display advertising • special mention in each issue of The Independent.

JOINT MEMBERSHIPS

Special AIVF memberships are also available through AIVF Regional Salons as well as many media arts organizations – ask for details!

LIBRARY SUBSCRIPTION

Year's subscription to The Independent for multiple readers.
Contact your subscription service to order or call AIVF at (212) 807-1400 x501.

JOIN AIVF TODAY!

MEMBERSHIP RATES

Individual	☐ $55/1 yr.	☐ $100/2 yrs.
Dual	☐ $95/1 yr.	☐ $180/2 yrs.
Student	☐ $35/1 yr. (enclose copy of current student ID)	
Business & Industry	☐ $150/1 yr.	
School & Non-profit	☐ $100/1 yr.	

MAILING RATES

Magazines are mailed second-class in the U.S.

- ☐ First-class U.S. mailing - add $30
- ☐ Canada - add $18
- ☐ Mexico - add $20
- ☐ All other countries - add $45

FOR LIBRARY SUBSCRIPTIONS

Please contact your current subscription service, or call AIVF at (212) 807-1400 x501.

* Your additional, tax-deductible contribution will help support the educational programs of the Foundation for Independent Video and Film, a public 501(c)(3) organization.

Name _____

For Dual: 2nd name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

$ _____ Membership cost

$ _____ Mailing costs (if applicable)

$ _____ Additional tax-deductible contribution to FIVF

$ _____ Total amount

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmEx

Acct # _____

Exp. date: / /

Signature _____

Mail to AIVF, 304 Hudson St., 6th fl, New York, NY 10013; or charge by phone (212) 807-1400 x 503, by fax (212) 463-8519, or via our website www.aivf.org. Your first issue of The Independent will arrive in 4-6 weeks.

DEADLINE: 1ST OF EACH MONTH, 2 MONTHS PRIOR TO COVER DATE (E.G. SEPT. 1 FOR NOV. ISSUE). CONTACT: FAX: (212) 463-8519; scott@aivf.org. PER ISSUE COST:

0-240 CHARACTERS (incl. spaces & punctuation) $45 FOR NONMEMBERS/$30 FOR AIVF MEMBERS

241-360 CHARACTERS: $65/$45 AIVF MEMBERS

361-480 CHARACTERS: $80/$60 AIVF MEMBERS

481-600 CHARACTERS: $95/$75 AIVF MEMBERS

OVER 600 CHAR: CALL FOR QUOTE
(212) 807-1400 x. 229

Frequency discount:
$5 OFF PER ISSUE FOR ADS RUNNING 5+ TIMES.

ADS OVER SPECIFIED LENGTH WILL BE EDITED. COPY SHOULD BE TYPED & ACCOMPANIED BY CHECK OR MONEY ORDER PAYABLE TO: FIVF, 304 HUDSON ST., 6TH FL, NEW YORK, NY 10013. INCLUDE BILLING ADDRESS; DAYTIME PHONE; # OF ISSUES; AND VALID MEMBER ID# FOR MEMBER DISCOUNT. TO PAY BY VISA /MC/AMEX INCL. CARD #; NAME ON CARD; EXP. DATE.

Buy • Rent • Sell

FOR RENT: SONY 3 CHIP Digital DV camera plus Sennheiser ME 66 shotgun mic, with or without operator. $100 per day without operator. Call (212) 966-5489.

MOST COMPLETE SUPER 16MM camera package in U.S. We pay roundtrip next day shipping anywhere. You quote us a price. Support, no extra charge. You won't believe it, check it out. (312) 343-3456; www.zacuto rentals.com

NYC OFFICE SPACE: Flatiron district, big window, bright view, 11x15' private room with conference room & kitchenette access. Ideal for editing room. Flexible lease, 3-18 months. $750 + util. (212) 665-6708.

VIDEO DECKS/EDIT SYSTEMS/CAMERAS FOR RENT: I deliver! Beta-SP deck (Sony UVW-1800) $150/day, $450/wk. Also—1:1 Avid Suite, Final Cut, Media 100, DV Cams, mics, lights, etc. Production Central (212) 631-0435.

Distribution

#1 DISTRIBUTOR serving independent producers since 1985. Send VHS (any format—w/SASE if return required) for distribution consideration to: Chip Taylor Communications 2 East View Drive Derry, NH 03038; www.chiptaylor.com

19 YEARS AS AN INDUSTRY LEADER! Representing outstanding video on healthcare, mental health, disabilities & related issues. Our films win Oscars, Emmys, Duponts, Freddies & more. Join us! Fanlight Productions: (800) 937-4113; www.fanlight.com

AQUARIUS HEALTH CARE VIDEOS: Distributor & producer of numerous award-winning videos (incl. Oscars, Emmys & documentary festivals) is seeking new programs on disabilties, end-of-life issues, health care, mental health & caregiving. We give our producers & their films the attention they deserve. Contact us at 888-440-2963; leslie@aquariusproductions.com; www.aquariusproductions.com; or send a preview copy to: 5 Powderhouse Lane, Sherborn, Ma 01770.

BUDGETS/INVESTOR PACKAGE: Experienced line producer will prepare script breakdowns, shooting schedules & detailed budgets. Movie Magic equipped. MC, Visa, Amex. Indie rates negotiable. Mark (212) 340-1243.

EDUCATIONAL DISTRIBUTOR SEEKS VIDEOS on guidance issues such as violence, drug prevention, mentoring, children's health & parenting for exclusive distribution. Our marketing gives unequaled results! Call Sally Germain at The Bureau for At-Risk Youth: (800) 99-YOUTH x. 210.

LOOKING FOR AN EDUCATIONAL DISTRIBUTOR? Consider the Univ. of California. We can put 80 years of successful marketing expertise to work for you. Kate Spohr: (510) 643-2788; www-cmil.unex.berkeley.edu/media/

THE CINEMA GUILD, leading film/video/multimedia distributor, seeks new doc, fiction, educational & animation programs for distribution. Send videocassettes or discs for evaluation to: The Cinema Guild, 130 Madison Ave., 2nd fl., New York, NY 10016; (212) 685-6242; TheCinemaG@aol.com; Ask for our Distribution Services brochure.

Freelance

35MM/16MM PROD. PKG w/ DP: Complete package w/ DP's own Arri 35BL, 16SR, HMIs, dolly, jib crane, lighting, DAT, grip, 5-ton truck. . . more. Ideal 1-source for the low-budget producer! Call for reel: Tom Agnello (201) 741-4367.

ACCOUNTANT/BOOKKEEPER/CONTROLLER: Experience in both corporate & nonprofit sectors. Hold MBA in Marketing & Accounting. Freelance work sought. Sam Sagenkahn (917) 374-2464.

ANDREW DUNN, Director of Photography/camera operator Arri35 BL3, Aaton XTRprod S16, Sony DVCAM. Experience in features, docs, TV & industrials. Credits: *Dog Run, Strays, Working Space/Working Light*. (212) 477-0172; AndrewD158@aol.com

AWARD-WINNING EDITOR, w/ Avid and Beta SP facility. Features, shorts, docs, music videos, educational, industrials, demos. Trilingual: Spanish, English, Catalan. Nuria Olive-Belles (917) 847-3193.

BRENDAN C. FLYNT: Director of Photography w/ many feature & short film credits. Owns 35 Arri BL3, Super 16/16 Aaton, HMIs, dolly, and tulip crane. Awards at Sundance & Raindance. Call for quotes & reel at (212) 226-8417; www.dpFlynt.com

CAMERAMAN/ STEADICAM OPERATOR: 35BL, 16SR, Beta SP, Stereo TC Nagra4, TC Fostex PD-4 DAT, feature lite pkg. to shoot features, music videos, commercials, etc. Call Mik Cribben for info & reel, (212) 929-7728 or (800) 592-3350.

CINEMATOGRAPHER, fiction/doc. Film awards include Cannes Palme d'Or for shorts, numerous others. Own DSR-300 DVCAM camera, doc lights, etc. Bryan Donnell, bldonnell@aol.com; (213) 483-5252.

CINEMATOGRAPHER w/ Aaton reg/super-16mm, Sony 600 Beta, Sony DSR-500 DVCAM packages + lights + Van. Experienced, looking to collaborate on features, docs shorts & commercials. Adam Vardy, reel + rates (212) 932 8255; nyvardy@worldnet.att.net

CINEMATOGRAPHER w/ Arri SR super 16 package & 35IIC, w/ over 15 years in the industry. Credits incl. 2nd unit, FX & experimental. Looking for interesting projects. Will travel. Theo (212) 774-4157; pager: (213) 707-6195.

CINEMATOGRAPHER w/ reg/S-16mm Aaton, video-tap, lighting gear & more. Digital video too. Collaborations in features, shorts, docs, music videos & other compelling visions. Kevin Skvorak, reel & rates (718) 782-9179; kevskvk@inx.net

CINEMATOGRAPHER w/ Super 16 package with video tap, digital, lighting; 20 yrs experience on features, shorts, documentaries, music videos. Excellent crew. Italian, English, some Spanish; will travel. Renato Tonelli (718) 728-7567; rtonelli@tiscalinet.it

COMPOSER: All styles from orchestral to rock to jazz to world. 13 years experience. PBS, History, A&E, Discovery, NPR. Features, docs, industrials, interactive, etc. Specializing in historical documentaries. "Symphonic music on a MIDI budget." Sound design and mixing, too. Full Pro Tools setup with video lock. Paul Lehrman, (781) 393-4888; www.paul-lehrman.com

COMPOSER: Experienced, award-winning Yale conservatory grad writes affordable music in any style that will enhance your project. Save money without compromising creativity. Full service digital recording studio. FREE demo CD; initial consultation. Call Joseph Rubenstein; (212) 242-2691; joe56@earthlink.net

COMPOSER Miriam Cutler loves to collaborate with filmmakers—features, docs. Sundance: *Licensed To Kill, Death A Love Story* / Peabody: *The Castro* / *POV: Double Life of Ernesto Gomez Gomez* & more (323) 664-1807; mircut2@earthlink.net

COMPOSER: Perfect music for your project. Orchestral to techno—you name it! Credits incl. NFL, PBS, Sundance, Absolut. Bach. of Music, Eastman School. Quentin Chiappetta (718) 782-4535; medianoise@excite.com

CREATIVE DIRECTOR OF PHOTOGRAPHY w/ lighting director background. Specialty films my specialty. Can give your film that unique "look." 16mm & 35mm packages avail. Call Charles for reel: (212) 295-7878.

DIGITAL VIDEO Videographer/DP, with Canon XL-1 videocam; prefer documentaries, shorts and less traditional projects; documentation for dance, music and performance. Alan Roth (718) 567-8052; (917) 548-4512; alanroth@mail.com

DIGITAL VIDEOGRAPHER with Sony VX-1000 and Lectrosonic radio mic. available and happy to shoot documentaries and shorts. Contact Melissa (212) 352-4141; meliss@rcn.com

DIRECTOR OF PHOTOGRAPHY: creative cinematographer with a heavy lighting background; many credits with top DPs. Looking to lens interesting projects with a true vision. Over 15 years in the industry; 35mm and 16mm packages avail. Flexibe rates; I work with experienced gaffer w/10 ton truck. Will travel. Call for reel: (781) 545-2609; bkarol@mediaone.net

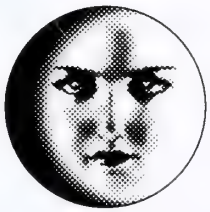
AVIDS TO GO







free delivery and set-up in your home or office
long term // short term rentals
the most cost-effective way to cut your indie film



LUNA
PICTURES

212 255 2564

LUNA DELIVERS

DIRECTOR OF PHOTOGRAPHY w/ Arri 16 & 35BL2 camera pkgs. Credits incl. many indie features & shorts. Create "big film" look on low budget. Flexible rates & I work quickly. Willing to travel. Matthew: (617) 244-6730; (845) 439-5459; mwdp@att.net

DP WITH CAMERA: SR/S. 16 and high speed S. 16. Over twenty years experience in indie, feature, commercial, doc work. Extensive camera package. For background, client list, to view clips/stils or order reel visit: www.kozma.com. Stan: (813) 835-6162; zfilm@gte.net

DP WITH SONY PD 150 (the Sony Mini DVCam camera with superb DAT audio) for hire for documentary narrative, and experimental work. Will bring creativity & sensitivity to your project. Half day rates avail. Call or email for reel & rates: One-eyedcat Productions (718) 788-5169; oneeyedcatprod@aol.com

DV CONSULTANT: Need help w/ Final Cut Pro? Exp. consultant avail. for training in FCP, AfterEffects, Media Cleaner Pro, or just Mac basics. Former Apple tech rep. & working filmmaker in NYC. Discount for AIVF members. Greg (347) 731-3466.

EDITOR AVAILABLE; Experienced, award-winning Avid editor available to work on interesting & innovative pieces. Will work dirt cheap for the chance to be challenged (docs, shorts, features). Call Kevin (212) 591-0589.

ENTERTAINMENT ATTORNEY: frequent contributor to "Legal Brief" columns in *The Independent* & other magazines, offers legal services to film & video community on projects from development thru distribution. Contact Robert L. Seigel, Esq., (212) 333-7000.

EXPERIENCED CINEMATOGRAPHER with crew & equipment; 16mm & 35mm. Short films & features. Vincent (212) 779-1441.

EXPERIENCED LINE PRODUCER available to help with your breakdown, schedule, day out of days and/or budget. Specialty is low budget but high quality. Email AnnettaLM@aol.com for rates and references.

GRANTWRITING/FUNDRAISING: Research, writing & strategy (for production, distribution, exhibition, & educational projects of media). Successful proposals to NYSCA, NEA, NEH, ITVS, Soros Foundation, Rockefeller Foundation, Lila Acheson Wallace Foundation. Fast writers, reasonable rates. Wanda Bershen, (212) 598-0224; www.reddiaper.com; or Geri Thomas (212) 625-2011; www.artstaffing.com

LOCATION SOUND: Over 20 yrs sound exp. w/ timecode Nagra & DAT, quality mics. Reduced rates for low-budget projects. Harvey & Fred Edwards, (518) 677-5720; edfilms@worldnet.att.net

PUBLICITY FOR HIRE: What's the point of making a film if no one sees it? Laatz & Associates will create an entire marketing strategy, including press kit—all with the independent filmmaker's budget in mind. We are your ticket to getting seen! For more information, email: robin.laatz@home.com; or call: (619) 507-8327.

STILLS: "The single most important thing you must do [for publicity] is to have a good photographer on the set."—Larsen, in *The Next Step: Distributing Independent Film and Video*. steveborns@aol.com; www.stevenborns.com; (212) 995-0535.

WWW.MILLROSEMUSIC.COM: 11 yrs. of full time experience scoring features and shorts for Ben Stiller, *Conan O'Brien*, HBO, MTV, *SNL* and many more. www.millrosemusic.com. Check out my site, look and listen, then let's talk. Some of the best work in NYC. Reels available upon request. Call Peter Millrose at (212) 496-0444. www.MILLROSEMUSIC.com

Opportunites • Gigs

ASSISTANT WANTED: Broad-minded & creative production asst. sought to work part time (3 days a week) on creative aspects as well as administrative ones. Film production background welcome. Send resume to: barakaproduction@hotmail.com

CREATIVE DP WANTED for a feature-length, controversial documentary & a feature-length movie. Must be able to work on digital Sony 1000/3 CCD & Sony Digi 700. Solid background in lighting a plus. Send resume to: barakaproduction@hotmail.com

CURATOR WANTED: Wexner Center for the Arts, a multi-disciplinary arts center at Ohio State Univ., seeks Associate Curator, Media Arts, a multi-focus dept. incl. screenings, exhibitions, symposia & production projects. Principal duties incl. management of Avid-based studio for artists in residence, classes & media production projects. Exp. in art center or museum practices, knowledge of media technologies & commitment to alternative media highly desired. Univ. offers one of the most comprehensive benefits pkgs in the nation, incl. medical, dental, vision & life insurance; tuition authorization; paid vacation & sick leave; 10 paid holidays; and Public Employees Retirement System of Ohio (PERS) or Alternative Retirement Program (ARP). Submit inquiries & resumes to: Peg Fochtman, HR Manager, Wexner Center for the Arts, 1871 N. High St., Columbus, Ohio 43210; fochtman.1@osu.edu; Appl. materials must be received by Sept. 4. OSU is an Equal Opportunity, Affirmative Action Employer. Women, minorities, veterans & individuals w/ disabilities are encouraged to apply.

FREE REPORT: "50 Ways To Improve Your Video Business." Grow a successful video business in Legal, Wedding, Corporate, TV & more. www.videouniversity.com

FT/PT FACULTY FOR 1ST RATE NYC MBA PROGRAM: Multimedia Industry Design & Production; E-Commerce; Internet Mkting; Computer Law & MIS; Web TV & Publishing; Theatre/Performing Arts Management; also Entertainment Law; Marketing Film; TV; Music Mgmt. Contact: Attn: FRM-AVF, Audrey Cohen College, 75 Varick St., New York, NY 10013; fax: (212) 343-8477.

MANHATTAN-BASED PRODUCTION COMPANY seeks experienced producers, associate producers & researchers for history, travel, and health documentaries. Please fax resume to (212) 647-0940; attention: office coordinator.

OY VEY I'M BROKE: Aspiring grad student needs benefactors. Your dollar will help send a nice Jewish boy to film/school. Hope to produce intelligent, religious and cultural affairs documentaries. Contributions to: P.O. Box 682, Merrifield, VA 22116.

PARTNER WANTED: Established film & TV program distributor Worldwide looking to partner with an existing

production company that can use some sales help and to produce programs together. Contact: Alan Miller (201) 385-8139; alanmacademy@aol.com

WELL-ESTABLISHED freelance camera group in NYC seeking professional cameramen and soundmen w/ solid Betacam video experience to work w/ our wide array of clients. If qualified contact COA at (212) 505-1911. Must have video samples/reel.

Preproduction • Development

INVESTORS NEEDED IN AUSTRALIA: An independent film producer down under seeks investors or business partners to produce low-budget film for cinema release. Please contact: Mr. Mandione Seye, Montaj Film Production, P.O. Box 354, Randwick 2031, N.S.W. – Australia; tel: 011 61 2 9380 4975; fax: 61 2 9318 2775

SU-CITY PICTURES clients wins awards and get deals! Susan Kougell, Harvard/Tufts instructor, author *The Savvy Screenwriter* analyzes: scripts/films/ treatments/queries/synopses/pitches. Credits: Miramax/ Warner Bros/Fine Line. Rewrites available. (212) 219-9224: www.su-city-pictures.com

Postproduction

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound-transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable rates. (212) 925-1500.

16MM SOUND MIX only $100/hr. Interlocked 16mm picture & tracks mixed to 16 or 35mm fullcoat. 16mm/35mm post services: picture & sound editorial, ADR, interlock screening, 16mm mag xfers (.065/ft), 16mm edgecoding (.015/ft). Call Tom (201) 741-4367.

A-RAY PRODUCTIONS RENTS AVIDS: Our place or yours. Comfortable edit suites in Weston, CT or we'll bring it to you (2-wk minimum). Rates from $1,250. Includes AVR 77 + Real Time EFX. Award-winning editors available. Call (203) 544-1267.

AUDIO POST AT RATES YOU CAN SWING: Mix 2 Pix/Sound Edit/Design/VO Record/Music Credits: PBS, Discovery, History, National Geo docs, features, short & experimental films. Student rates. Call Dexter Media (617) 783-9660; www.DEXTERMEDIA.com

AVID EDITOR; A dozen feature credits. New Media Composer w/ AVR 77 & offline rez. Beta SP, DAT, extra drives, Pro-tools editing & mixing, and your Avid or mine. Fast and easy to get along with. Credit cards accepted. Drina (212) 561-0829.

BRODSKY & TREADWAY Film-to-tape masters. Reversal only. Regular 8mm, super 8, or archival 16mm. We love early B&W & Kodachrome. Scene-by-scene only. Correct frame rates. For appt. call (978) 948-7985.

FINAL CUT PRO 2.0 CLASSES: Learn to edit film/video. 1-2 students per class. Bring your own project in! Editing services also available. Intro, 1-day class, 10am-6pm, $250; Crash Course, 2-days, 10am-6pm, $450; Master Class, 5-days, 10am-6pm, $975. Call: (917) 237-1996; fcpclasses@aol.com; www.fcpclasses.com

MEDIA 100 EDITING Broadcast quality, newest software. Huge storage & RAM. Betacam, 3/4", all DV formats, S-VHS, Hi-8. . . Great location, friendly environment & low rates, tech support, talented editors & fx artists available: (212) 868-0028.

PRODUCTION TRANSCRIPTS; Verbatim transcripts for documentaries, journalists, etc. Low prices & flat rates based on tape length. A standard 1 hr., 1-on-1 interview is only $70: www.productiontranscripts.com for details or call: (888) 349-3022.

PROFESSIONAL VIDEO COMPRESSION for presenting work over the Internet. Years of experience & clients incl. film festivals & independent filmmakers. Discount for AIVF members. Contact: compression@randomroom.com; www.randomroom.com/compression

STATE OF THE ART AVID 1000, System 10, meridian board, 1:1 compression. Comfy suite, convenient location. Use our editors or yours. Excellent rates. No project too big or small. Final Cut Pro suites & graphic services avail. (212) 219-1400.

TWO CHEAP AVIDS! Great rental prices. Media Composer XL1000, Chelsea location: (212) 242-3005. Avid 400 5.5, Beta Deck, 36GB, Upper West Side: (212) 579-4294.

REMEMBER:
Classified ads will appear on our Web site one month prior to their publication in the magazine, and those ads with Web addresses will include hyperlinks to your site.



Begin here to make your movie:


Final Cut Pro
& Web Classes

"From start to finish, Dr. Rawstock's services were everything I needed."

Brett Thompson, Screenwriter/Director.
THE HAUNTED WORLD OF EDWARD D. WOOD JR.

The #1 choice to help independent filmmakers realize their dreams:


Filmstock
& Videotape


Camera Rentals
& Tech Services


Final Cut Pro
System Sales/Rentals


Final Cut pro
Edit Suites

DR. RAWSTOCK
the Digital Division
The place for your movie.

Call us @ 800.323.4647
www.DRRAWSTOCK.com
6150 Santa Monica Blvd. Hollywood CA 90038

Sound Art Films/ TimeLine Editorial
http://home.att.net/~soundart

The one stop multi-lingual film/video production and postproduction boutique; servicing independent producers from around the world.



-Avid Composer Online / Offline Suite
-Avid Instruction
-Cinematography-Feat, Doc, Mus Vid, Com Ad, Web
-Camera pck- Arri SRI S16/16, 35, Beta, DV, HD
-Lighting Package Rental
-DAT Sound Package Rental
-Underwater Photo/Video-
www.angelfire.com/ny4/urbandivers
-Photography- Production Stills, Headshots, Cover Art, Editorial, Doc, Web Content, Fine Art.
-Audio/ Visual Services- Sony Ind. Pro Projector, 12 x15 screen, all formats.
-Broadcast Programing and Web Content

Ph/fx 718- 802-9874
soundart@worldnet.att.net
located in Brooklyn Heights, Carroll Gardens district, F, G to Carroll Street
by appointment

@AIVF

www.aivf.org

aivf events

Unless otherwise noted, all AIVF events take place at our office (see box below). RSVP required for all events: 212/807-1400 x301 or info@aivf.org.

August

New York events are on hiatus through the month of August.

AIVF CO-SPONSORS:
DOCSHOP

The New York Documentary Center, presenter of Docfest, continues this monthly series with Bennett Miller's insightful and entertaining film, *The Cruise*.

Details: Tues., Aug 28. Reception, 7:00 p.m., Den of Cin (44 Avenue A). Screening, 8:00 p.m., Pioneer Theater (155 E 3rd St.)
Cost: $8.50 general public, $6.00 students & seniors.
FFI: www.docfest.org

Following the screening, director Bennett Miller will discuss the art and craft of documentary making with the audience.

THE CRUISE, Bennett Miller's impressive debut, creates an intimate and telling portrait of twentysomething Timothy "Speed" Levitch, would-be poet, social critic, tormented artist and actual double decker tour bus guide.

CALL FOR DOCS:
PITCH TO PUBLIC TELEVISION SESSIONS
NOTE NEW DEADLINE!

In September, up to 20 pre-selected AIVF members will meet (at AIVF's NYC office) with reps from the National PBS and CPB offices to discuss their projects in rough cut stage for feedback and critique, and possible broadcast on national PBS. This is an invaluable chance to form relationships with the greenlighting team of national PBS and CPB and gain insight on a specific project.

Submission details are posted at www.aivf.org. To request an application packet by mail: 212/807-1400 x507.
In-Office Deadline: Wed., August 1st. (The next pitch opportunity will be in the spring of 2002.)

September

IN BRIEF: ADVICE FROM THE PROS
LEGAL SERIES
"PRODUCTION LEGAL ISSUES"

Sponsored by Cowan, DeBaets, Abrahams & Sheppard

When: Thursday, Sept. 13, 6:30-8:30 p.m.
Cost: $20 members; $30 general public

Our Legal Series continues with concerns specific to production. Discussion will address all types of clearances, including literary, music rights, personal releases, stock footage, and negotiating location permits. Errors and Omissions insurance will also be defined and addressed. Please note: issues pertaining to SAG contracts and on guilds and unions will not be covered in this session. (See Oct. 18th)

Moderated by series co-producer, Innes Gumnitsky, an entertainment attorney with Cowan, DeBaets, Abrahams & Sheppard.

UPCOMING TOPICS

(dates subject to change):

Oct. 18: Guilds and Unions
Nov. 15: Distribution Deals

DOCUMENTARY DIALOGUES
THE CRITICAL MOMENT:
DISTILLING YOUR DOC INTO A PREVIEW CLIP

When: Tues., Sept 18, 6:30-8:30 p.m. (Wine & Goldfish reception follows.)
Cost: $5 AIVF mbrs; $20 general public

This topic approaches the task of distilling the essence of your film into a preview clip. Is your goal to show one moment of your film as it will play out, or to demonstrate the entire narrative arc? When do you privilege form over subject matter, and vice versa? Can the clip be the short that becomes the business card of your film? Join your filmmaking peers in this discussion forum to discuss philosphical and practical issues of the craft.

MEET & GREET
LOT 47 FILMS



When: Thurs., Sept. 20, 6:30-8:30 p.m.
Cost: Free to AIVF mbrs; $10 general public.

Lot 47 is an independent distribution company whose mandate is to provide a broad selection of diverse independent features and docs (American and foreign as well); to lead an educational initiative informing of American independent film's history; and to lead the industry in the exploration and execution of new means of distribution. Films include: *Scotland, PA*, *L.I.E.*, *Fast Food Fast Women*, *Venus Beauty Institute*; and the upcoming *waydowntown*. Jeff Lipsky will attend.

FILMMAKERS' RESOURCE LIBRARY
HOURS: TUES.-FRI. 11-6; WED. 11-9

The AIVF office is located at 304 Hudson St. (between Spring & Vandam) 6th fl., in New York City. Our Filmmakers' Resource Library houses hundreds of print and electronic resources—from essential directories and trade magazines to sample proposals and budgets.

BY PHONE: (212) 807-1400
Recorded information available 24/7; operator on duty Tues-Fri 2-5pm est.

BY INTERNET: www.aivf.org
info@aivf.org

The Foundation for Independent Video and Film (FIVF), the educational affiliate of the Association for Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent media community, including publication of *The Independent* and a series of resource publications, seminars and workshops, and information services.

None of this work would be possible without the generous support of the AIVF membership and the following organizations:
We also wish to thank the following individuals and organizational members:

The Academy Foundation
The Mary Duke Biddle Foundation
The Chase Manhattan Foundation
Forest Creatures Entertainment, Inc.
The William and Flora Hewlett Foundation
LEF Foundation
The John D. and Catherine T. MacArthur Foundation
The National Endowment for the Arts
New York City Department of Cultural Affairs: Cultural Challenge Program
New York Foundation for the Arts: TechTAP
New York State Council on the Arts

Business/Industry Members: **CA**: Action/Cut Directed By Seminars; Attaboc LLC; Calliope Films, Inc.; Dr. Rawstock; Eastman Kodak Co.; Film Society of Ventura County; Forest Creatures Entertainment Co.; Groovy Like a Movie; Marshall/Stewart Productions, Inc.; Moonshadow Production & Research; MPRM; Somford Entertainment; **CO**: The Crew Connection; **FL**: Bakus Internatinal, Inc/ Odysseas Entertainment, Inc.; Tiger Productions, Inc.; **GA**: Indie 7; **IL**: Wonderdog Media; **MA**: CS Associates; Glidecam Industries; **MD**: The Learning Channel; U.S. Independents, Inc.; **MI**: Grace & Wild Studios, Inc.; Zooropa Design; **MN**: Allies; Media/Art; **NJ**: Black Maria Film Festival; DIVA Communications, Inc.; **NY**: AKQ Communications, Ltd.; American Montage; Analog Digital Intl., Inc.; Asset Pictures; Black Bird Post; Bluestocking Films, Inc.; Bravo Film and Video; The Bureau for At-Risk Youth; C-Hundred Film Corporation; Cineblast! Prods.; Corra Films; Cypress Films; Deconstruction Co.; Dekart Video; Dependable Delivery, Inc.; DV8 Video Inc.; Earth Video; Guerilla News Network; Human Relations Media; Hypnotic; Inkling Prods.; Jalapeno Media; Kitchen Sync Group, Inc.; KL Lighting; Mad Mad Judy; Mixed Greens; New Rican Filmmaker; New York Independent Film School; Nuclear Warrior Prods.; NTV Studio Productions; On Track Video, Inc.; One Kilohertz; The Outpost; Partisan Pictures; Paul Dinatale Post, Inc.; Prime Technologies; Seahorse Films; Son Vida Pictures, LLC; Stuart Math Films, Inc.; Suitcase Productions; Tribune Pictures; Winstar Productions; Wolfen Prods.; **OR**: Angel Station Corp.; **PA**: Cubist Post: Effects; Smithtown Creek Prods.; **TX**: Upstairs Media Inc.; **UT**: KBYU-TV; Rapid Video, LLC; **VA**: Bono Film & Video; Dorst MediaWorks; Roland House, Inc.; **WA**: Amazon.com; Global Griot Prod.; **WV**: Harpers Ferry Center Library.

Nonprofit Members: **AL**: Sidewalk Moving Picture Fest. **AR**: Hot Springs Documentary Film Inst.; **AZ**: U of Arizona; Scottsdale Community Coll.; **CA**: The Berkeley Documentary Center; Filmmakers Alliance; Itvs; LEF Foundation; Los Angeles Film Commission; Media Fund; NAATA; Ojai Film Soc.; Reach L.A.; San Francisco Jewish Film Fest.; U of Cal. Extension, CMIL; USC School of Cinema TV; Victory Outreach Church; Whispered Media; **DC**: Corporation for Public Broadcasting; Media Access Project; **FL**: Manatee Community College; **GA**: Image Film & Video Center; **HI**: Aha Punana Leo; U. of Hawaii Outreach College; **ID**: Center for School Improvement; **IL**: Art Institute of Chicago/Video Data Bank; Chicago Underground Film Fest.; Community TV Network; Little City Foundation; PBS Midwest; Rock Valley Coll.; Roxie Media Corporation; **KY**: Appalshop; **MA**: CCTV; Coolidge Corner Theatre Foundation; Harvard Medical School; Long Bow Group Inc.; Lowell Telecommunications Corp.; LTC Communications; Somerville Community TV; **MD**: Laurel Cable Network; Native Vision Media; **MI**: Ann Arbor Film Fest.; **MN**: IFP/North; Intermedia Arts; Walker Arts Center; **MO**: Webster University Film Series; **MS**: Magnolia Indie Fest.; **NC**: Doubletake Documentary Film Fest.; Duke University-Film and Video; **NE**: Great Plains Film Festival; Nebraska Independent Film Project, Inc.; Ross Film Theater, UN/Lincoln; **NM**: Taos Talking Pictures; **NY**: Art 21; Cinema Arts Center; CUNY TV Tech Program; Communications Society; Cornell Cinema; Council for Positive Images, Inc.; Creative Capital Foundation; Dependable Delivery; Downtown Community TV; Film Forum; Film Society of Lincoln Center; Globalvision, Inc.; Guggenheim Museum SoHo; John Jay High School; Konscious, Inc.; Listen Up!; Manhattan Neighborhood Network; National Black Programming Consortium; National Foundation for Jewish Culture; National Video Resources; New York Film Academy; NW&D Inc.; NYU TV Center; New York Women in Film and TV; Open Society Institute/Soros Documentary Fund; OVO, Inc.; Paper Tiger TV; Spiral Pictures; Squeaky Wheel; Standby Program; Stony Brook Film Fest.; Thirteen/WNET; Upstate Films, Ltd.; Women Make Movies; **OH**: Athens Center for Film & Video; Cleveland Filmmakers; Greater Cincinnati & Northern Kentucky Film Commission; Media Bridges Cincinnati; Ohio Independent Film Fest.; Ohio University/Film; Wexner Center; **OR**: Communication Arts, MHCC; Northwest Film Center; **PA**: DUTV/Cable 54; PA Council on the Arts; Carnegie Museum of Art; Prince Music Theater; Scribe Video Center; Temple University; University of the Arts; WYBE Public TV 35; **RI**: Flickers Arts Collaborative; **SC**: South Carolina Arts Commission; **TN**: Nashville Independent Film Fest; **TX**: Southwest Alternate Media Project; Worldfest Houston; **UT**: Sundance Institute; **VT**: Kingdom County Productions; **WA**: Seattle Central Community College; **WI**: UWM Dept. of Film; Wisconsin Film Office; **Canada**: Toronto Documentary Forum/Hot Docs; **India**: Foundation for Universal Responsibility

Friends of FIVF: Ulises Aristides, Bakus International, Aaron Edison, Suzanne Griffin, Christopher Gomersall, Patricia Goudvis, Leigh Hanlon, Robert L. Hawk, Henrietta Productions, Jewish Communal Fund, Laura Kim, Bart Lawson, Elizabeth Mane, Diane Markrow, William Payden, PKXH, Possible Films, Rhonda Leigh Tanzman, Mark Vanbork

PRODUCTION POST PRODUCTION DUPLICATION

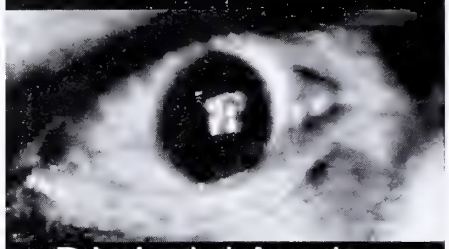
media BOX
145 WEST 20TH STREET N.Y., NY 10011
TEL: 212-242-0444 FAX: 212-242-4419

DVD Independent Special
includes encoding, authoring & one disc
15 min. - $800 30 min. - $1200
60 min. - $1750 90 min. - $2000

Media 100 Editing
Production Packages
Video Duplication
Transfers & Conversions

Film Festival Duplication Special
20 VHS Tapes
w/sleeves & labels
Independents
Only
$99 $99

Small classes & tutorials
IN DIGITAL
AUDIO, VIDEO & INTERACTIVITY
Interdisciplinary Certificate Program
CULTIVATING TALENT
Harvestworks Digital Media Arts
[212] 431-1130
596 Broadway Suite 602 inSoHo
harvestw@dti.net/www.harvestworks.org
HARVESTWORKS
Digital Media Arts Center

AMI
AMERICAN MONTAGE INC

Digital / Analog
FILM, VIDEO & WEB PRODUCTION
AVID AND FINAL CUT PRO SUITES
POST-PRODUCTION SPECIALISTS
AFTER EFFECTS / MOTION GRAPHICS
EXPERIENCED IN FEATURE LENGTH DOCUMENTARIES AND NARRATIVES
670 BROADWAY SUITE 300, NY, NY 10012
334-8283
www.americanmontage.com

Context
STUDIOS
2 stages
48x44 with cyc wall
30x24 sound stage
multi-camera digital video
• audio post-production •
recording & rehearsal studios
• video editing • stage rentals •
tape duplication
• production office •
lighting & grip packages
Artists and Independents Welcome
Located in Williamsburg
1 North 12th Street Brooklyn,NY
718.384.8300
www.contextnyc.com

AIVF CO-SPONSORS: 2ND ANNUAL WOODSTOCK FILM FESTIVAL

(SEPT. 20-23, WOODSTOCK, NY)

The Woodstock Film Festival strives to bring world class and developing filmmakers together in an intimate setting bursting with seminars, workshops, concerts, demos, parties, galas and the Woodstock spirit! FFI: (845) 679-4265 or visit www.woodstockfilmfestival.com

AIVF Co-Sponsors:
Distribution Outlets panel discussion
details: Sat., Sept. 22, 3:00 p.m. Eutopia Studio/Bearsville Theater. Cost: $12 AIVF members; $15 general public. Visit festival Web site for details.

Representatives from internet, cable and international sales companies will discuss various opportunities for distribution and exhibition.

MEET & GREET SENIOR PROGRAMMING STAFF OF PBS & CPB

Where: venue TBA
When: Thurs., Sept. 27, 6:30-8:30 p.m.
Cost: Free to AIVF mbrs; $10 general public.

Meet representatives of the "greenlighting team" from PBS and CPB. Guests TBA.

PITCH TO PUBLIC TELEVISION SESSIONS

When: Fri., Sept. 28.

Reps from PBS and CPB meet with chosen producers (see Call for Docs, prev. page) in private meetings with advice on their rough cuts, and their project's possibilities within the PBS program lineup.

AIVF AT THE IFP MARKET

(SEPT. 30-OCT. 5)

Where: Angelika Film Center, NYC
For more information on the IFP Market: Contact the Independent Feature Project at (212) 465-8200; www.ifp.org

AIVF will be ever-present at the Market, from participation on panels and representation via our information booth to our Annual Market Mardi Gras. We will also be presenting a Meet and Greet with Strand Releasing. Visiting filmmakers attending the Market should be sure to stop by our library during the week, or stop by our booth and say hello! Our activity-packed week will be posted at www.aivf.org

AIVF'S ANNUAL MARKET MARDI GRAS

When: Mon., Oct. 1st, 7-9 p.m.
Cost: Free to all



Nothing to wear to the Gotham Awards this year? Fear not, AIVF hosts–yet again–the perfect opportunity to hang with fellow filmmakers without all the Market madness. A great chance to meet AIVF members and other filmmakers from across the nation! Light refreshments served. Please RSVP.

AIVF CO-SPONSORS: SELECT SCREENINGS PRESENTED BY THE FILM SOCIETY OF LINCOLN CENTER

AIVF members may attend programs listed below for just $5 per ticket! Show membership card. Walter Reade Theatre: Lincoln Center, 165 W. 65 St. at Broadway in NYC. FFI: Film Society box office: (212) 875-5600 or www.filmlinc.com

Aug./Sept. programs:
Dirk Bogarde: Gentleman in Disguise: August 1-9
Latin Beat 2001! : August 10 - Sept 5
New York Times' The Future of Movies : Sept 6-9
Amir Naderi / Recent Iranian Cinema: Sept 10-23
From Beijing to Mexico: Tribute to Nantes Film Festival: Sept. 24-28

AIVF CO-SPONSORS: CINEMATEXAS

(Sept. 14-23, Austin, TX)

Cinematexas has provided a diverse and ever-expanding space for landmark short films. Cinematexas is a place for contemplation and awe, a spontaneous congregation of visual cartographers! Don't miss its 10 days of spotlighting international work. Visit: www.cinematexas.org or call (512) 471-6497 for details..

The AIVF Regional Salons provide opportunity for members to discuss work, meet other independents, share war stories, and connect with the AIVF community across the country. Visit the Regional Salons section at www.aivf.org for more details.

Be sure to contact your local Salon Leader to confirm date, time, and location of the next meeting!

Albany, NY: Upstate Independents
When: First Wednesday of the month, 6:30 pm
Where: Borders Books & Music, Wolf Rd.
Contact: Mike Camoin (518) 489-2083,
mike@videosforchange.com
www.upstateindependents.org

Atlanta, GA: IMAGE
When: Second Tuesday of the month, 7 pm
Where: Redlight Café, 553 Amsterdam Avenue
Contact: Mark Wynns, (404) 352-4225 x. 12,
mark@imagefv.org

Austin, TX: Austin Film Society
When: Last Monday of the month, 7 pm
Where: Bad Dog Comedy Theatre, 110 Riverside
Contact: Anne del Castillo, (512) 507-8105,
labc@att.net

Birmingham, AL:
When: First Tuesday of the month
Where: Production Plus, 2910 Crescent Ave.,
Homewood, AL
Contact: Clay Keith, ckeith1000@yahoo.com;
Karen Scott, WScott9268@aol.com,
(205) 663-3802

Boulder, CO: "Films for Change" Screenings
When: First Tuesday of the month, 7 pm
Where: Boulder Public Library, 1000 Arapahoe
Contact: Jon Stout, (303) 442-8445,
programming@fstv.org

Boston, MA:
Contact: Fred Simon, (508) 528-7279,
FSimon@aol.com

Charleston, SC:
When: Last Thursday of the month 6:30-8:45 pm
Where: Charleston County Library,
68 Calhoun St.
Contact: Peter Paolini, (843) 805-6841;
Peter Wentworth, filmsalon@aol.com

Cleveland, OH: Ohio Independent Film Festival
Contact: Annetta Marion or Bernadette Gillota,
(216) 651-7315, OhioIndieFilmFest@juno.com
www.ohiofilms.com

Dallas, TX: Video Association of Dallas
Contact: Bart Weiss, (214) 428-8700,
bart@videofest.org

Edison, NJ:
Contact: Allen Chou, (732) 321-0711,
allen@passionriver.com,www.passionriver.com

Houston, TX: SWAMP
When: Last Tuesday of the month, 6:30-8:30pm
Where: SWAMP, 1519 West Main
Contact: (713) 522-8592, swamp@swamp.org

Lincoln, NE: Nebraska Ind. Film Project
When: Second Wednesday of the month, 5:30 pm
Where: Telepro, 1844 N Street
Contact: Dorothy Booraem, (402)476-5422,
www.lincolnne.com/nonprofit/nifp,
dot@inetnebr.com

Los Angeles, CA: EZTV
When: Third Monday of the month, 7:30 pm
Where: EZTV, 1653 18th Street, Santa Monica
Contact: Michael Masucci, (310) 829-3389,
mmasucci@aol.com

Milwaukee, WI: Milwaukee Ind. Film Society
When: First Wednesday of the month, 7pm
Where: Milwaukee Enterprise Center,
2821 North 4th, Room 140
Contact: Brooke Maroldi or Dan Wilson,
(414) 276-8563, www.mifs.org/salon

Portland, OR:
Contact: Beth Harrington, (360) 256-6254,
betuccia@aol.com

Rochester, NY:
When: First Wednesday of the month, 7pm
(subject to change: call to confirm schedule)
Where: Visual Studies Workshop
Contact: Kate Kressmann-Kehoe,
(716) 244-8629, ksk@netacc.net

San Diego, CA:
Contact: Ethan van Thillo, (619) 230-1938,
aivf@mediaartscenter.org

South Florida:
Contact: Dominic Giannetti, (561) 575-2020,
dvproductions@ureach.com
www.dvdproductions.com

Tucson, AZ:
When: First Monday of the month
Note: The Tucson Salon is on hiatus for the summer but will resume meetings in the fall.
Contact: Rosarie Salerno, destiny@azstarnet.com,
http://access.tucson.org/aivf/

Washington, DC:
Contact: Joe Torres, DC Salon hotline
(202) 554-3263 x. 4, jatvelez@hotmail.com

AIVF D.C. SALON

How do you build an interactive and cohesive filmmaking community? By creating dynamic and informative opportunities for that very population. The AIVF D.C. Salon, founded in 1994, now provides screening venues for local filmmakers at both the Goethe-Institute in Washington, D.C. and the Writer's Center in Bethesda, MD. The forum includes a collaborative discussion between the audience and a filmmaker/moderator. Filmmakers find the feedback invaluable. Other recent D.C. activities: a workshop on making features on a shoestring budget and visits to high-end digital post-production houses. Upcoming Salons: acting in independent films, digital cinematography, and more screenings of independent films such as Ed Sherman's *State of the Artist* (pictured).



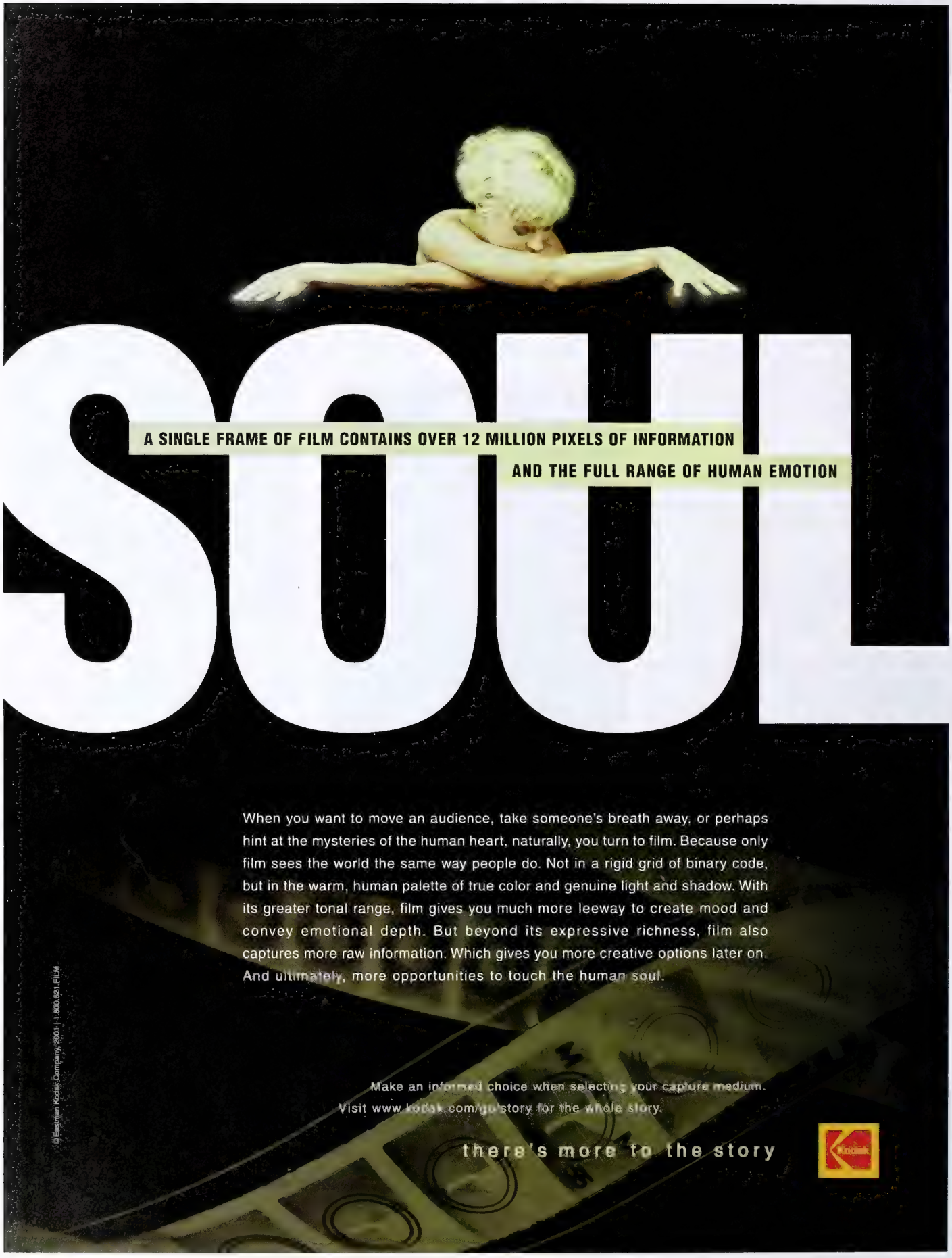
New Salons Forming!

Cincinnati: Lori Holladay is considering starting a Cincinnati salon. If you would like to participate, contact lh@film-cincinnati.org

Seattle: Heather Ayres is considering re-starting our Seattle salon. If you like to participate, contact mybluesun@hotmail.com

Salons are run by AIVF members, often in association with local partners. AIVF has resources to assist enthusiastic and committed members who wish to start a salon in their own community! Please call (212) 807-1400 x236 or e-mail members@aivf.org for information!

Detailed salon information is posted on the Web! Visit **www.aivf.org** for an overview of the broad variety of regional salon programs as well as up-to-date information on programs.


SOUL
A SINGLE FRAME OF FILM CONTAINS OVER 12 MILLION PIXELS OF INFORMATION
AND THE FULL RANGE OF HUMAN EMOTION
When you want to move an audience, take someone's breath away, or perhaps hint at the mysteries of the human heart, naturally, you turn to film. Because only film sees the world the same way people do. Not in a rigid grid of binary code, but in the warm, human palette of true color and genuine light and shadow. With its greater tonal range, film gives you much more leeway to create mood and convey emotional depth. But beyond its expressive richness, film also captures more raw information. Which gives you more creative options later on. And ultimately, more opportunities to touch the human soul.
Make an informed choice when selecting your capture medium.
Visit www.kodak.com/go/story for the whole story.
there's more to the story
Kodak
©Eastman Kodak Company, 2001 | 1.800.621.FILM

YOU SHOW US THE TALENT AND WE'LL SHOW YOU THE MONEY

WIN A $30,000 GRANT



SHOWTIME'S Black Filmmaker showcase

Enter your film for a chance to win a $30,000 grant in either the Black or Latino Filmmaker Showcase and you just might see your movie premiere exclusively on SHOWTIME.

SHOWTIME NO LIMITS

SHOWTIME'S LATINO FILMMAKER SHOWCASE

To get an entry form and more information send your name, age, address and phone number to:

Showtime's Black Filmmaker Showcase
Att: Selby Segall

Showtime's Latino Filmmaker Showcase
Att: Lorie Hope

Showtime Networks Inc.
10880 Wilshire Blvd.,
Suite 1600 Los Angeles, CA 90024

You can also request a submission form by visiting our website SHO.com



SHO.com

©2001 Showtime Networks Inc. All rights reserved. SHOWTIME is a registered trademark of Showtime Networks Inc., a Viacom Company. NO LIMITS is a registered trademark of Artime S.p.A. Showtime Networks Inc. is an authorized licensee.

Open to filmmakers 18 years of age and older and legal U.S. residents, except employees and family members of employees of SNI, Viacom Inc. or their affiliates, parents, subsidiaries or their promotional, public relations or advertising agencies. All federal, state and local laws and regulations apply. This contest is void where prohibited or restricted by law.

To be considered for the 2002 Black Filmmaker Showcase, submissions must be received by July 31, 2001. Submissions for the Black Filmmaker Showcase received after July 31, 2001 may be considered, at SNI's sole discretion and provided that all appropriate release forms are executed, for additional Showcases.

To be considered for the 2002 Latino Filmmaker Showcase, submissions must be received by April 30, 2002. Submissions for the Latino Filmmaker Showcase received after April 30, 2002 may be considered, at SNI's sole discretion and provided that all appropriate release forms are executed, for additional Showcases.

Shoot Film...
or Shoot Tape-to-Film

DV/HD to 35mm Film Release, in one location

Turandot .. Rose's Dream .. My Generation .. Famous .. Series 7 .. Off The Lip .. Art of Amalia .. Samba .. Babylon 2000 .. American Saint .. Chelsea Walls .. Pinero

ARRI LASER Film Recording from all Standards: HD, 525, 625 - with proprietary software for frame conversion and up-rezzing

Team of dedicated specialists throughout the process; Editors, Colorists and Timers work in close collaboration with the Filmmakers

Non-Linear Off- and On-Line Editing Suites: Avids, Editbox, Symphony - and DaVinci Tape-To-Tape Color Correction

Digital Title Design Services

Full Sound Mixing and Encoding Services, including Pitch Correction Software for PAL projects

DuArt combines this integrated digital system with the full service film laboratory, providing high quality b/w and color, 16mm and 35mm film processing and printing, and all Intermediates and Release Printing

DuArt
FILM AND VIDEO

212 757 4580 or 800 52 duart
www.duart.com



Famous
Director: Griffin Dunne
Cinematographer: William Rexer II
Editor: Nancy Baker



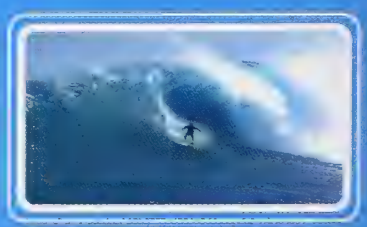
Series 7: The Contenders
Director: Daniel Minahan
Cinematographer: Randy Drummond
Editor: Malcolm Jamieson



Pie In The Sky: The Brigid Berlin Story
Director: Vincent Fremont & Shelly Dunn Fremont
Cinematographer: Victor Losic
Editor: Michael Levine



My Generation
Director: Barbara Kopple
Cinematographer: Tom Hurwitz
Editor: Tom Haneke



Off The Lip
Director: Robert Mickelson
Cinematographer: Joey Forsyte
Editor: Peregrine Beckman

October 2001 A Publication of The Foundation for Independent Video and Film www.aivf.org

DOCUMENTARY ISSUE

the Independent
FILM & VIDEO MONTHLY



BEING THERE NOW!

A ROUNDTABLE ON ACCESS

ALSO:
RACE IN TEXAS
BAY AREA SPOTLIGHT

$4.95 us $6.95 can

10
0 74470 80114 6

SNADER TELESCRIPTION LIBRARY • STUDIO 54 LIBRARY • PATHÉ NEWS, INC. • THE BIG PICTURE

FOX MOVIETONE NEWS OUTTAKES • LAST OF THE WILD • ED SULLIVAN SHOW • STEVE ALLEN SHOW • ALAN LOMAX COLLECTION

SOUNDSTAGE • BEAT CLUB/MUSIKLADEN • DISCO MAGIC/DISCO 77 • UNIVERSAL NEWS • METROPOLITAN ENTERTAINMENT

IT SPEAKS FOX MOVIETONE NEWS FOR ITSELF





Online Research!
Check out our extensive online database at www.historicfilms.com

A Century of Images
A Century of Sounds

Select from the greatest sources on the planet!
Over 35,000 hours of historic footage and musical performance clips.
Transferred, databased, copyright-cleared and instantly available!







AMERICANA • COMMERCIALS
NEWSREELS • VINTAGE TELEVISION
BEAUTY SHOTS • SLAPSTICK
HOLLYWOOD FEATURES
WILDLIFE • NATURE
COUNTRY & WESTERN
ROCK & ROLL • JAZZ & BLUES

HISTORIC FILMS

STOCK FOOTAGE LIBRARY

Call For Free Demo Reel • 1-800-249-1940 • 631-329-9200 • 631-329-9260 fax
www.historicfilms.com • info@historicfilms.com

CLASSIC COMEDY LIBRARY • THE RHYTHM & BLUES AWARDS SHOW • STORYVILLE JAZZ COLLECTION



ROCK

THE FUTURE ISN'T ONLY IN YOUR HANDS

IT'S INSIDE YOUR CAMERA

In an industry so full of changes, what's inside your camera may well be the one certainty. Film. At the same time, we realize the world is not standing still. And neither are you. Our imaging technologies will always evolve because you evolve. Your ideas fuel the future. And we're all about giving you what you want. What you need. And then some. So you can help keep the world turning. And our hearts racing.

Make an informed choice when selecting your capture medium. Visit www.kodak.com/go/story for the whole story.

there's more to the story

© Eastman Kodak Company, 2001 | 1.800.621.FILM

the independent

•

Publisher: Elizabeth Peters

Editor in Chief: Beth Pinsker
[beth@aivf.org]

Managing Editor: Farrin Jacobs
[jacobs@aivf.org]

Assistant Editor: Scott Castle
[festivals@aivf.org]

Intern: Macauley C.S. Peterson

Contributing Editors: Richard Baimbridge, Lissa Gibbs, Cara Mertes, Robert L. Seigel, Esq., Patricia Thomson

Design Director: Daniel Christmas
[startree@speedsite.com]

Advertising Director: Laura D. Davis
(212) 807-1400 x 225, [displayads@aivf.org]

Advertising Rep: Bob Hebert
[bob@aivf.org]

•

National Distribution:
Ingram Periodicals (800) 627-6247

POSTMASTER: Send address changes to:
The Independent Film & Video Monthly, 304 Hudson St., 6 fl., NY, NY 10013.

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly except February and September by the Foundation for Independent Video and Film (FIVF), a tax-exempt educational foundation dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues ($55/yr individual; $35/yr student; $100/yr nonprofit/school; $150/yr business/industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national trade association of individuals involved in independent film and video. Library subscriptions are $75/yr. Contact: AIVF, 304 Hudson St., 6 fl., NY, NY 10013, (212) 807-1400; fax: (212) 463-8519; independent@aivf.org; www.aivf.org Periodical Postage Paid at New York, NY, and at additional mailing offices. Printed in the USA by Cadmus Journal Services.

NATIONAL ENDOWMENT FOR THE ARTS

Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency

Publication of any advertisement in *The Independent* does not constitute an endorsement. AIVF/FIVF are not responsible for any claims made in an ad. Letters to *The Independent* should be addressed to the editor. Letters may be edited for length. All contents are copyright of the Foundation for Independent Video and Film, Inc. Reprints require written permission and acknowledgement of the article's previous appearance in *The Independent*. *The Independent* is indexed in the *Alternative Press Index* and is a member of the Independent Press Association.

© Foundation for Independent Video & Film, Inc. 2001

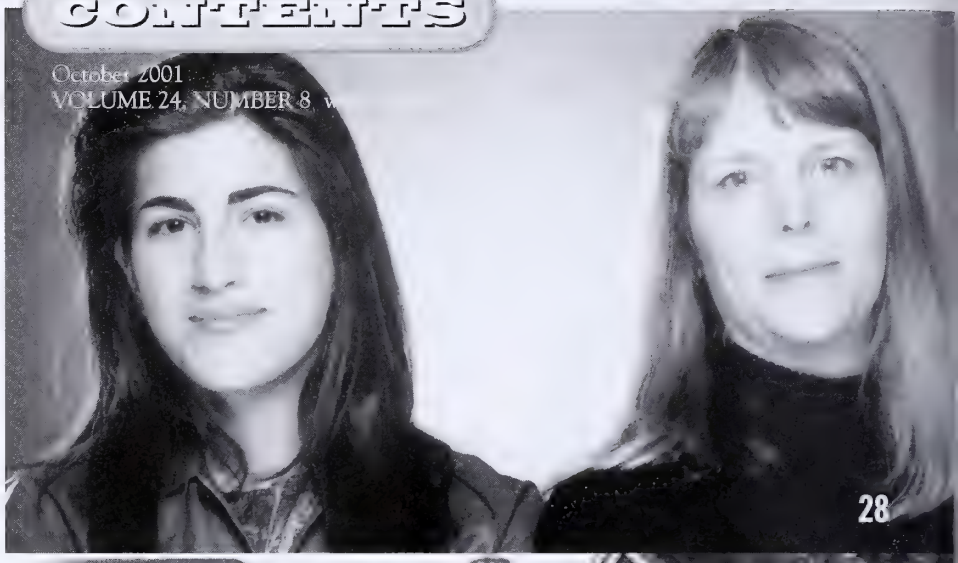
AIVF/FIVF staff: Elizabeth Peters, executive director; Alexander Spencer, deputy director; Michelle Coe, program director; Paul Marchant, membership director; James Israel,Bo Mehrad, information services associates; Greg Gilpatrick, Joshua Sanchez, web consultants; Sridevi Palanivelu, Deanna McIntyre, interns; AIVF/FIVF legal counsel: Robert I. Freedman, Esq. Cowan, DeBaets, Abrahams & Sheppard.

Visit *The Independent* online at: www.aivf.org

AIVF/FIVF Board of Directors: Angela Alston (secretary), Doug Block (membership chair), Paul Espinosa (treasurer), Dee Dee Halleck, Vivian Kleiman (advocacy chair), Jim McKay (co-chair, development chair), Robb Moss (president), Elizabeth Peters (ex officio), James Schamus*, Valerie Soe (vice president), Ellen Spiro, Bart Weiss (co-chair), Debra Zimmerman*
*FIVF Board of Directors

CONTENTS

October 2001
VOLUME 24, NUMBER 8



LIVE



Features

28 The Inside Story

A discussion on verité filmmaking with Joe Berlinger, R.J. Cutler, Gillian Grisman, Chris Hegedus, Errol Morris, Jehane Noujaim, and Frederick Wiseman.

BY BETH PINSKER

32 Live at 11 from Charlotte

David Van Taylor spent 10 months following news crews trying to find out what makes the hearts of reporters beat.

BY PATRICIA THOMSON

36 Murder in Black and White

Two filmmakers—one black and one white—see what difference race makes in *Two Towns of Jasper*.

BY PAUL POWER



Upfront

5 News

MacArthur cuts off MAC funding; PBS changes its schedule; briefs.
BY PAT AUFDERHEIDE; PETER DEBRUGE

13 Opinion

Why does anyone agree to be a documentary subject?
BY JONATHAN STACK

14 Festival Circuit

Pitching at the Toronto Documentary Forum; DoubleTake gets bigger; a filmmaker's tale of Finland.
BY PAUL POWER; CLAIRE CUSICK; DEMPSEY RICE

21 On View

Projects opening or airing on television this month.
BY MACAULEY C.S. PETERSON

22 Profiles

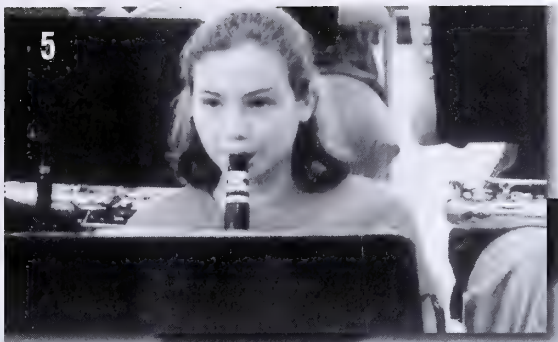
Stephen Frears longs for the old-time BBC; Jeff Probst the indie director, not '*Survivor* guy.'
BY BETH PINSKER; FARRIN JACOBS

25 Distributor FAQ

Meet the National Asian American Telecommunications Association.
BY LISSA GIBBS

27 Field Report: The Bay Area

Community arts organizations band together; a look at the financial inequalities of Silicon Valley. Plus: Filmmakers' favorite Bay Area resources.
BY DANIEL STEINHART











Departments

38 Legal

Figuring out the rules of public domain is not as easy as most filmmakers think.
BY ROBERT L. SEIGEL

40 Wired Blue Yonder

Do-it-yourself closed captioning with CCaption.
BY ROBERT GOODMAN

45 Festivals
50 Notices
54 Classifieds

@AIVF
58 Events
63 Salons
63 In Production

64 Rushes

In this first installment of a new series following a filmmaker through the completion of a work, Rodney Evans works on his script and thinks about casting his first feature.
BY BETH PINSKER

Cover: Jerry Garcia (right) and David Grisman giving an impromptu outdoor concert in *Grateful Dawg*.

PHOTO: SUSANA MILLMAN SONY PICTURES CLASSICS

ONE KILOHERTZ™

We are a facility specializing in picture and audio post for projects finished on film. We offer full audio services; sound design, foley, ADR and mixing. Film editing at 24 or 30 fps on high end digital non linear systems and full technical support at every stage of your project. Please contact us for more information.

One Kilohertz Inc 580 Broadway, no. 712 New York, NY 10012 Tel (212) 625 0853 Fax (212) 625 0854



CUBIST POST & EFFECTS

215.627.1292
www.cubistpost.com

MPEG 2 Encoding
Motion Menus

5.1 Surround Sound
Authoring

James A. Michener Center for Writers

Master of Fine Arts in Writing

DIRECTOR
James Magnuson



Combine work in screenwriting with fiction, poetry or playwriting in our unique interdisciplinary MFA degree program. Fellowships of $17,500/yr. awarded to all students.

UT Michener Center for Writers
702 E. Dean Keeton St. • Austin, TX 78705

512/471.1601 • www.utexas.edu/academic/mcw

THE UNIVERSITY OF TEXAS AT AUSTIN



Clockwise from left: Philadelphia's Scribe in action; Appalshop in Kentucky; 911 Media Arts Center in Seattle; DCTV in Manhattan.

PHOTOS COURTESY CENTERS

WHERE HAS ALL THE FUNDING GONE?

MacArthur cuts off media arts centers

BY PAT AUFDERHEIDE

AFTER 15 YEARS AND $15 MILLION, THE John D. and Catherine T. MacArthur Foundation is officially ending its support of media arts centers. The news is disappointing for the organizations in question, but the announcement circulated in June did not actually come as a surprise to them. Even though some 110 centers have received funds from MacArthur, and some have been sustained from their beginnings by the foundation, this will not be a death blow. Many centers report that they are well-prepared and unlikely even to change their current fundraising plans.

"The writing has been on the wall for several years," says Helen De Michiel, national director of the National Association of Media Arts Centers. "The decision highlights the chronic problem of dependency on foundation funding, of course. But now may be the time to make a record of what a difference that consistent funding has made over time."

In the beginning, the media center initiative's designers, the late William T. Kirby, John D. MacArthur's attorney, and the late Virgil Grillo, media consultant to the foundation, imagined an investment in a service that would provide access to media production for noncommercial, poor, and other lay people, and to encourage new independent talent. This was during the mid-'80s, when the people's media movement was blossoming, and cameras were getting smaller and cheaper. With the help of MacArthur funding, centers bloomed across the country, such as New York's DCTV and Paper Tiger TV, rural Kentucky's Appalshop, Houston's Southwest Alternate Media Project, and Chicago's Community Media Workshop.

Over the years, though, digital production and other economic forces have changed filmmaking, and, MacArthur believes, media arts centers along with it. Now filmmakers can edit on their computers and apply for funding from foundations on their own. After MacArthur vice president Woodward Wickham helped spare the initiative in 1992, four years later, the foundation shifted away from funding centers directly and toward funding individual projects. The belief is, according to Wickham's June memo, that "media centers will continue to find ways to attract support from a range of sources."

Given no other choice for the past five years, centers have been trying alternate strategies to seek funding and bring in revenue. They've also been brainstorming among themselves and with organizations like *The Independent*'s parent, the Foundation for Independent Video and Film, which is mid-way through a three-year planning grant from a separate MacArthur program.

Although media arts centers often have, as Wickham notes hopefully in his announcement, "moved from strength to strength," center directors also say that they may be forced to limit their new



activities and to emphasize revenue-generating ones. At Community Film Workshop in Chicago, whose constituency is largely artists of color, the major effect of the cutback, says executive director Margaret Caples, is that "we were beginning to replicate the model. Will we be able to expand our program into the Englewood community [an underserved community of color in Southwest Chicago]? Probably not." She adds that MacArthur was so rare in its vision of independent media that, "When they pull out there are very few places for us to go."

At Scribe, a community-oriented production center in Philadelphia, director Louis Massiah says, "We have no other choice but to re-group, scale back a bit, and continue the work." Scribe's youth media project in particular will be trimmed so that fewer children are enrolled, and some may not stay the entire 12 months. MacArthur had supported three different Scribe activities over the years; Massiah calls its support "extraordinarily important." Without support for media centers, he says, "You don't have places for new people to enter the field and for non-university based people to learn. It pushes the indie field further into the commercial marketplace."

Anne Marie Stein, until recently executive director of Boston Film/Video Foundation, says, "Media arts centers are at a turning point where they have to step up and become more visible in their communities. There could be a stronger vision and leadership in philanthropy generally for media arts at this moment."

At 911 Media Arts Center in Seattle, which has received project funds for youth projects over the last three years, executive director Fidelma McGinn says, "Just like managing any portfolio, diversification is the key." She will encourage independent producers to seek production grants from MacArthur and seek further project funding, but the shutdown does not affect next year's budget or programs.

Appalshop, one of the top recipients of MacArthur's media arts center initiative grants, also now has a diversified set of activities and funding sources, including state arts grants, revenue, and a small endowment. As well, MacArthur continues to fund projects there. "As the program evolved, there was no expectation of operations funding," says Dee Davis, a founder of Appalshop who has just left to found the Center for Rural Strategies. "It'll be a loss, but we clearly learned how to do a lot on their dime, and some of that stuff goes on."

Film Arts Foundation in San Francisco found the loss of about $50,000 of annual operations funding "dramatic" a few years ago, when MacArthur shifted to project funding, but is not adapting budgets for next year as a result of the summer news.

Several center directors also say that MacArthur grants had a powerful leveraging ability, because of the prestige of the foundation and because it was national. Therefore, losing access to MacArthur money may also put in jeopardy other funding possibilities. "Only the National Endowment for the Arts was like that," says Film Arts Foundation executive director Gail Silva. "It was a legitimization; that's hard to put a dollar figure on."

Another consequence of the cutbacks, several directors note, is that their centers will channel activity into less risky projects and serve fewer people. At distributor California Newsreel, which has received MacArthur initiative money targeted to projects, founder Larry Daressa says, "It has a small impact; most of our revenue is earned income. But it means we will make more decisions on a cost-accounting basis, of course; we can't distribute films that don't pay for themselves. Most of our African films, for example, don't break even."

"Fifteen years is a long time for a foundation to stick to an agenda," says Mimi Pickering, a producer at Appalshop. "It's just too bad that media arts centers haven't been able to capitalize more on that investment to find other national foundations to support them as well."

Wickham, overall, says, "With video-making orders-of-magnitude less expensive than in the mid-'80s and the surviving media arts centers pretty well established with their local funders, I think there's reason to be optimistic that media arts centers will continue to be an important resource for makers and a voice for non-commercial media."

Pat Aufderheide is Professor of Communications and Director of the Center for Social Media at American University in Washington, D.C.

The following is excerpted from the memo on media arts center funding sent by MacArthur vice president and senior program advisor Woodward Wickham. For more information see www.macarthur.org.

MACARTHUR
The John D. and Catherine T. MacArthur Foundation

Dear Colleague:

I write to let you know that the MacArthur Foundation has ended its initiative in support of media centers....

We have made this decision fully aware that many media centers continue to struggle to make ends meet.

At the same time, most centers have moved from strength to strength over the past decade, deriving good support from members and local funders. There is reason to be optimistic, I think, that media centers will continue to find ways to attract support from a range of sources.

MacArthur's overall commitment to independent media has not lessened. In a typical year the Foundation makes grants totaling more than $6 million in this area. We continue to provide funding for independent documentary films on issues of importance to the Foundation, support for the PBS showcase *P.O.V.*, grants for outreach for selected films, and funding for a small number of organizations serving the field (including AIVF and NAMAC). We are currently exploring other ways of strengthening the field of independent documentary filmmaking and opportunities to help independent makers in the digital media environment. Funds no longer devoted to support for media centers will provide the Foundation with flexibility to support other work in independent media.

The conclusion of this special 15-year initiative need not mean the end of MacArthur grant-making to these organizations. As the Foundation continues its grant-making in support of independent documentary films, I expect that—as in the past—media centers will be among those seeking and receiving grants for documentaries....

Sincerely,
Woodward A. Wickham



We'll rent you this camera for $300 a day

NO STRINGS ATTACHED

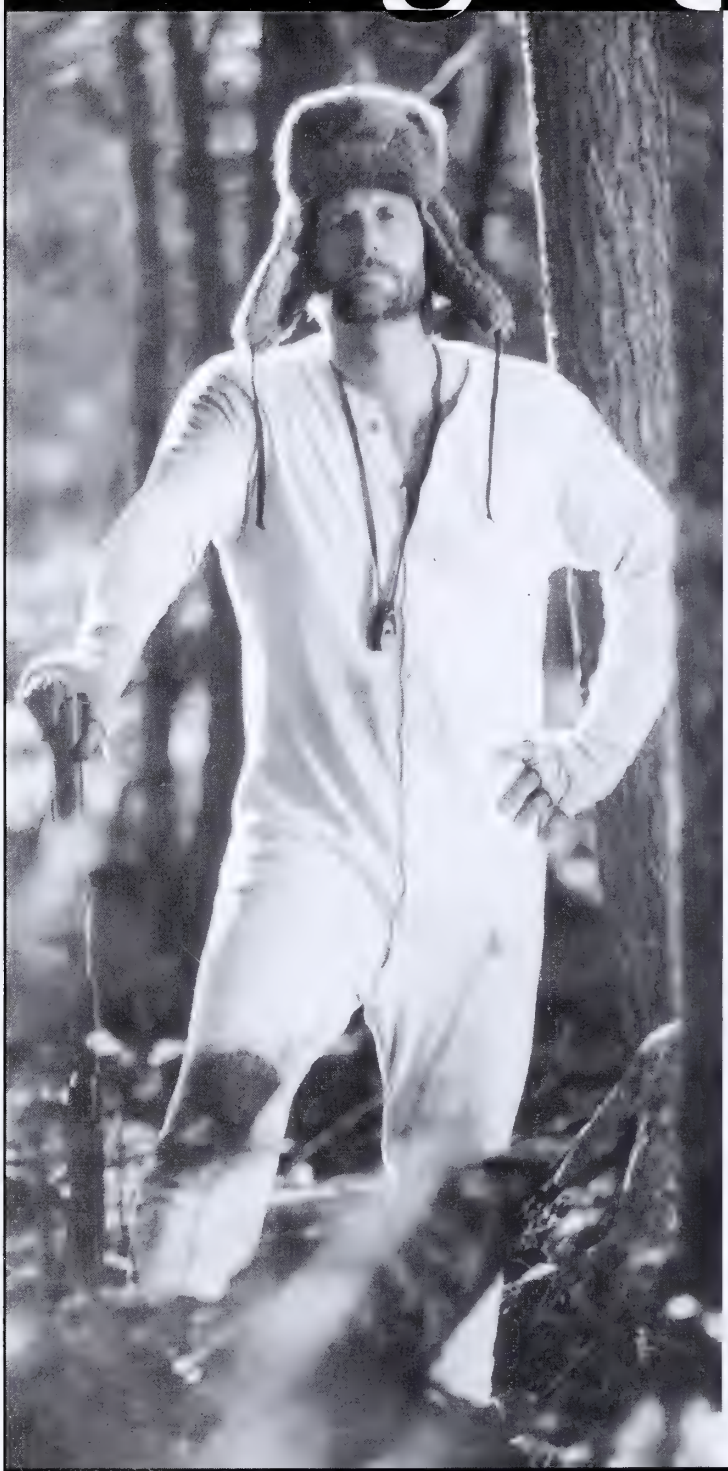
The convenience of wide screen formatting, low light capability, and interchangeable lenses has quickly made the Sony DSR-500 the camera of choice for independent digital documentaries and features. And now it can be rented for just $300 per day. Not only will you get the camera but we will include batteries, a power supply, tripod, and monitor. Our convenient Union Square location makes pick up and drop off a breeze.

C O A
A FREE LANCE CAMERA GROUP

CLOUTIER, O'CONNOR & ASSOCIATES
PROVIDES CREWS AND EQUIPMENT TO DOMESTIC AND INTERNATIONAL BROADCASTERS
212-505-1911



Congratulations



to **Jeff Daniels**

and **Purple Rose Films**

on the successful release

of their debut film

"Escanaba in Da Moonlight."

Written and Directed by: Jeff Daniels
Executive Producer: Bob Brown
Music: Alto Reed
Director of Photography: Richard Brauer
Editor: Robert Tomlinson

Original processing, dailies,
answer and release printing by

FILM Craft LAB

Title sequence and credits by

POSTIQUE

Film Craft Lab and Postique are divisions of Grace & Wild, Inc.

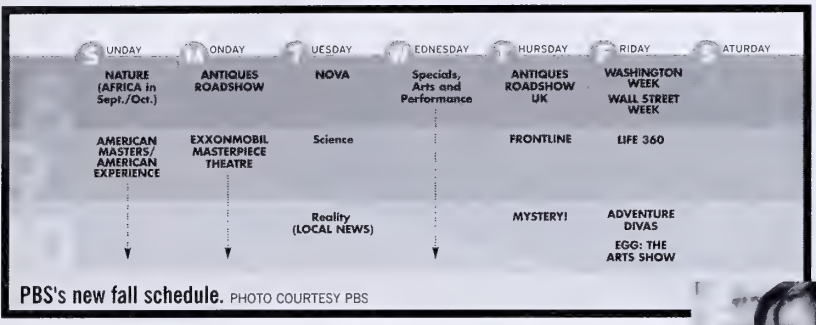
Voice: 248.474.3900 • Fax: 248.474.1577 • www.filmcraftlab.com

PBS FINALLY FALLS FORWARD

A new schedule emphasizes reality

BY PETER DEBRUGE

FALL HAS ALWAYS BEEN ROUTINE AT PBS, with the same shows on at the same times, no matter what the year. Not so anymore. For the first time in 25 years, PBS is dramatically revising its primetime schedule after strategically testing new programming options in seven cities.



PBS's new fall schedule. PHOTO COURTESY PBS

This year's changes are only natural, PBS says. "Most broadcasters realize that people's tastes change, the competition changes, and they look at where they could do better. It's almost curious that we didn't do it for so long," says co-chief program executive Jacoba Atlas.

Could this newfound concern about what the other guys are doing affect content as well as scheduling? Not according to Atlas. "If you see a diminishing audience for something that you know is good, then you have to think about the reasons," she says. "One of those might be the timeslot." Consider *Masterpiece Theatre*, the cornerstone of PBS' Sunday-night schedule for 30 years. Until *The Sopranos*, no dramatic series threatened its loyal viewership. Now, PBS hopes to retrieve audiences by moving *Masterpiece Theatre* to Monday nights at 9 p.m.

When PBS first considered an evolution of its schedule, the ideal prototype built upon the best shows in the current repertoire. "We were looking for more limited series, more observational documentaries that really engage people," Atlas says. So shows like *Frontline* and *The American Experience* will be appearing in new, more accessible timeslots this fall. *American Masters* will fill in for *American Experience* from October to December, for its first time as a weekly series. And rather than endangering long-running programs, PBS's is fueling expansion—debuting the British counterpart to *Antiques Roadshow* on Thursday nights. In the spring, PBS is launching *Public Square*, a public affairs show with National Public Radio.

Additionally, PBS has contracted *P.O.V.*, now entering its 15th season, to deliver four specials during the year. That will allow the summer series, which receives about 600 submissions, to air more than the dozen it currently schedules. Cara Mertes, executive producer and a contributing editor to *The Independent*, hopes that eventually *P.O.V.* will expand into a full-year weekly feature. The first special, *5 Girls*, which airs on October 2, is about the challenges five young women face growing up in Chicago.



PHOTO: MARC HAUSER

Amber, one of the Chicago teens spotlighted in Maria Finitzo's *5 Girls*.

P.O.V.'s real-world roots seem especially attractive these days with the expanding interest in prefabricated "reality TV." Just don't tune in expecting to catch any new high-concept sensationalism on the series or on PBS in general. *Frontier House* or *Life 360* (formerly known as *Life in Bold*)are about as close as you'll get. Mertes thinks it only stands to reason that America's growing appetite for true-life programming will eventually bring genuinely curious audiences around to the real thing: documentaries.

"Within the mainstream culture, people are realizing the real breadth of storytelling that can happen in documentary, so they're coming to it more," she says. "People want to see stories about people they can relate to or cultures that they don't know about."

For more information see www.pbs.org.

Peter Debruge is a writer in New York.

C&S
International Insurance Brokers Inc.
Discounted Liability Insurance for AIVF Members
Suite 500
20 Vesey Street
New York City, NY
10007-2966
Tel: 800-257-0883
212-406-4499
Fax: 212-406-7588
E-Mail: staff@csins.com
http://www.csins.com

SPECIALS@ DCTV
STUDIOS FOR RENT
AVID SYMPHONY
CYBERSTUDIO
FINAL CUT PRO
CAMERAS
NEW WORKSHOPS
DVD PRODUCTION
BUDGETING & FUNDRAISING
INTERACTIVE FILMMAKING
STREAMING
AND MORE
87 Lafayette Street, NYC
tel (212) 966-4510
www.dctvny.org



Introducing the Lowel Fluo-Tec line of award-winning studio fluorescent equipment. You're in command via traditional DMX lighting console, manual control panel on the light itself, or with our revolutionary new wireless remote for 10 scene control of up to 64 fixtures. State-of-the-art electronics for flicker-free dimming, user stored dimming presets, lamp life monitoring and more, all with an ETL/CSA approval. The world leader in location lighting is now number one in studio fluorescent light control.

lowel®

It's the details that make a light a Lowel.

800-334-3426 www.lowel.com

BRIEFS

HAVING A 'THINK' AT IFFCON

INSTEAD OF A THREE-DAY CONFAB FOR selected filmmakers to talk to the industry folks with money to help them, the Independent Film Financing Conference (IFFCON) will hold a "think tank" meeting in January 2002.

The topic of discussion, according to IFFCON co-founder and executive director Wendy Braitman, will be to "find the next thing that will help filmmakers get their films made." The decision came in early August, when IFFCON's champion in San Francisco's city government lost his election and his successor cut off the group's grant. But Braitman says that money was just the last straw. She's been thinking for some time that IFFCON was out of touch with filmmakers' needs in today's marketplace, and she decided it was better to take time off to think about things than to just roll forward for the sake of rolling forward. Send ideas on the topic—no less than the future of independent film—to www.iffcon.com.

ACCESS CENTERS UNITE

THE 25TH ANNIVERSARY CONFERENCE OF the Alliance for Community Media (once the National Federation of Local Cable Programmers) in Washington, D.C. in June drew public, educational, and governmental access managers from as far away as Hawaii and as close as next door, representing a field that now includes more than 1,500 access centers nationwide. The event both celebrated a past of community engagement and planned for a high-tech future.

Among the awards for the best in 25 years of programming were Chicago Access Network TV's regular program for teen mothers, *Teen Moms Only*, produced by Dr. Reneé Dolezal; Creig Twilley's *Historic Double Mills Grist Mill*, made at Access 26 at Salisbury, Maryland with tape from an earlier program about an endangered historic site, and used as part of a successful effort to save the mill; and J.M. Rustein's show for hearing-impaired kids, *Caitlin's Rainbow*, produced at New TV, Leads, Mass.

FCC Commissioner Gloria Tristani told access managers in her keynote, "With consolidation of the media, PEG [public, educational, governmental] access is more important than ever." In negotiating with cable companies and localities, she said, managers should play to concerns about concentration of media ownership, and make sure that their centers, a point of entry for novice independent video and filmmakers, get interactive capacity, accurate electronic program guide listings, and their fair share of digital bandwidth. See www.acm.org.

—Pat Aufderheide

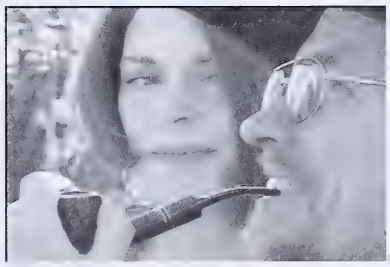
YOU'VE GOT CUTBACKS

WHEN FINE LINE FEATURES ANNOUNCED IT was moving Todd Solondz's new film, *Storytelling*, from an October release to winter 2002, and then Indiewire.com announced that all Fine Line films were being shelved until next year, was there anything else to do but wonder whether AOL cost-cutting was in action? A Fine Line spokesperson says that there were "corporate reasons" for the shift, but that there's nothing dire going on. The spokesperson elaborated that the moves were coincidental, and that, in fact, only involved two films: *Storytelling* and Werner Herzog's *Invincible*. Fine Line plans to release these two and several others in 2002, as well as continue to look for new acquisitions.

EXPANDED HOUSE RUN

NOW IN ITS FOURTH YEAR, THE HBO DOCumentary series Frame by Frame at the Screening Room in New York is trying to be more than just a showcase for the cable channel's shows or a way for these films to qualify for the Academy Awards with a two-week theatrical run. While not quite up to the level of a film festival—the slots aren't open yet to work that's not part of the HBO family—senior program executive Lisa Heller says, "We want to move it more toward being an interactive forum, for it to be more fluid."

She adds, "We're having discussions about traveling it and expanding it in that way. Mostly, we're really trying to nurture audiences by giving them the opportunity to screen films and engage in dialogue."



***Southern Comfort* will get a shot at an Oscar thanks to Frame by Frame.**

PHOTO COURTESY HBO

So over two weeks, starting October 12, Frame by Frame [www.hbo.com] will spotlight about 22 films, and offer talks with filmmakers and outreach programs for most of them (AIVF is co-sponsoring the program).

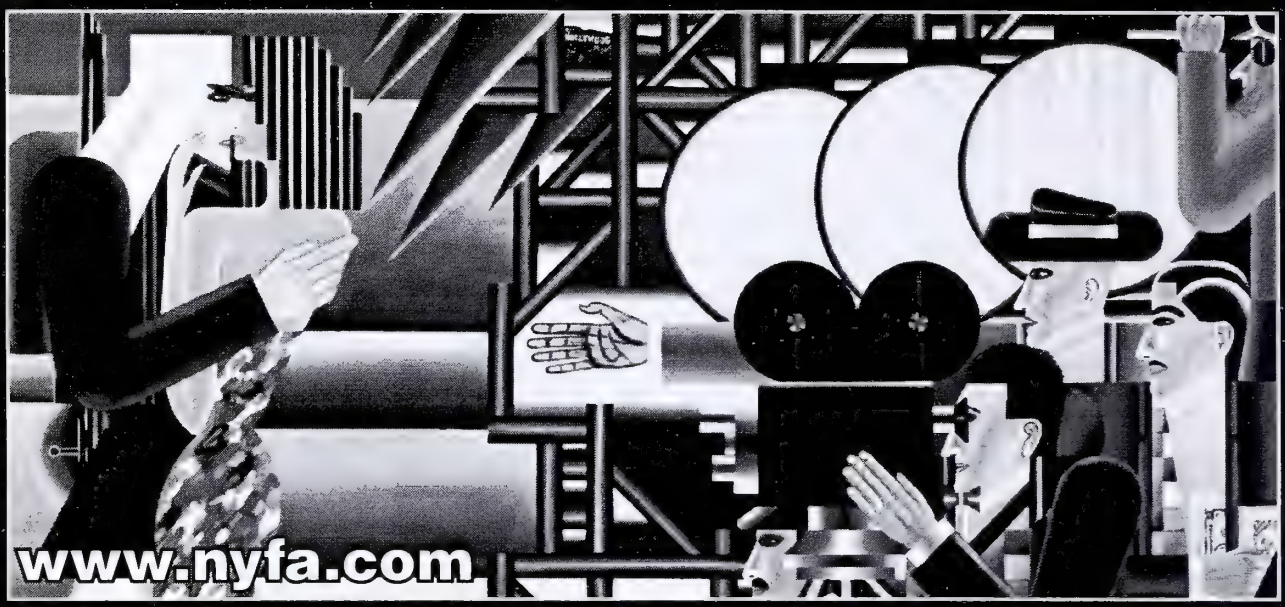
For instance, director Mark Jonathan Harris will debut a new study guide at the screening of his Academy-Award-winning film *Into the Arms of Strangers*, and students will be on hand to try it out (the film airs on HBO in December). John Pierson, *South Park* creators Trey Parker and Matt Stone, and the developmentally disabled reporters from *How's Your News?* will sponsor a musical event in conjunction with the screening of their film. And there will be various discussions surrounding screenings of films like Marc Levin and Daphne Pinkerson's *Soldiers in the Army of God* and Kate Davis' *Southern Comfort*.

The biggest benefit for documentary makers, Heller says, might still be just having the experience of showing their films in a New York theater for a paying audience. "For some that's a life-long dream," she says.

ERRATA

In the August/September 2001 issue, Sheila Nevins' name was misspelled on p. 32 and the series *America Undercover* was misidentified on p. 34, in "Sheila's Gotta Have It." Also in that piece, the photo for *My Khmer Heart* should have been identified as from Cambodia. In the July 2001 issue, the name of opinion piece writer Albert Gabriel Nigrin was misspelled.

DIRECTING FOR FILM



HANDS-ON INTENSIVE
16MM • DIGITAL • 35MM
ONE YEAR PROGRAM

4 AND 8 WEEK WORKSHOPS ALSO AVAILABLE

LEARN FILMMAKING AT THE MOST INNOVATIVE AND DYNAMIC FILM SCHOOL IN THE WORLD. FROM DAY ONE YOU ARE BEHIND THE CAMERA. BY THE END OF THE FIRST WEEK YOU DIRECT YOUR OWN FILM.

NEW YORK FILM ACADEMY, NYC
UNIVERSAL STUDIOS, HOLLYWOOD
HARVARD FACULTY CLUB, MASS.*
PRINCETON UNIVERSITY, NJ*
DISNEY-MGM STUDIOS, FLORIDA*
CAMBRIDGE UNIVERSITY, ENGLAND*
PARIS, FRANCE, FEMIS*
BARCELONA, SPAIN*
KING'S COLLEGE LONDON, ENGLAND
HONG KONG, BEIJING, SHANGHAI*

*Summer only. All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal or Disney-MGM studios.

NEW YORK FILM ACADEMY

100 East 17th Street, New York, NY 10003 • tel 212-674-4300 • fax 212-477-1414 • www.nyfa.com • email: film@nyfa.com

Subject to Approval

There are so many pitfalls to being in a documentary, why does anyone say yes?

BY JONATHAN STACK



PHOTO GABRIEL FILMS

Angola prisoners on work detail in Stack's *The Farm*.

PHOTO COURTESY AUTHOR

Jonathan Stack

JUST A FEW MONTHS BACK THERE WAS THAT rare positive story in *The New York Times*, quiet but full of hope: The Supreme Court upheld a ruling that Wilbert Rideau, an inmate at Angola Prison for 40 years, either must be freed or retried.

My relationship with Wilbert dates back to 1995 when he first invited my team to come down to film in Angola. He ended up being a subject in our documentary *Final Judgement: The Execution of Antonio James*, and then a partner in *The Farm*. He's also an award-winning journalist in his own right. In short, he's a filmmaker's dream come true. We had the trust of a character who would take us and the audience on a journey to an otherwise forbidden world.

Revealing simple truths about unknown places, nailing the exclusive interview, living vicariously through extreme experiences—this is all part of what makes documentary filmmaking such an adrenaline rush. Yet, for Wilbert and all of those who agree to put their faces, souls, and thoughts on screen, it's not just a moment in their lives, but a profoundly intimate experience that can have life-altering consequences. Given the courage and trust it takes to allow a stranger to tell your story, it's also a leap of faith.

In extreme cases a film can dramatically affect its subject's life for the good, such as Ashanti Witherspoon from *The Farm* getting out of jail, or one of the young women in *Shadows of Doubt* writing an autobiography and thus becoming, literally, the "author of her own life." Sometimes a film results in extraordinary acts of generosity, like when the law firm of Arnold and Porter took the case of an inmate *pro bono* after watching a film, or hundreds of people write letters to offer kind words.

There are also less noble results. How many times are VHS copies promised to subjects and never sent? Or how often do people get convinced to participate only to be later cut out because they didn't fit in the story, didn't say the right thing, or just didn't come across on screen?

There's also the danger for subjects of being overexposed. When we moved from working on *Final Judgement* to *The Farm*, Wilbert decided that the added exposure would hurt his chances of getting out of jail. He had a good point. While hundreds of fellow inmates had come and gone since his arrival in 1961—unremarkable inmates serving unremarkable time—he had transformed himself from inmate to a nationally-recognized journalist.

In the end, it was his notoriety—achieved through his personal excellence and courage—that worked against him. Pardon decisions, always a political risk, are normally done in the dark of night with little media fanfare. This could never have happened in Wilbert's case, as he had become way too well-known. So Wilbert Rideau, labeled by many to be the most rehabilitated prisoner in America, became a prisoner of politics. The fact that he has the new hope of a retrial is because of his and his lawyer's tireless legal efforts. It was not as a result of the fame he garnered from my films, but perhaps in spite of it.

Given the often demeaning at best and mediocre at worst quality of most mainstream media, it's surprising anyone says yes at all to being the subject of a documentary. But these days it's not difficult to convince most anyone to participate, because people (and I think especially Americans) have a deep desire to talk. We love it. It makes us feel alive. I figure it has something to do with our nation's history. In a land where everyone is uprooted, language is how we define ourselves. It's more than 15 minutes of fame (today you're lucky if you get 15 seconds); it's a lifetime of identity.

In fact, it's getting increasingly hard to find undiscovered talent. Recently, when I was working on a Discovery Channel series on Las Vegas, one of our characters told us he had a scheduling conflict with another production crew. That frustration was compounded by the fact that this other crew was also from the Discovery project. And when I was in Mexico recently, the person I was interviewing about an endangered butterfly had some helpful hints on camera angles he'd picked up from the last crew.

I believe storytelling has a healing element. If done right, you can maintain the dignity of your characters and encourage them to be their smartest and most compelling. That doesn't mean that we should only make films about people we care about. With all that's at stake, a good storyteller should treat the relationship with his or her characters as a sacred trust.

Would Wilbert have been better off avoiding media exposure? I can't answer that question. There are too many other inmates who also don't get out and suffer the worst sentence of all: complete human anonymity. I do know that we all benefit from the men and women who choose to be in our films. I even have come to believe that it's time to acknowledge them. Perhaps at the next documentary film festival there will be an award for the Best Subject in a Documentary Film, or perhaps, merely, Most Courageous.

Jonathan Stack is the director of the award-winning film The Farm *and is currently producing* Justifiable Homicide, *a feature documentary about police brutality in the Bronx.*

The Documentary Quarter Finals

Toronto's spring was busy for sports and filmmakers

BY PAUL POWER

THE TORONTO RAPTORS AND THE MAPLE Leafs aside, in early May, Canada was proving itself hardy in the documentary arena as well. In the shadow of final-four fever, the second Toronto Documentary Forum, part of Hot Docs: the Canadian International Documentary Festival, proved to be yet another example of the strength and initiative of those other North Americans.

The Documentary Forum is a recent addition to the 8-year-old festival, and is directly based on the Amsterdam Forum, an annual event that is highly regarded for matching up producer and director teams to pitch projects to a select group of commissioning editors, broadcasters, buyers, and funders.

To get into the forum, approximately 25% of the project's budget must be secured and a primary funder must sit at the table with the producer and introduce the project—a personal security for the project to accompany the paper commitment. This year there were 119 submissions, an increase of 17 over last year, for the 36 pitch places available. There were also two wild card spots, called Mountie's Hat sessions, which were offered to the producers whose business cards were selected from a hat each day. These producers were accredited observers at the forum (observers are mainly unsuccessful applicants who have nonetheless paid the $300 application fee, that's in contrast to the $500 that participants paid, to attend the event) and had just a couple of hours to prepare their formal pitches.

The pitching process itself is fairly straightforward: Each producer gets 15 minutes. The first seven minutes consists of the pitch itself and a brief clip, while the remaining eight is for broadcasters and funders to ask specific questions about the concept, intended audience, visual style, and access. For those unsure of the process, the TDF holds pitching workshops two days prior to the forum.

The object, as stressed in the materials as well as by the organizers and moderators, is not to secure all of your financing while you sit at the table. This may sound demoralizing after the expense and preparation that many producers put into getting to Toronto and pitching. But getting funders sufficiently enthused about a project for them to request a meeting with you and a look at whatever material you have is the goal. And it seems worth it: Forum director Michaelle McLean's survey of last year's projects indicates that more than half received financing directly as a result of their pitching at the TDF.

Overall, personal docs were out of vogue this year, as were "survey documentaries"—comparative experiences of indi-



PHOTO COURTESY FILMMAKER

A prisoner awaits her fate in Liz Garbus' doc-in-progress *Waxter Girls*.

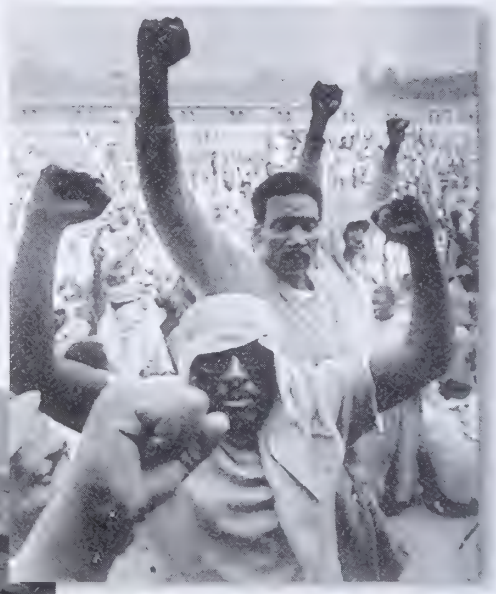


PHOTO LUMIERE PRODUCTIONS

David Van Taylor and Brad Lichtenstein went back to 1971 for the Attica uprising in *Ghosts of Attica*.

viduals, or systems in a number of different countries.

Here are some of the pitches:

•Liz Garbus' *Waxter Girls*, a 60-minute project set in a Maryland prison for serious juvenile women offenders, was a case study in preparation, presentation, and pitching. After the introductions, Garbus launched straight into the clip, a fast-paced, well-cut, three-minute piece over a rap soundtrack. The footage introduced the project's four main characters and outlined the kernel of each of their stories. Garbus then recounted the year she spent filming in the institution, the access she'd obtained, and her track record as co-director of another acclaimed prison documentary, *The Farm*. The offers came flying from all directions. Both BBC and Channel 4 were interested in seeing whatever other material she had shot—a producer's dream response, since involvement of either of these broadcasters in a project is an instant door-opener for additional funding—and eight others requested her one-hour reel of additional material.

•Lumiere Productions' team of Brad Lichtenstein and David Van Taylor pitched *Ghosts of Attica*, a timely revisiting of the 1971 Attica prison siege in which 29 inmates and 10 guards died, many killed by "friendly fire" from state troopers who stormed the prison [see pg. 32 for more on Van Taylor]. "I want it," said the BBC's Nick Fraser, in as bald a declaration of intent as was in evidence over the two days. Fraser, acknowledging that the presence of veteran documentarian Van Taylor on the project spurred his interest, noted that "'70s pieces do really well," while Christophe Jorg from Arté fired an anti-American salvo, joking that as prison docs are now a subgenre, someone in the U.S. should start *The Prison Channel*.

•Jeffrey Friedman, co-director with Brad Epstein of *The Celluloid Closet* and *Paragraph 175*, was pitching another co-directed project entitled *Hooked Up*. The filmmakers plan to examine the complex emotional, physical, and social relationships that exist in sexual relations between men in the U.S. prison system, a system the filmmakers term "the largest gay ghetto in the world." The project had a $836,570 budget, which was remarkably high considering that almost all of the interviews take place in one Utah prison. When Channel 4's Adam Barker sat down with Friedman and introduced the project, he declared that the budget had been reduced to $460,000. When asked by Film Transit International president Jan Rofekamp, one of the session's moderators, what was the reason behind the near-halving of the budget, Barker replied starkly, "We had lunch."

•Tom Zubrycki and Kerry Herman pitched *Vietnam Symphony*, which has all the hallmarks of a Hollywood dramatic feature. It recounts the departure in 1965 of the entire Hanoi National Conservatory of Music as U.S. bombers destroyed the city. The conservatory's 800 students plus teachers relocated in the North Vietnamese countryside, building an underground campus that operated and thrived until the end of the war.

•Canadians Barbara Barde and Matt Gallagher pitched what was perhaps the most controversial of the projects, *Tyler's Barrel*, chronicling the obsessive efforts of a 19-year-old Ontarian to become the youngest person to go over Niagara Falls in a barrel. The consciences of broadcasters creaked into action as they almost roundly decried the potentially exploitative project. They questioned the ethics of filming the documentary's central subject as he performed a life-threatening stunt. The BBC's Fraser was most vocal on this subject, and was keen to distance himself from the project both for this reason and the fact that Tyler Canning had, he said, "all the personality of a lead nail."

THE SUCCESS OF THE FORUM IS THAT FOR two days, broadcasters and buyers actually do nothing else but sit and listen to filmmakers pitch their projects. McLean's challenge for 2002 is to find an appropriate venue that helps facilitate meetings outside of the formal sessions. Because while this year's participants got the most out of their sessions, the location was less than ideal for those all-important schmoozing opportunities.

Paul Power is the former managing editor of The Independent. *Check out his new project at www.docsinprogress.com.*

PAL & NTSC
DVD Video Authoring
Final Cut Pro Editing
AVID Editing
Tape to Film Transfer
(PAL DV to 35mm)
Film to Tape Transfer
(8mm, 16mm & 35mm)
High Quality Duplication
International Standard Conversions
Sales & Rentals of New, Used & Demo Professional/B'Cast Video Equipment
DVCam & DVC Pro PAL Products
ANALOG DIGITAL INTL.
20 East 49th St, 2nd Floor
New York, NY 10017
Tel : (212) 688-5110
Fax: (212) 688-5405
CALL TOLL FREE: (800) 922-4PAL
E-mail: info@analogdigitalinc.com
http://www.analogdigitalinc.com
Discounts for AIVF Members

CALL FOR ENTRIES
BERMUDA INTERNATIONAL FILM FESTIVAL
APRIL 12th - 18th, 2002
A celebration of the art of cinema showcasing the best work of exceptional filmmakers from around the world. Awards for Best Narrative Feature, Best Documentary, Best Short plus the Audience Choice Award. Deadline for entries is 1 December 2001. Works-in-progress welcome provided final print will be ready by 1 April 2002. See web site for entry form or contact us by phone or fax.
Web Site: bermudafilmfest.com
E-mail: bdafilm@ibl.bm
Tel: (441) 293-3456 • Fax: (441) 293-7769
Eager audiences, pink beaches and major parties – join us!

GLIDECAM INDUSTRIES, INC.®
THE NAME AND FUTURE OF CAMERA STABILIZATION.™



Experience the Magic of Super Smooth Shots with a Glidecam Camcorder Stabilizer. Glidecam has the most versatile and affordable line of Camera Stabilizers in the World.

1-800-600-2011 or 1-508-830-1414
or reach us on the internet at www.glidecam.com
Glidecam is Registered at the Patent and TM Office

Is There a Doc in the House?

DoubleTake has plenty in its fourth year

BY CLAIRE CUSICK



A man takes his stand on the right in *Soldiers in the Army of God*.

THE THEME FOR THE 2001 DOUBLETAKE Documentary Film Festival was "Fast Forward," but it could also could have been "Get Bigger."

Now in its fourth year, the festival continues to grow in every way: films, sponsors, screenings, awards, and prestige. New York Times film writer A.O. Scott called it "the largest festival of its kind in North America." This year, more than 100 films—up from 80 in prior years—were screened over four days in May inside a restored 1926 theater in downtown Durham. Attendance was up, even over last year's 35% bump.

About half of the films screened were eligible for the festival's competition, which amounted to a who's who list of the most recent documentaries. The films ranged from Academy Award nominees like Tracy Serentean's *Big Mama* to the American premiere of Marc Levin's and Daphne Pinkerson's *Soldiers in the Army of God*. The jury award was shared by Marie de Lambier's *Avante de Partir* (*Before Leaving*), about the residents of a French nursing home, and Jem Cohen and Peter Sillen's *Benjamin Smoke*, about rock musician Robert Dickerson. Stephen Ives' *The Amato Opera*, about the New York City brownstone landmark, won the audience award.

Festival director Nancy Buirski says the most telling factoid, however, is that this year the festival got more than 500 submissions. "It really, really is gratifying because we wanted to appeal to filmmakers on many levels," she says.

Kate Hurowitz, a festival assistant at the Margaret Mead Film & Video Festival in New York, praises the festival's layout above all: all the films and discussions under one roof, with the hotel right next door, fronted by an outdoor plaza for meeting and eating. "I like how self-contained it is," she says. She was particular-

PHOTO COURTESY HBO

Dekart VIDEO

NON LINEAR / LINEAR
OFF LINE / ON LINE
BETA SP, DV EDITING
DV, HI8, _ SP, INTERFORMAT
CD-ROM OUTPUT

EXCELLENT RATES
EXPERIENCED EDITORS

SOHO/CHINATOWN LOCATION
MASTER & VISA ACCEPTED

(212)-219-9240

EMAIL:
DFROESE@COMPUSERVE.COM

ly interested in how organizers handled post-screening discussions with the filmmakers. One problem she notes, not at all unique to DoubleTake, was when two or more shorts were screened one after the other. When the lights came up after the second film, she says, the questions would be invariably aimed at the person who made the second film. Or the questions were often all lumped together, disrupting the flow of the discussion for either film, perhaps short-changing both.



Although the festival is at least peripherally attached to Duke University through its Center for Documentary Studies, attendees don't think it has an institutional feel to it. "It isn't this casual and laid-back at every festival," says Hugo Perez, a New York-based filmmaker who produced *The Writer* series on PBS. "Some are more bureaucratic and there's more of a distance between the audience and filmmaker," he says. "Here, everyone mingles freely."

HBO documentary division executive Greg Rhem says the growth at DoubleTake mirrors the growth of the art form. "Documentaries are some of the more innovative films out there today," Rhem says. He also praises DoubleTake's "intimacy," but wondered if the festival will be able to sustain it as it continues to grow.

None of this surprises Buirski. "I think that documentaries over the last 5 to 10 years are having a new heyday," she says. "Our growth is twofold: The documentary community is paying attention to us, but it's also the general public that's saying, 'This is worth paying attention to.'"

For more information see www.cds.aas.duke.edu/filmfestival.

Claire Cusick is a writer who lives in Durham, North Carolina.

(swēte) studios

DIGITAL FILMMAKING FOR 35MM, 16MM & DV

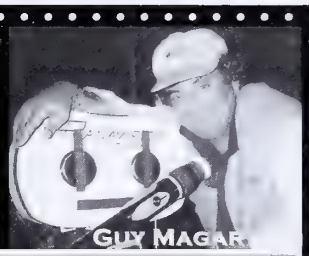
- PRODUCTION CONSULTATION
- FEATURE/BROADCAST FINAL CUT PRO EDIT SUITES
- UNCOMPRESSED ONLINE & COLOR CORRECTION FINAL CUT PRO, AVID & MEDIA 100 PROJECTS
- FINAL CUT PRO TECHNICAL SUPPORT & SYSTEM DESIGN
- TAPE DUPLICATION - DIGI-BETA, BETA SP, DVCAM, DV, 3/4", VHS NTSC/PAL, FORMAT & APSPECT RATIO CONVERSION

W. 14TH ST, NYC WWW.SWETESTUDIOS.COM 646-336-1400

ACTION/CUT

DIRECTING

FILM INDUSTRY SEMINARS



IN 2-DAYS, YOU WILL LEARN THE
DIRECTING PROCESS
FROM PAGE TO SHOOT TO FINAL FILM, WITH AN AUDIO-VISUAL WORKSHOP TAUGHT BY A WORKING DIRECTOR ON CONTRACT TO MIRAMAX FILMS.

CRUCIAL FOR WRITERS
-LEARN VISUALIZATION ON THE PAGE-
FOCUS YOUR WRITING SKILLS TO FULLY EXPRESS YOUR VISUAL STORY INTENTIONS, AND GREATLY ENHANCE THE SALES SUCCESS OF YOUR WORK.

SEMINAR TOPICS
The Visualization Craft
The Language and Tools of Film Directing
Preparing the Script
Schedules & Budgets
Prep: Casting & Locations
Shoot: Camera Shots/Blocking
Inspiring the Actors' Work
Post: Editing/Music/Effects
Financing & Distribution
Festivals & Industry Buzz
Digital Revolution
The Business of Directing
Building a Director's Reel



COMING TO FILM CENTERS

SAN FRANCISCO OCTOBER 13 & 14
CLEVELAND OCTOBER 20 & 21
CHICAGO OCTOBER 27 & 28
ATLANTA NOVEMBER 3 & 4
BOSTON NOVEMBER 10 & 11
MIAMI NOVEMBER 17 & 18

THE MOST ACCLAIMED FILMMAKING SEMINAR IN THE MOTION PICTURE INDUSTRY
(SEE "GRADUATE & PRESS REVIEWS" ON WEBSITE)

"The best film directing seminar on the planet!" IMAGINE NEWS
"Excellent seminar...like a magician opening the curtain into the filmmaking process!" MOVIEMAKER
"Learned a great deal about telling an effective, visual story... take this seminar before your next film!" FILMMAKERS ALLIANCE
"Creative juices overflowed...dreams of filmmaking were vividly alive...from script to screen visualization!" CITY LINE NEWS
"Action/Cut is particularly successful in demystifying the tasks of a director and empowering participants!" CINEWOMEN

EARLY BIRDS: $75 OFF / STUDENTS $100 OFF
TO REGISTER CALL NOW (800)815-5545
SEMINAR VIDEOTAPES AVAILABLE www.actioncut.com

In the Dark in the Midnight Sun

Helsinki's unique documentary festival

BY DEMPSEY RICE

IT WAS NOT MY USUAL FILM festival experience. In early May, I found myself standing in a pub in Helsinki. It was 9 p.m., the lights were dim, the walls and ceiling paneled in dark wood. Most people were fairly drunk. Amazingly, it was still very light outside—Finland was fast on its way to the summer's "Midnight Sun." Inside, I could barely see the large television through the haze of cigarette smoke hanging in the air. Just one thing was clear: The people pressed around me with blue and white flags painted on their faces couldn't rip their eyes from the screen.



Kai Nordberg, president of the Finnish Documentary Guild

Below from left: Lisa Gossels, Gary Pollard, Albert Maysles and Rice

PHOTOS COURTESY AUTHOR

One... final... point... and the men fell to the floor, women hugged each other, and tears of grief began streaming down people's faces. I had just witnessed the Finnish team's loss to the Czech Republic in ice hockey's World Cup Final. From what I could see, the whole country was devastated.

I was in Finland to watch documentary film, to talk documentary film, and to show my film, *Daughter of Suicide*, which is a personal documentary about my mother's suicide when I was 18 years old and the paths which survivors of suicide travel as they heal. My film is about looking into the pain of my family history, but in that pub I had the opportunity to look into the eyes of Finns in devastating pain.

This festival is the second annual at Kiasma, Finland's Museum of Contemporary Art. It is sponsored by the Finnish Documentary Guild [www.dokumenttikilta.fi] and funded by YLE TV1 and TV2 (Finnish Public Television), the City of Helsinki's Cultural Department, the Finnish State Film Committee and the Embassy of the United States in Helsinki, among others.

Last year, the guild looked east and hosted films from St. Petersburg, Russia. This year they looked west and programmed "Uptown-Downtown: Documentaries from New York," in association with New York's DocuClub [www.docuclub.org] and The New York Documentary Center [www.docfest.org], best known for producing docfest, The New York International Documentary Festival.

The American documentary film community was represented by four filmmakers from a city of 10 million, and were hosted by over a dozen filmmakers in a country of 5 million for five days of intellectual and artistic exchange where European and American styles of documentary were debated and new friendships born. Screenings and panel discussions provided us the framework, and our Finnish hosts—Arto Halonen, the Director of the Festival, Kai Nordberg, the President of The Documentary Guild, and their colleagues—squired us around the city of Helsinki, showing us the sights, feeding us great food, and inviting us into their homes.

Albert Maysles, a pioneer of direct cinema, represented New York's "old garde" of documentary filmmakers. He presented two of his best-known works: *Salesman* and *Grey Gardens*. He also held court in a Master Class that drew the largest crowd of the festival and enchanted Finnish documentary students, filmmakers, and professionals. Lisa Gossels showed her powerful documentary, *Children of Chabannes* and represented DocuClub, their programs, and the grassroots community of documentary filmmakers they have helped to establish in New York. I went with my film as part of the program from DocuClub, which also included screenings of Jeremy Spear's *Fastpitch*, Michael Camerini and Shari Robertson's *Well Founded Fear*, and Arlene Donnelly's *Naked States*.

Gary Pollard, the founder of The New York Documentary Center, presented Bennett Miller's *The Cruise*, Nanette Burstein and Brett Morgen's *On The Ropes*, Nina Davenport's *Always a Bridesmaid*, Alan Berliner's *The Sweetest Sound*, and Pollard's own film, *Going Up*. Pollard also talked about docfest and the new programs that The New York Documentary Center is establishing in

New York. In addition to these contemporary works, the Finnish Documentary Guild presented a retrospective of classic documentary films including Barbara Kopple's *Harlan County USA* and Ira Wohl's *Best Boy*.

Despite my experience during the ice hockey World Cup, I quickly realized that the Finns are much more emotionally reserved than Americans. I wasn't surprised, but I was curious to see and hear their reactions to *Daughter of Suicide*'s personal nature and the emotional turmoil of losing someone to suicide that it clearly represents. American audiences often react by sharing their own experiences; the Finns didn't. But during the question and answer session I could feel the depth of the emotional energy in the screening room. In a country that has one of the highest suicide rates in the world, they connected to *Daughter of Suicide* and it spoke to them.

The Q&A started slowly with people asking how I made the film and about its reception. Gradually, the questions went deeper—how did making a film about my mother's suicide help me or change me? How was I dealing with her suicide now? As the questions became more personal, the audience's gaze intensified. I was an oddity to them—a woman who spoke openly about emotions and about depression and suicide. I felt their respect for me grow as they realized that I was doing what they found hard—speaking about some of the most intimate events in my life.

In that moment, I realized that the festival was a succes not only for me, but also for Al, Gary, and Lisa, the Finnish Documentary Guild, the audience, and the films from New York. We were welcomed in Finland, and our films understood and even enjoyed—they found a home in Finland.

Next year, the Finnish Documentary Guild will look to France for their third annual festival in February. Then the group will will come to New York in the spring to participate in a presentation called "Northern Exposure: Finnish Documentary Films in New York."

Dempsey Rice is a documentary filmmaker based in New York. She is currently working on a new film about storytelling called, Tell Me a Story. *Learn more at www.daughterone.net.*

(swēte) studios

DIGITAL DEMO REEL SERVICE

- EDIT YOUR REEL - MAKE CHANGES WHENEVER YOU WANT
- ALWAYS UP TO DATE WITH YOUR MOST RECENT MATERIAL
- CREATE SPECIAL REELS TAILORED TO THE JOB
- HIGH QUALITY OUTPUT TO ANY TAPE FORMAT AND THE WEB
- PACKAGING, LABELING, SHIPPING - SAME DAY/OVERNIGHT
- AFFORDABLE RATES

W. 14TH ST, NYC WWW.SWETESTUDIOS.COM 646-336-1400

RFP

REQUEST FOR PROPOSAL

The National Black Programming Consortium presents the

2002 Open Solicitation Request for Proposals

NBPC is a non-profit national media arts organization dedicated to the funding, promotion, presentation and distribution of quality Black film and video projects. Through our annual Request For Proposals (RFP), NBPC seeks contemporary films about the Black experience for the National PBS Schedule.

Applications and guidelines are available on NBPC's website www.nbpc.tv or by calling 212/828-7588 ext 222. All proposals must be received at the NBPC office by close of business (5pm) on Oct .31, 2001.

Major funding for RFP 2002 provided by the Corporation for Public Broadcasting (CPB)

Trailers
Features
Spots
Documentaries
Television

375 greenwich st
new york, ny 10013
islandmediausa@aol.com
www.islandmedia.tv

one stop post at the tribeca film center

ISLANDMEDIA

EDITORIAL
SOUND DESIGN,EDIT,MIX
DVD encoding authoring



PEW FELLOWSHIPS IN THE ARTS
2001 AWARDS

Tanya Maria Barrientos
FICTION AND CREATIVE NONFICTION

Yane Calovski
WORKS ON PAPER

Justin Cronin
FICTION AND CREATIVE NONFICTION

Vincent David Feldman
WORKS ON PAPER

William Larson
MEDIA ARTS

Enid Mark
WORKS ON PAPER

Gabriel Martinez
WORKS ON PAPER

Maria T. Rodriguez
MEDIA ARTS

Laurence Salzmann
WORKS ON PAPER

William Smith
WORKS ON PAPER

Ron Tarver
WORKS ON PAPER

Shanti Thakur
MEDIA ARTS

2001 PANELISTS

FICTION AND CREATIVE NONFICTION: Andrea Barrett, Paul Lisicky, Kyoko Mori

MEDIA ARTS: Tina DiFeliciantonio, Stephen Gong, John Hanhardt

WORKS ON PAPER: Laura Hoptman, Robert Rainwater, Deborah Willis-Kennedy

INTERDISCIPLINARY: Jock Reynolds, Panel Chair

Amada Cruz, Stephen Gong, Paul Lisicky, Francine Prose, Robert Rainwater, B. Ruby Rich

Established by The Pew Charitable Trusts in 1991, the Pew Fellowships in the Arts awards grants of $50,000 to Philadelphia area artists. Awards are made in twelve different discipline categories, which rotate on a four-year cycle. Fellowship selections are made through a two-tier review process. Applications are first reviewed by discipline-specific panels, who select finalists to be reviewed by a final interdisciplinary panel. In 2001, awards were made in fiction and creative nonfiction, media arts, and works on paper.

WWW.PEWARTS.ORG

Funded by The Pew Charitable Trusts. Administered by The University of the Arts

On View

BY MACAULEY C.S. PETERSON

THEATRICAL

The Endurance: Shackleton's Legendary Antarctic Expedition (Cowboy Booking, Sep. 21) Sir Ernest Shackleton's expedition to Antarctica in 1914 is one of history's most brilliant failures, or, more aptly for today's audiences, one of the greatest and most grizzly survivor tales. The ill-fated explorers got stuck and spent nearly two years stranded on the ice without ever arriving at their destination. George Butler uses original 35mm footage and stills taken during the expedition, as well as new footage from a modern-day Antarctic film expedition.

Va Savoir (Sony Picture's Classics, Sept. 29) The city of Paris serves as a sumptuous backdrop for this romantic comedy which follows three men and three women as they become entangled in an ever-increasing series of interlocking love triangles. Director Jacques Rivette, of the French New Wave tradition, sets *Va Savoir* (*Who Knows*) against the backdrop of the theater with a play-within-a-play structure, which helps him expose the vagaries of love without ever losing his sense of fun.

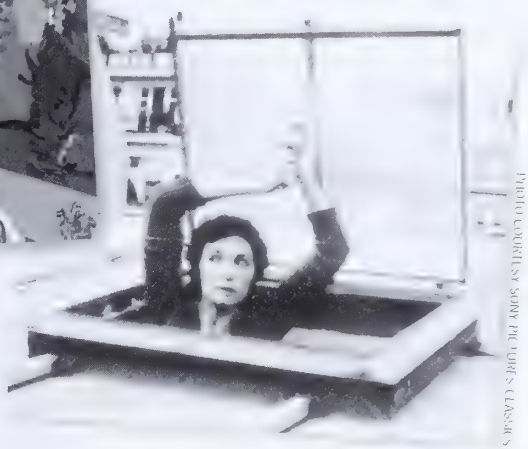
Grateful Dawg (Sony Pictures Classics, Oct. 5) The deeply rooted musical friendship between Jerry Garcia and bluegrass musician David Grisman makes this more than just a concert film or home movie. Directed by Grisman's daughter Gillian, the film includes live performances as well as rare personal moments that trace the connection between the two—from their early days as budding bluegrassers in the '50s, through the creation of the legendary album *Old & In the Way* in the mid-'70s to the Garcia/Grisman Band that showcased their love of traditional acoustic music in the '90s. [see article pg. 28]

Mulholland Drive (Universal Focus, Oct. 12) The runaway success of the *Twin Peaks* television series made David Lynch a household name. But his next foray into the medium with the inconsistent comedy series *On the Air* fell short. Then came his third attempt, which was to be *Mulholland Drive* for ABC, but the network pulled the plug. Never one to get discouraged, Lynch edited the series into a feature and took it to Cannes where he tied for the best director award. Now the incomprehensible narrative shifts into theater, starring Justin Theroux, Naomi Watts, and Robert Forster.

Waking Life (Fox Searchlight, Oct. 19) First Richard Linklater directed the digital video shoot of the film, starring a motley crew of about 60 actors including Wiley Wiggins and Ethan Hawke. Then, supervised by Bob Sabiston and Tommy Pallotta, about 30 animators went to work, each illustrating scenes for a character or two. The art was rendered with a process called "interpolated rotoscoping" and the result is not just a fascinating technological achievement, but also a moving existential rumination. The Sundance Channel airs a behind-the-scenes exporation of the art on October 7 at 7:30 p.m.



Richard Linklater's *Waking Life* (left) is a visual extravaganza.



Jeanne Balibar (right) makes a quick escape in Jacques Rivette's *Va Savior* (*Who Knows?*)

TELEVISION

American Masters (PBS, Oct. and Nov., check local listings) The long-running, award-winning PBS series, *American Masters* kicks off its 16th season in prime time, starting with *Goldwyn* (Oct., check local listings), the first-ever filmed bio of Samuel Goldwyn. The series continues with *F. Scott Fitzgerald: Winter Dreams* (PBS, Oct., check local listings) and *Ella Fitzgerald: Something to Live For.*

Life 360 (PBS, premieres Oct. 5, check local listings) A new 13-part series hosted by *Nightline*'s Michel Martin takes on a new topic each week with reporting and short films by a diverse group of talent, including comedian Margaret Cho, journalist Robert Krulwich, filmmakers Jeffrey Friedman and Rob Epstein, and singer Mary Chapin Carpenter.

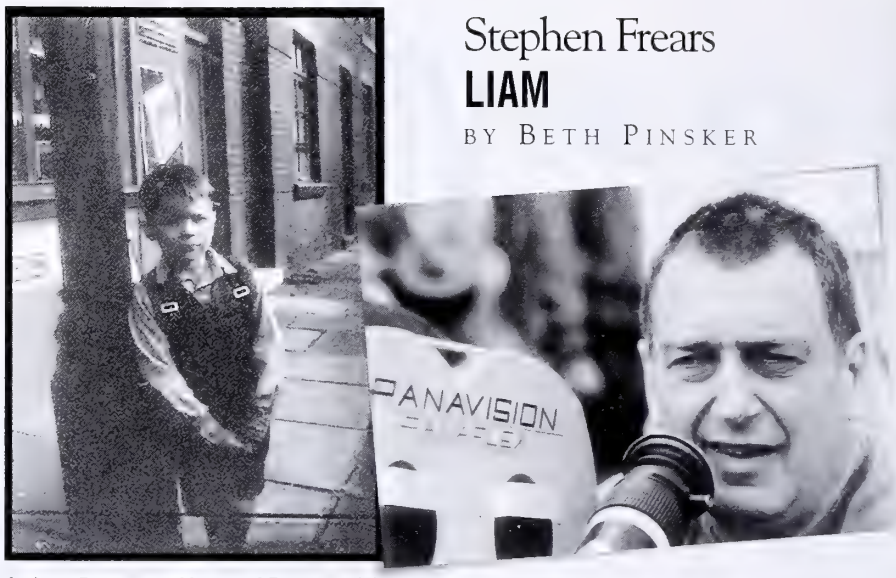
Sonic Cinema (Sundance Channel, Oct 12, 11 p.m.) The second season of this three-part showcase is about what happens when music collides with independent filmmaking and features artists like Jamie Thraves, Michel Gondry, Bill Plympton, Jem Cohen, and Guy Maddin.

Investigative Reports with Bill Kurtis (A&E, Tuesdays in Oct., 9 p.m.) The 10th season of this documentary series—which has had reports ranging from 90-minute explorations of schizophrenia to full-length features like *The Farm*, begins anew this year with a two-hour block of programming.

Macauley Peterson is an alumnus of The Independent and a recent Princeton graduate.

Stephen Frears
LIAM

BY BETH PINSKER



Anthony Burrows as Liam, and Frears at right.

ONCE A DIRECTOR GETS USED TO A BIG Hollywood budget, usually there's no turning back. How does one go from scraping by on a couple hundred thousand dollars per movie to suddenly spending millions—really, tens of millions, where the marketing budget of the film is more than you've spent to make your whole oeuvre up to that point—and then back to scrimping again?

This is exactly what Stephen Frears just did to make his latest film, *Liam*, a Liverpudlian coming-of-age tale set during the Depression that takes the kind of harrowing turns Hollywood budgets aren't made for. It's about poverty and class, the hold religion has on lives in small towns, and the intricacies of hell as imagined by a 7-year-old terrified of stories he hears in his Catholic school. The film also deals with anti-Semitism, with Ian Hart playing an out-of-work dockworker who turns to fascism to bolster his self-esteem and ends up causing his daughter a horrifying accident in a pogrom-like attack on a Jewish family.

This marks the first time Frears deals with Judaism on screen—he found out he was Jewish when he was in his 20's and he's now 60—and it's something he still sounds unsure about. "I'm always happier making films about other people's lives," he says. "I've made cowboys films, film about Pakistanis, Irish people, the aristocracy. *High Fidelity* was about young people. This is the first time I've dealt with Judaism. I'm sure I was naïve about it."

"This material would never have been appropriate for the Hollywood system," he adds. "So you're either faced with the possibility of never making it, or you devise an economic structure that makes sense."

Frears went back to the way he made his first successful feature film, *My Beautiful Laundrette*, in 1985. He got a small amount of money from the BBC and a few European investors and he started shooting because he simply wanted to make this movie. This was also the way he made *The Snapper* eight years later, but not at all how he worked on *The Grifters*, *Mary Reilly*, or any of his other recent Hollywood work.

With studio films, he says, you have to be careful to select the right material. Frears isn't the kind of director who's going to make special effects blockbusters. His films are always going to be about wit or family drama, and his style will never really be crimped by corporate overlords. Or maybe, he offers, "You can say we've been clever and didn't threaten them."

High Fidelity, for instance, wasn't a particularly radical film. And so when the head of Disney came to Frears and said, "Make it like an independent film," the director took that as a compliment.

What exactly did "independent" mean to a Disney guy? It wasn't a short-hand for difficult or uncommercial in this case. Frears says he thinks it meant, "Make it the way it should be made. Don't try to make a film that everybody has to see three times."

Of course, given Frears' clout, he could have made *Liam* the same way he made *High Fidelity*, namely, for much more money. But, he says, "That would have been foolish. It seems to me you have an economic thermometer in your stomach. You just think, this is worth spending this much money, but not that much money."

"It's not a Hollywood attitude. And I can see it's kind of shocking now for people not to have a Hollywood attitude," Frears says, laughing. "But I grew up before the world was like that. I clearly made *Liam* outside the Hollywood system and outside the Hollywood way of thinking."

To be precise, Frears made the film for the BBC as an homage to the old tradition. "British TV used to deal with material like this," he says. "It was what was really good about it. It dealt with life in Britain, and I made this with that in mind."

When the film premiered at the Toronto Film Festival over a year ago, Frears didn't have any expectation that the film would get distribution outside of Britain, and said at the time that it didn't matter to him because of the way he made it. But perhaps that's just an offshoot of the British philosophy he describes as: "Success always seems to be very, very unexpected."

"You couldn't in your right mind think *My Beautiful Laundrette* would go anywhere. When they made *Four Weddings and a Funeral*, they had enormous trouble raising the money. *Billy Elliot* was made with no expectations of what would happen, and *The Full Monty* too."

Frears is saying this on the day that his whole country was waiting to find out if their tennis hopeful Tim Henman would pull out a win over Goran Ivaniseveic and make it to the Wimbledon finals. The commentators were spending hours talking about how the British just expected him to lose.

"We expect Tim Henman to lose, yes," Frears says. "But you expect the price for losing is a certain independence of mind and a certain stylishness. And that's a rather good description of British film: We've kept going for a long time without selling out to anybody."

Henman did lose, of course. But Lions Gate will be distributing *Liam* this fall in the United States.

(LEFT) COURTESY CBS, (RIGHT) COURTESY MYSTIC ART PICTURES

Jeff Probst
FINDER'S FEE

BY FARRIN JACOBS

JEFF PROBST CAN'T PLACE A PHONE CALL SO easily from his cramped tent in Kenya, where he is filming *Survivor III*, so he's crouched over a laptop writing e-mail about his debut feature, *Finder's Fee*, which has just won the best film prize at the Seattle International Film Festival.

"*Finder's Fee* really is the first thing I did where I had half a clue what I was doing," he writes, displaying an easy-going and practical manner that runs counter to his hyper-suave (and hyper-sweaty) TV persona as host of CBS's hit reality show. Probst exudes—even over e-mail—the kind of humility and gentle sarcasm that comes from having worked hard in the less glamorous jobs before finding success in his late 30's.

He is the first to admit his technical shortcomings as far as filmmaking goes, for instance, but he has a dogged optimism that he can outrun them. "What a filmmaker brings is a point of view," he says in person when he manages to get a phone call out. "If you don't know what lens to put on, you can get [somebody to do] that. If you don't have a point of view, why bother?"

Finder's Fee is a morality tale. It takes place over the course of a few hours in an apartment after Tepper (*ER*'s Erik Palladino) finds a wallet and attempts to return it. After he makes a call to a number he finds inside it, however, he spots a lottery ticket, checks it against the night's numbers, and lo and behold, it's a winner. He puts his losing ticket in its place. Soon, his friends show up for their weekly poker game, and James Earl Jones comes to claim his wallet.

The film is, in Probst's own words, "so small." Though he originally conceived of it as a cheap project to shoot in his own apartment in Los Angeles, he ended up filming it in 17 days on a soundstage in Vancouver.

"Nothing changed when we went from $60,000 to $1.5 million; the more I wrote the smaller it got. ... I think *Finder's Fee* needed to be tight. You had so many places you could get in trouble if the story didn't move forward. Each draft was, Do I need this moment, this line?"

And to answer an inevitable question, he says, "The truth is, the movie was greenlit before the whole *Survivor* thing."

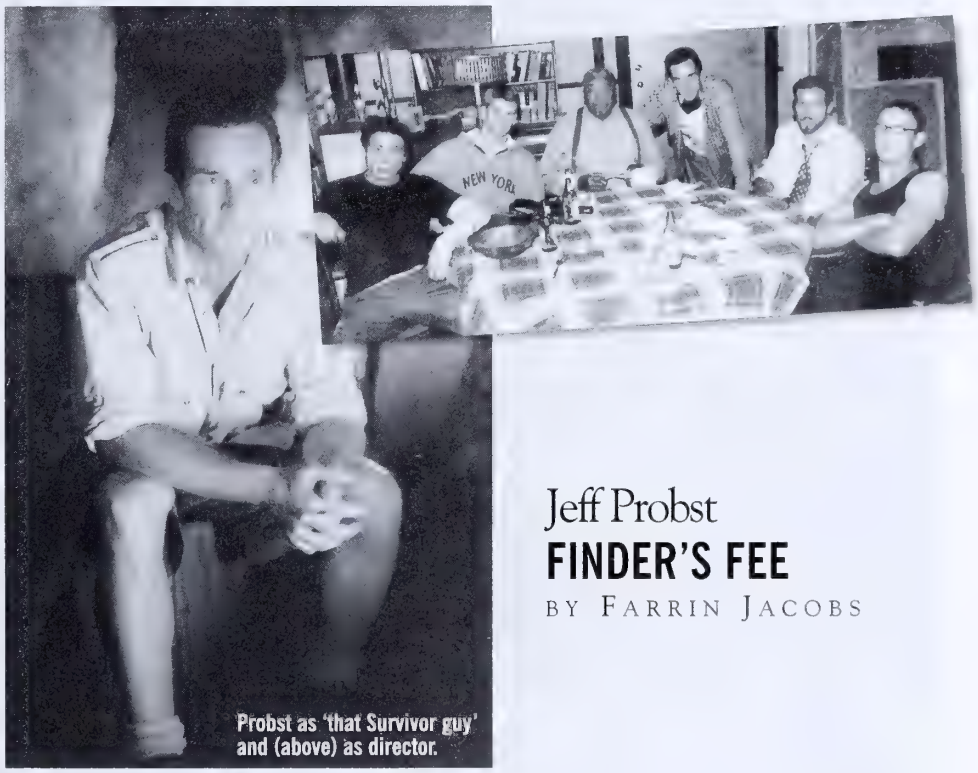
Unbeknownst to the obsessive fans of reality TV, Probst has been heading toward his first feature for years. He started out making corporate videos for Boeing, but when he figured out that the on-camera guys were making more in one day than he was making for the week, he started to cast himself in his own videos. After that, Probst got himself an agent and went the hosting route—now doing *Survivor* and VH1's *Rock & Roll Jeopardy*. All the while, he offered himself for gratis behind-the-camera work. "I would do a music video for a band for free, or shoot a PSA for a non-profit for free. ... I definitely learned by doing and as always, usually by making mistakes," he says.

Finder's Fee took off when Probst met producer Katy Wallin, the founder of MysticArts Pictures, in October 1998. It wasn't long before Wallin was sitting at Art's Deli in Studio City pitching the project to executive producer James Shavick (*Kiss of a Stranger*, *The Darklings*).

"We had many opportunities with production companies, but we couldn't agree on the cast," recalls Probst. "I knew that if I took these offers, we'd get our movie made, I'd instantly get labeled as another generic writer/director who doesn't understand tone and can't cast for shit." Shavick, he says, "gave me final cut, let me use my DP, my composer, my editor, my gaffer—all Americans, which is tough to do when you're shooting in Canada with Canadian money."

Which is not to say that Shavick took a completely hands-off approach. On the contrary, when the soundstage burned down just days before filming, Wallin says Shavick's determination surprised everyone. "He called the next day and said, 'We're making this movie. I'll hire crews to work around the clock to rebuild the set.' And they did it."

This story would be more typical if Probst's post-Seattle celebration weren't being carried out in Africa and if his fame weren't so hard to separate from *Survivor*.



Probst as 'that Survivor guy' and (above) as director.

"Either way," Probst says, "I stand behind the work. I'm extremely proud of what we did and if I am known for the rest of my life as the guy who hosted *Survivor*—hey, there are worse fates."

For now, Probst is just happy to see that places like *Variety* and the *Hollywood Reporter* are starting to write simply "Jeff Probst" instead of "*Survivor* host, Jeff Probst" or "that *Survivor* guy."

For information about the film and MysticArts see www.katywallin.com.

Farrin Jacobs is the new managing editor of The Independent.

WWW.NAATANET.ORG

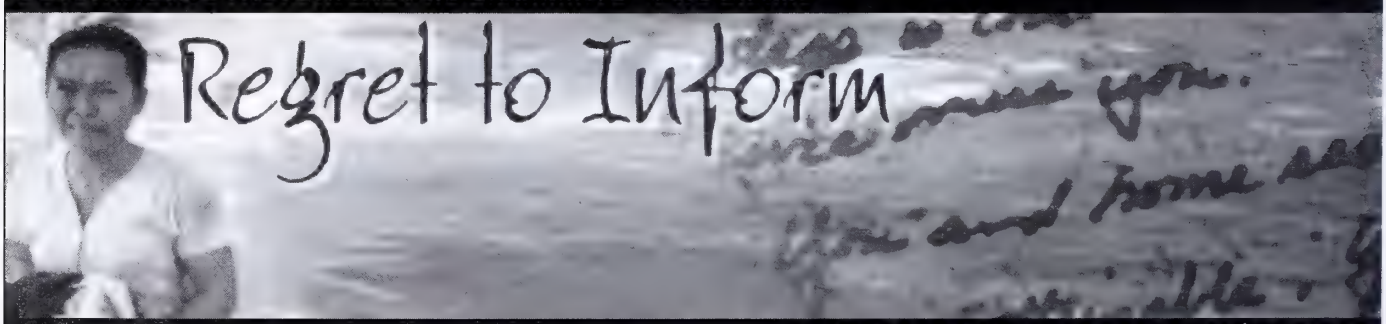
BY DEANN BORSHAY LIEM



OUTSTANDING INDIVIDUAL ACHIEVEMENT IN A CRAFT - DIRECTORS

NAATA proudly congratulates our News and Documentary Emmy Award Nominees

OUTSTANDING HISTORICAL PROGRAMMING - PROGRAMS



BY BARBARA SONNEBORN & JANET COLE

NAATA has been at the forefront in creating opportunities for Asian Pacific American media through national public television broadcasts, educational ditribution, the annual San Francisco International Asian American Film Festival, and producers' services. "NAATA is a non-profit media arts organization supported with major funding from the Corporation for Public Broadcasting."

NAATA | cpb | SEE IT ON PBS | POV

FAQ Distributor

BY LISSA GIBBS

NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION



Clockwise from top left: The staff of NAATA; from Maria Gargiulo's *East of Occidental*; director Spencer Nakasako; from Carma Hinton and Richard Gordon's *Gates of Heavenly Peace*.

PHOTOS COURTESY NAATA

What is NAATA?
For 21 years, NAATA has been creating opportunities for Asian/Pacific American media through national public TV broadcasts, educational distribution, the San Francisco International Asian American Film Festival, and producer services. Our mission is to present the rich and diverse stories of Asian Americans to the broadest possible audience through production, exhibition, or educational distribution. NAATA is organized by departments: Public TV, Media Fund, and Festival, Exhibition and Educational Distribution.

So do you only distribute work by Asian Americans?
We have a number of great titles by non-Asian makers, such as Nick Rothenberg (*Bui Doi: Life Like Dust*), Taggart Siegel (*Blue Collar and Buddha*) and many more.

What is the relationship between NAATA and NAATA Distribution?
NAATA Distribution is a department within NAATA. We're part of the same non-profit organization.

How are business decisions made at NAATA?
Departments formulate their own budgets and confer cross-departmentally for possible collaborations and cost-savings, especially for titles that move through various departments.

NAATA
346 9th St., Second Floor
San Francisco, CA 94103
415-552-9550, fax: 415-863-7428
info@naatanet.org; www.naatanet.org
Contacts: Eddie Wong, Executive Director; Julie Hatta, Distribution Director

- Works in collection: 200, including docs, shorts, features, experimental, audio
- Projects sought: Any length and genre
- Titles distributed: Deann Liem Borshay (*First Person Plural*), Loni Ding (*Color of Honor*), Gurinder Chadha (*What Do You Call an Indian Woman Who's Funny?*), Arthur Dong (*Sewing Woman*), Richard Fung (*Dirty Laundry*), Carma Hinton and Richard Gordon (*Gates of Heavenly Peace*), Spencer Nakasako (*Kelly Loves Tony*), Steven Okazaki (*Days of Waiting*), Valerie Soe (*Picturing Oriental Girls*).
- Annual acquisitions: 10-15
- Where titles show: Schools, festivals, community events.
- Staff: 18, including distribution department
- Upcoming: launch of Web site www.JAInternment.org; *Eagle in the Sun* (John Akahoshi); *We Served with Pride* (Montgomery Hom); *OfCivil Rights and Wrongs: The Fred Korematsu Story* (Eric Fournier), *Forsaken Fields* (PBS affiliate KVIE).

How are most of the films in your collection financed?
Most are independent works. A few have received support from the NAATA Media Fund. Some works are produced by local PBS stations.

Describe a typical "NAATA" title.
Socially conscious, entertaining, empowering.

Where do your operating funds come from?
Earned income: a portion of sales and rental revenues and grants.

What's your basic approach to a release?
We announce it in educational and ethnic press; place it on our online catalog; feature it in our mailings; market it to conference exhibitions and screenings.

Where do you find your titles?
We pick up many of our titles through our festival or through open submissions. We also monitor the development of new works in the NAATA Media Fund "pipeline" or Public TV presentations. We also scout Asian-American film festivals.

What distinguishes you from other distributors?
We understand the market for Asian American cinema, its role in the community and in media. We've been doing this for decades—partnering with veteran makers and producers as well as community organizations to get the work out into the world. This means we know how to market the films to both broad and specialized audiences.

How did NAATA start?
NAATA was formed through the dedication and advocacy efforts of veteran makers and producers including Loni Ding, Felicia Lowe, Spencer Nakasako, and many others who wanted to do something about the prevailing lack of Asian- American images in mainstream media venues. In 1986, NAATA Distribution was conceived as a direct service to filmmakers and the educational community.

Most important issue facing NAATA today:
Keeping up with technology and getting funding during a downturned market.

Lissa Gibbs is a contributing editor to The Independent.

The San Francisco Film Commission Salutes
Bay Area Documentary Film Makers

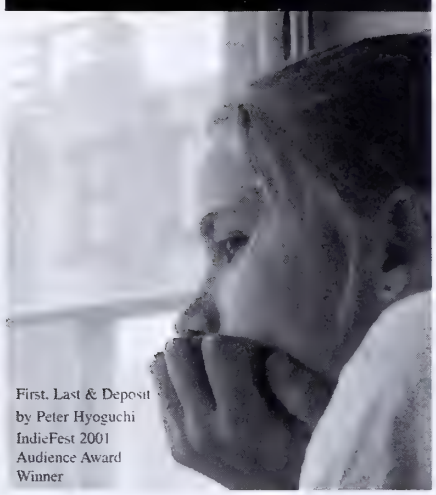
FILM

San Francisco Film Commission
1 Dr. Carlton B. Goodlett Place, Room 473 San Francisco, California 94102
415-554-6244 phone 415-554-6503 fax
http://www.sfgov.org/film e-mail: film@ci.sf.ca.us

4th Annual
San Francisco
Independent
Film Festival
Jan 31-Feb 10

Entry Deadline Oct 26

www.sfindie.com
415.820.3907



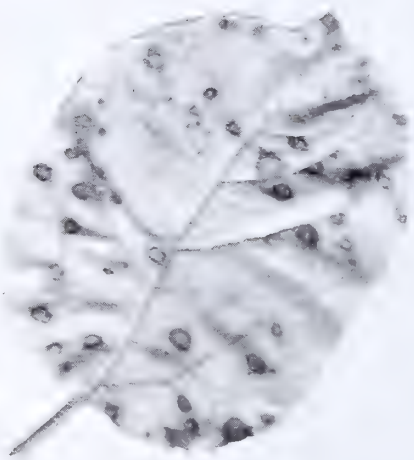
First, Last & Deposit
by Peter Hyoguchi
IndieFest 2001
Audience Award
Winner

Call for Entries

45th San Francisco International Film Festival
April 18–May 2, 2002

DOCUMENTARIES, SHORTS, ANIMATION, EXPERIMENTAL AND TELEVISION

ENTRY DEADLINE:
NOVEMBER 30, 2001
Golden Gate Awards
San Francisco International Film Festival
39 Mesa Street, Suite 110
The Presidio
San Francisco, CA 94129 USA
TEL: 415-561-5014
FAX: 415-561-5099
email: ggawards@sffs.org



NARRATIVE FEATURES

ENTRY DEADLINE:
JANUARY 4, 2002
Programming Department
San Francisco International Film Festival
39 Mesa Street, Suite 110
The Presidio
San Francisco, CA 94129 USA
TEL: 415-561-5026
FAX: 415-561-5099
email: djones@sffs.org

SAN FRANCISCO
FILM SOCIETY
www.sffs.org

5th annual

double take
documentary
film festival

April 4-7, 2002 Durham, NC

CALL FOR ENTRIES
Deadline: December 3, 2001
Late Deadline: December 10, 2001

For information and entry forms:
919.660.3699
ddff@duke.edu - www.ddff.org

In association with
the Center for Documentary Studies

The Bay Area: A Price Above Square Footage

BY DANIEL STEINHART

PERHAPS THIS IS A SIGN OF THE NEW NEW ECONOMY: Six media organizations have banded together in the Bay Area to fight the city's sky-high real estate prices by buying their own building. The Ninth Street Media Consortium, a coalition of Cine Accion, Film Arts Foundation, Frameline, National Asian American Telecommunications Association (NAATA), National Alliance for Media Arts and Culture (NAMAC), and the San Francisco Jewish Film Festival, is negotiating the purchase of a 21,600 square foot home on Ninth St. when its current lease expires in June 2002.



The move is about more than necessity or simple happenstance. These organizations already reside together in the Ninth St. Media Arts Building, a stone's throw from their proposed home, paying below-market rent. When the lease ends, they could have gone their separate ways, but, instead, they are sticking together and taking their model of shared space even further by creating a business relationship among the groups to foster growth while lowering overhead. It is, in fact, the familiar dot-com strategy of using an incubator.

Gail Silva, executive director of the Film Arts Foundation, says the building will be redesigned with the organizations' overlapping interests in mind. To reduce the amount of individual overhead while maximizing common space, the building will include shared screening rooms, one main entrance and reception area, and one business manager to oversee the building's operations. The arts groups hope to find new ways to profit from their similarities—like sharing a print broker for the organizations with festival and distribution catalogues. The new building will also have three floors instead of the current building's two, allowing another media arts group to move in. Potential tenants include California Newsreel, Canyon Cinema, San Francisco Cinematheque, and the Silent Film Festival.

Silva is optimistic about this synergistic move. "We can create something here that has never been done anyplace else in the country, in this complete a fashion. We've done it very informally for the last eighteen years. This will hopefully take it to the next level."

Daniel Steinhart is a New York-based freelance writer .

PHOTO (LEFT) COURTESY FILM ARTS FOUNDATION.

VALLEY OF THE POLS


Activist Magda at Plugged In, fighting for workers's rights in Silicon Valley

WHILE SILICON VALLEY'S high tech revolution promised to solve the world's problems, it created some of its own at home. The new documentary *Secrets of Silicon Valley* from Berkeley filmmakers Deborah Kaufman and Alan Snitow chronicles a turbulent year in the lives of two young activists who fight for the poor and the mostly immigrant factory workers left behind by the high-tech boom.

Raj is a temporary assembly worker who loses his job after leading fellow employees in demands for better health and safety conditions in a Hewlett Packard packaging plant. Magda runs Plugged In, a nonprofit computer-training center in East Palo Alto, a low-income community sitting in the shadows of Silicon Valley. As Magda reaches out to high-tech companies to help fund the center, skyrocketing rent forces out the people she is trying to serve.

The film's most poignant moment happens when President Bill Clinton speaks outside Plugged In's interim home. As news cameras roll, Hewlett Packard's chief executive pledges to find a permanent home for the organization. The film and its subjects consequently ask: Is this philanthropy or just marketing?

Kaufman and Snitow are taking their film on a national tour to festivals and community groups. The film will make its New York premiere in October 28 at New York University. It will also appear on PBS's *Independent Lens* in the fall (check local listings).

For more information, visit www.secretsofsiliconvalley.org.

—DS

Hidden Resources of the Bay Area

What are the Bay Area's filmmaking treasures? Three veteran documentary filmmakers share their thoughts:

For filmgoing, Les Blank (*Burden of Dreams, In Heaven There Is No Beer?*) recommends Berkeley's Fine Arts Cinema, The Pacific Film Archives (also an indispensable place for doing research), and San Francisco's Castro.

For support, Frances Reid (*Long Night's Journey Into Day*) says the best resource is the "human one...from viewing and giving feedback on works-in-progress, to sharing information on funding." Reid praises the new talent that comes from the top-notch postgraduate film programs at Stanford and the UC Berkeley School of Journalism. She also extols the Film Arts Foundation, which "gives a structure to [the] community and a point of entry for many new aspiring filmmakers."

For inspiration, Bill Jersey (*Super Chief: The Life and Legacy of Earl Warren*) believes, "In a way it's hard working here. It's limited in many ways, but of course people come out here because it's a very supportive community. I think that's the big resource; it's the level of people's commitment." *—DS*

Looking for the next documentary revolution

The Inside Story

BY BETH PINSKER

MORE THAN 40 YEARS AGO, filmmakers took to the streets armed with small cameras and recorders with synchronized sound and sparked the whole verité documentary movement. The purveyors of such art were labeled rebels because they broke the art form free from tripods and the historical record to focus on real people and happenings. Most of those filmmakers are still working today the same way they always have. But where is their legacy leading newer filmmakers who want to break their own ground?

Documentaries are evolving yet again in a revolutionary way, perhaps just as a matter of course, but also because of digital cameras and increased competition. There's even a new kind of audience out there, fed on so-called reality TV and used to seeing slick documentaries on cable and in theaters. The medium has been shifting—for better or worse, depending on your perspective—away from what has been traditionally known as verité and toward something closer to feature filmmaking. Documentary directors are now sometimes involved in their films even when they aren't personal explorations. Subjects are "characters," the timeline is referred to as the "story arc," and a lot more attention is paid to the soundtrack, the lighting and the overall production values.

Then there is the pressure of access. Verité documentaries are supposed to take the viewer some place he or she couldn't normally go—into the bowels of a mental institution or to the picket lines of coal strikes in rural Kentucky. With so much media out there, and everyone with a little camera in hand, where is there left to go that will surprise audiences and take them on a journey they could never imagine?

The Independent convened an informal discussion about this shifting landscape with filmmakers old and new—and some in between—to talk about how verité documentary was or was not changing with the times. The participants: verité pioneers Frederick Wiseman and Chris Hegedus; counter-revolutionary Errol Morris; hybrids R.J. Cutler and Joe Berlinger; and newcomers Jehane Noujaim, who partnered with Hegedus on the recent *Startup.com*, and Gillian Grisman, who directed *Grateful Dawg*, a Sony Pictures Classics release in October.

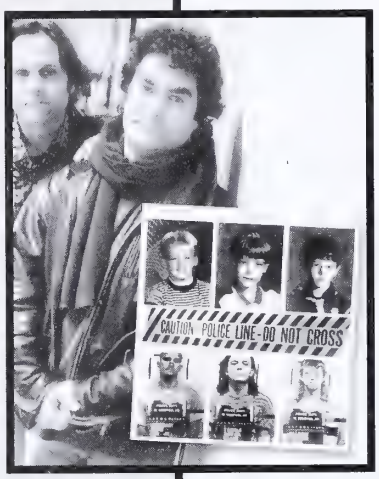
INDEPENDENT: Do you feel there's pressure these days to get closer, be there more—or all the time—because poeple expect it or because that's the only way to push the envelope?



Chris Hegedus: You always hope to get access. We like to release our films theatrically because that's the only way to get critical response. So we look for something pulsing. For *The War Room*, it was that the election was capturing everyone's imagination. In 1998, it was the Internet. I had to find a young entrepreneur. For *Startup.com*, I first met Kaleil [Tuzman, co-founder of Govworks.com] and he was interested because of [his roommate] Jehane. That she wanted to be involved gave us this very

Joe Berlinger

Berlinger (below) and Bruce Sinofsky (far left) have made three startling films together—*Brother's Keeper* (1992), *Paradise Lost* (1996) and *Paradise Lost 2: Revelations* (2000). All were about murder trials and their repercussions. All caused controversy. For Berlinger, that's about more than just the payments to the subjects of the films or deals for access.



"We were pushing our own style to a new edge," he says. "*Brother's Keeper* was the first really big self-distributed documentary and one of the early verité films intended for theatrical release. It has a natural dramatic structure, and is a very subjective movie. *Paradise Lost* (inset) in choice of subject matter was groundbreaking. *Revelations* is because it's also a meditation on the nature of doc-making and a film's impact."

Berlinger says the break-out of films like his has made it both easier and harder for him to find work. While he is busier than ever—doing both fiction and non-fiction films, both with Sinofsky and on his own—he says, "Everybody on earth is making documentaries. but it's not the kind of stuff I like."

R.J. Cutler

Cutler's documentary first in the last year was to have his 13-part series *American High* (inset)move from Fox to PBS. The show didn't change at all, just the network, and thus the context. The show was originally intended to use the verité style—and not the reality TV style—to explore high school life, with the additional experiment of giving the student subjects their own cameras to film diaries.

Fox cancelled the show, but PBS picked up the run and ordered another, which Cutler (left) filmed in an urban school. His team is currently at work on a series about young doctors.

Cutler says he learned the most from Hegedus and D.A. Pennebacker working with them on *The War Room*, but his latest work on his own goes in a new direction. "My goal in any film or TV show is to make it as engaging as it can possibly be," he says. "There is no narrative voice because narrators push you away. I don't interact because I want people to be themselves. I don't want them to stop and provide commentary. I want them to live the experience."

PHOTOS COURTESY FILMMAKER

intimate access into the life of the subject.

Jehane Noujaim: If you're there all of the time, you have the potential to tell the whole story. I would get a stomach ache at night if I thought I missed something. If I woke up at 3 a.m. and Kaleil wasn't home, I'd call his cell phone and go to where he was. When I started editing, I stopped filming. I missed about a month and a half. When I went back there, there were sensitive meetings going on, and Kaleil and [Govworks.com co-founder Tom Herman] asked me not to film them. Maybe if I had hung out the whole time, they would have let me. It really makes a difference to just be there all the time.

R.J. Cutler: My goal with *American High* was to answer what it's like to come of age in America today. The concept of giving the kids cameras came from thinking: What's the best way to make this show? How do I get the audience or press to pay attention? I wanted to use all the tools at my disposal. I put two crews in the field for a year, and we got cameras into kids' hands, so that when they couldn't sleep at 2 a.m., when they were thinking about the future and what they hoped and dreamed, they could pick up a camera and record it. That's terrific stuff. We couldn't be there for that. I can understand why some people might be scared of it or wary of it or find it outside of a certain orthodoxy. But I think it got us closer and closer to telling the truth in as dramatic and compelling way as possible.

Joe Berlinger: What's hard is that people have become extremely cynical, with the *Jerry Springer*-type shows, the voyeuristic interest of the audience, and all of that. So I think in 2001, if we wanted to make the same story as *Paradise Lost* or *Brother's Keeper*, there would be 100 competing media there, a dozen Hollywood producers offering movie rights, 20 other documentarians. Digital filmmaking is a great democratizing, access-inducing medium. The flip side is lowering of quality: Not everyone should be a filmmaker.

Errol Morris: What I'm trying to do as a filmmaker is capture the essence of what people say. I think it's so strange having done this now for a good number of years, to think the series I'm working on now [*First Person* for the IFC] does something different. I just talk to one person and exclude anyone else. I don't care whether people think this person is right or wrong, credible or not credible. I remove it from consideration. All you see is a person narrating a story about themselves. That doesn't exist elsewhere.

Gillian Grisman: *Grateful Dawg* is about access. It's not a technically great film. What's important about it is that you are let into a very personal and private world and given access to musicians. For me, being there was about being somewhat aware of what it was when it was happening. Sometimes being there, you don't even know something special is going on. I knew something was happening. We didn't necessarily shoot with intention, but we knew that it was important no matter what to keep tape rolling.

Frederick Wiseman: In my own work, I have not been affected by anything outside of my own head. I don't know what's being done or how it's beng done.

How does digital technology affect this in your work?

Wiseman: Theoretically, the issues are exactly the same no matter what the technology. I'm not aware of any breakthroughs in storytelling technique. I don't know that anyone's come through with new technical solutions.

Morris: In my case, digital video has allowed me to shoot in a different way than I have before, if only for the simple reason that you can shoot for an hour at a time, or even longer. While it may seem like a subtle change, it has certainly been a significant one.

Berlinger: I used to be able to pitch a project verbally. But now I go out and shoot a little bit. I edit on the way home in the plane with Final Cut Pro 2 on my G4, and I have a demo to show when I land. I'm finding that because of competition for good ideas, walking into pitch meeting having already shot something puts me far ahead of the game.

Noujaim: I shot *Startup.com* with a digital camera with a little flip-out screen. Most of the time, the camera was in my lap and I'd hold it in my hand without having to look through the viewfinder. It was easy for us to have more of a regular conversation. I'd find when I put the camera up to my eye, it's very hard to talk naturally to a camera lens.

Gillian Grisman: I just happened to be around, home from college, when Jerry Garcia and my father [David Grisman] reunited. The environment in which that music was created was in my family home, in my father's basement studio. His attitude was very homespun to begin with: Why not have everyone do what they can do. The fact that I was able to shoot a camera was perfect. They didn't have to have somebody in there that they felt uncomfortable with. For most of the time, I was just fooling around shooting stuff.

Chris Hegedus & Jehane Noujaim

Noujaim, just out of Harvard, hooked up with Hegedus, one of verité's pioneers, partially out of coincidence and partially because she had the goods. Noujaim (left) had already started filming her roommate Kaleil Tuzman's adventure starting a dot-com before she went looking for a partner. "It worked both ways," says Hegedus (right). "Having Jehane gave us instant access. That was important because I could come the first day and start working. And I showed her what she needed to know."



After two years and 400 hours of tape, *Startup.com* (inset) ended up capturing the rise and fall of Govworks.com, competed at Sundance, and was released in theaters this summer at the height of dot-com gloom.

"I think this film was made very differently from [Hegedus and Pennebaker's] other films," says Noujaim. "It was certainly different in terms of shooting. They shot like 40 hours for *The War Room*. They thought I was doing Proust with this."

Is that changing the rules some, as much as you believe there are rules to verité filmmaking?

Morris: The one thing that is true is that you do have a style of shooting. With verité, you observe, you do not interact or you minimize your interaction or you deceive yourself that you don't interact. You come away with a film that looks a certain way. Fred Wiseman, for example, is quite scrupulous about how his films are shot. It's quite interesting, but I think the movies that result are very personal. I'm not a cinema verité filmmaker. I think it's a mistake to make a distinction between fiction and nonfiction; it creates all kinds of nonsense. For my point of view, all filmmaking contains elements of both.

Gillian Grisman

Grisman (right, with her own grateful dog) started shooting *Grateful Dawg* when she was just out of college. Her father, David Grisman, and Jerry Garcia (inset) had just reunited after a long lapse in their friendship and started a bluegrass band. For a couple of years, the men hung around the her living room making music. After Garcia died in 1995, Grisman packed up all her film and locked it in her father's basement because she didn't want to be part of the crowd cashing in on Garcia's name.

Five years later, her dad asked that inevitable question to grown children: When are you getting your stuff out of the house? She started to go through the footage, thinking maybe there would be a concert DVD in the 30 or 40 hours. She found something else: The usual story of a musical friendship that blossomed the most at the very end.



"I don't think they would have let anyone else film this," she says. "The way those two guys operated was very casual. They never knew when they were getting together and could never have been held to any schedule by a filmmaker."

PHOTO: BETH PINSKER; (INSET) COURTESY SONY PICTURES CLASSICS

Hegedus: I don't like to ever say that there are strict rules. I don't want to be closed into a corner. I feel just like in theater, that you're making a dramatic story that follows characters through an arc and that has some kind of resolution. Whatever way you can tell that story and make it work most effectively is what you should do. It has changed over the years. Some of the changes are because of technology and some are stylistic. I always think it's strongest if I can tell a story in real time. Sometimes that doesn't happen.

Berlinger: We consider ourselves storytellers as much as we consider ourselves non-fiction storytellers. We can't put words into people's mouths. We can't create events that weren't really happening. But I feel that all filmmaking is really subjective. We believe our films are the truth of the situation as we experienced it.

Noujaim: I do believe there are rules. I showed *Startup.com* in Egypt and people asked if this was reenacted. In order for people to trust in your story, it's amazing how important it is to stick to chronology and things like that.

Are there some rules you think need to be broken, like rules about interaction or disclosure? Gillian Grisman never mentions in *Grateful Dawg*, for instance, that she's the daughter of one of the subjects, and Jehane Noujaim never mentions that she's roommates with one of the subjects in *Startup.com*. R.J. Cutler paid for one of his subjects to have a session in a recording studio in *American High*. Joe Berlinger gave the subjects in *Paradise Lost* a small stipend, which ended up being part of the story of *Paradise Lost 2*.



Grisman: I was opposed to putting my name in front of the film. I didn't want people to know who I was. I didn't think it was important. People encouraged me to do both. First of all, it's not in my nature; I don't like being on camera. Also, I honestly felt it would be a more interesting story, and it was not necessary for me to put myself in there. It was also challenging in a bizarre way to not disclose that. To make people feel comfortable that they don't know how it is, letting the story tell itself and that the perspective wasn't the important thing, it was what was being told.

Noujaim: It was a choice. There was a lot of interesting footage, where Kaleil uses my name and asks me questions. We thought about it, mostly when we were editing. But I thought it took you away from the story. We decided to go with a more verité style. I felt like when you don't have some other person there, you're more dropped into that world.

Cutler: We thought: Kaytee had a prolific year [as a songwriter], gosh wouldn't it be great to get her in a recording studio. There's an interesting kind of wow, there's no adherence to orthodoxy here. We broke a bunch of rules by doing that. But are we not allowed to care about our subjects? Are we not allowed to form friendships? Where did this idea come that you're not engaging with them? I think you just have to trust your instincts.

Berlinger: Every time [partner Bruce Sinofsky and I have] done something, there's been this chorus of criticism—you can't use Metallica in the soundtrack for *Paradise Lost*, you can't do this, you can't do that, you must be telling your subjects what to say or else you wouldn't be getting these scenes. I don't listen to the criticism. For us, we get access to some pretty intense situations

Errol Morris

Morris (inset) says he isn't a verité filmmaker and he isn't a feature filmmaker. He isn't really a journalist or historian. And while most of his work could count as experimental, it's not really that either. What draws together his films, from *Gates of Heaven* to *Mr. Death* (left) is that they are all about people—mostly what you might call eccentric or weird or unusual people—and what they have to say.

Morris is now a TV guy of sorts, producing the interview series *First Person*, now in its second season, for the Independent Film Channel. The fall kicks off with Pseudo.com founder Josh Harris, genius bouncer Chris Langan, and mob lawyer Murray Richman.

The groundbreaking part is the camera style. He uses up to 20 digital cameras at once focused on the interviewee—a new version of a set-up he calls the Megatron.

"I just assume that people know when they're interviewed for hours, talking for eight or nine hours, that they are going to be edited. I try to capture the essence of what people are saying. It's obviously a judgment call how each individual sentence is put together," he says.

PHOTO: COURTESY FILMMAKER; (INSET) COURTESY IFC

and we feel that if we're going to spend that amount of time with people and they are that poor, that they deserve something. We didn't disclose the stipends in first film because it wasn't an issue for us. In *Brother's Keeper*, we gave 10% of the profit to Delbert Ward, which turned out to be nice piece of change for him. Did we buy our access? No. The amount we paid wasn't enough to buy anything. Was it checkbook journalism? We never asked people to say anything.

Do you feel like there are some rules you wouldn't break, or some that you wouldn't break again?

Berlinger: The exploitation issue is something that I struggle with all the time. There are certain situations I wouldn't film. Like with Mark Byers [from *Paradise Lost*], if he were clearly mentally retarded, I wouldn't have filmed him. But there's no easy answer. If we paid people stipends again on another film, we'd disclose it.

Wiseman: I don't know until I finish the editing if I've missed something. I get angry and I'm disappointed. I still think about events where there was a picture or sound run-out at some crucial situation. But I don't ask people to re-do it. With the kind of movies I make, chance is like a big crap shoot. The kinds of events I film are not usually repeated. Clients pop in all day, but what they're going to say is always going to be different. Or in an E.R., I might miss an overdose, and the next overdose is going to be different. It might seem pretty obvious in retrospect, but if you're going to abide by the rules and not stage anything, the whole thing is a risk.

Hegedus: We've used interviews if we don't get enough interesting things. We go back and get stock footage and develop characters. The one thing we never would do are recreations. The unwritten pact you have with subject is that if we miss something that's our fault.

Morris: *Mr. Death: The Rise and Fall of Fred Leuchter, Jr.* was a perfect example of a film of mine that was just going to have one person in it. That ended up being unacceptable to me, to release the movie in that form. It left too much to interpretation. So I broke my own rule and added many voices. The film is still is about Fred, but his voice is supplemented by a good number of other people.

The goal in verité filmmaking used to be to get to the truth. Has the notion of what is the truth changed because we're all too cynical or because audiences know too much about the filmmaking process or because we watch too much "reality" TV?

Grisman: The truth is that most people know Jerry Garcia the psychedelic rock guru of the Grateful Dead, that he did drugs, and that he died of a heart attack. That is truth. The truth is also that he was a banjo player and was inspired by bluegrass early on. Most people don't know that. I think the whole film is my perspective. I live vicariously through all the people I put in the film.

Culter: My sense of this is that the only rule still is to make a great film—make it as entertaining as possible. Any person old school or new wouldn't assert anything else. I believe that the film you make is a combination of the experience you witness and the experience you have, some meeting point of how you see the people changing and how you yourself change having gone through it.

Hegedus: I think you have to be open to anything. Andy Warhol stared at the Empire State Building; people are going to use media in all sorts of imaginative ways. As an artist, you have to have your own convictions in terms of what interests you. That can develop and change . Ever since the beginning, I've felt there was incredible power in following real-life drama and putting it out to audience in a way that they are witnessing what I went through. I like to look at people and life in a way that you see the humor and the sadness and the emotions that we feel in our lives.

Noujaim: There is not anything new in that you still want a dramatic story, and it's still important to have dynamic characters. Just like with any story that's interesting, having that combination of both is important.

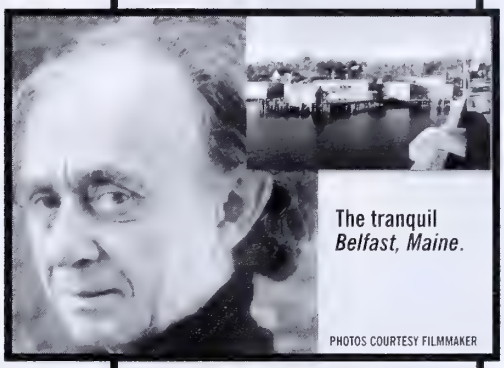
Morris: All filmmaking contains elements of both documentary and narrative. The line between the two may fall in different places, but all filmmaking contains elements of both. Truth is a linguistic notion. Somehow it eludes people. Another point is that truth is a quest. It's not as if you pick a style and it gets you to the truth. Style doesn't guarantee truth. I'm really impatient when I hear verité filmmakers making claims that they're more honest or more objective than the next guy. Skepticism about everything is good—skepticism about film in particular.

Beth Pinsker is editor in chief of The Independent

Frederick Wiseman

Most documentary filmmakers cite Wiseman as an influence on their work, and from his perch at his office in Massachusetts, Wiseman plays the part. The 71-year-old director is deep into the making of his own work. He doesn't pay much attention to trends or new directions in the genre because he is only interested in doing what he does, the way he's always done it.

"It's difficult for me to generalize what's going on because I don't see much of what's being done," he offers. If more people have cameras these days because digital ones are cheaper, then he says, "More bad movies will be made. A few good ones and more bad ones."



The tranquil *Belfast, Maine.*

PHOTOS COURTESY FILMMAKER

His own work moves in a very steady line from his first feature, *Titicut Follies*, to his latest work, *Belfast, Maine*. The idea has always been to set up shop in a place of some kind—a town or an institution or a welfare office—and figure out how things work. Wiseman says he doesn't look for the meaning of a film while he's shooting. That comes in the editing.

"The whole thing is a risk," he says. "You could spend six or eight weeks at a place,and not come out with enough material for a film. Luckily, that has never happened to me. There may be films that people don't like because not enough is going on, but I've been content with the way my films come out."



LIVE AT 11 FROM CHARLOTTE

David Van Taylor and Lumiere Productions spent 10 months following reporters for *Local News*

BY PATRICIA THOMSON

REALITY TV: The *Local News* crew was in the newsroom as WCNC was trying to climb from third place to first.

CHARLOTTE NEWSMAN MIKE REDDING IS TRYING HIS best. Since his employer, NBC affiliate WCNC-TV, wants more dynamic visuals for his reports on an incoming hurricane in 1999, Redding confronts the storm head-on. He walks from the shelter of the sand dunes onto the exposed beach and does his stand-up report leaning 40 degrees backwards against the gale, like a cartoon character defying gravity.

In this scene from *Local News*, a five-part series airing on PBS beginning October 9, Redding has been out there for days in his yellow slicker, but he's getting as frustrated as he is getting drenched. The trouble from his end is that he was hired as a feature reporter to do human interest stories, not spot news. His idol is Charles Kuralt, and his ambition is to do well-written pieces about people. "They made me a promise," he says with an edge of anger slicing through the rain.

Like many of the characters in *Local News*, Redding is a well-intentioned, hard-working reporter who is caught in the corporate squeeze. For a station like WCNC, rated third in Charlotte and trying desperately to rise to the top, it's breaking news, not Kuralt-style reporting, that station managers believe will make the difference. So during this episode we watch Redding wither, creatively stymied by the internal pressures of a news organization that must balance business and public service.

The idea behind *Local News* was to make a long-form documentary about the news itself, without the masses of experts and endless hand-wringing that usually accompanies the topic. Executive producer David Van Taylor explains, "A lot of people in the public say, 'Oh the media, they're all so cynical, so jaded, so liberal. They don't care about anything but ratings.' But we learned early on that that's not true."

The aim of this series, he says, was to highlight the tension between dedicated reporters trying to do something good and the structural barriers and systemic limitations of news organizations. "This was a chance to really get inside the people who are making the news, and put the viewer in their shoes," says producer Ali Pomeroy, who came up with the original idea.

Early on, the producers decided to stick with one television station for a long period of time—10 months, as it turned out, netting 300 hours of videotape—rather than explore the news by jumping from station to station. That way, situations develop

and characters evolve. Van Taylor prefers to compare *Local News* to *Homicide*, *ER*, and *The West Wing*. He explains, "people can understand there are issues here, but the issues are expressed in terms of characters. And the question of what's going to happen to this character is what hopefully will get the viewer to tune in again next week."

It's a bit of a happy accident that the show ended up in Charlotte. The crew was driving to Baltimore for their first day of shooting at WMAR, where they were originally going to do the series, when they got a call from the news director at the station. "The deal's off," he announced. A sudden change in management meant a round of firings was about to begin—and that was not the kind of thing this station wanted to broadcast to millions, literally.

So the production shifted its focus to Charlotte. Van Taylor ticks off the reasons why: "Charlotte was chosen because, one, it's a city in transition, going from big sleepy town to a 24-hour banking center, and we wanted to show the relationship between the station and the community. Two, we knew about the upcoming desegregation trial. Three, it was in the South. And four, the station had just been bought. It had a new hour-long format, new producer, new anchor, and a new mandate to push the breaking news story."

As in any documentary, casting was key. No matter where *Local News* was shot, the news director would be a central character. With the switch from Baltimore to Charlotte, the series took a very different turn, even before an inch of tape had rolled. In Baltimore, they were dealing with a black news director who was extremely charismatic. In Charlotte, they had Keith Connors, a serious, more laconic Midwesterner. Though not leading-man material, Van Taylor thinks Connors was in many ways better-suited for the series and what it was trying to show. "Keith Connors seems from the beginning to be poised right in the middle," he says. "He's got to respond to the pressures from above and below, the pressures for good journalism and for getting it to work as a business. He's the kind of guy who seems smack in the middle of all that, and that really works for the series."



PHOTO: AARON STEVENSON

WCNC news director Keith Connors, a key figure in the film, tries to strike a delicate balance between news with integrity and the bottom line.

Connors' roller-coaster ride is one of the narrative throughlines that *Local News* offers. In the first episode, he is a calming influence in the newsroom when there's an unconfirmed bomb report at a local school. He reminds staff of the ridicule another station faced when it prematurely went live with news of a bomb that turned out to be a ham sandwich wrapped in aluminum foil. By the fourth episode, he's pushing the reporters to go harder and faster in search of breaking news. When one reporter gets arrested for trespassing on a crime scene trying to get a fresh angle on a stalled murder investigation, Connors realizes he's pushed them too hard.

We see Connors struggle on the job, but we also hear his own analysis of the pressures he faces. From the start, the producers made a strategic decision to augment the straight observational footage with occasional voiceover commentary by the characters, gleaned from later interviews about their jobs, choices, and actions.

At times, this forms a counterpoint that offers insights verité alone could never achieve. One instance is the day that an anchor, Alicia Booth, learns of her demotion to reporter. No one else knew it yet, not even the crew that was filming her doing a stand-up for a video poker story. During the moments she's waiting for the cameraman to set up, Booth's face looks like a shade drawn tight. Her expression could be interpreted a million ways: boredom, thoughts about dinner, concentration on her story. But in Pomeroy's interview with Booth months later, the former anchor finally opens up to the documentarians for the first time. Among the subjects she touches on are the thoughts she had that night—about the trauma of trying to 'be yourself' as an anchor, only to be rejected by female viewers.

Says Pomeroy, "We fought a lot over how much voiceover to use. There is a question of how much is too much. How far can the verité play without the intrusion of the voiceover?" Van Taylor adds, with a laugh, "There's a lot of blood on the editing room floor."

The filmmakers say they sometimes felt themselves bumping into the limits of this documentary form. "The disadvantage of the verité approach is it's a helluva lot harder to tell the story," Van Taylor says. "There are parts where I know certain members of the audience get confused. If we could have just brought in a narrator at those points, that would have made our lives a lot easier."

THEY DIDN'T STRAY TOO MUCH FROM VERITÉ BECAUSE OF THEIR view that the benefits outweigh its drawbacks. Van Taylor, for one, has chosen this approach time and again, in 1991's *Dream Deceivers* (the story of two parents who sued the heavy metal band Judas Priest, claiming their kids were mesmerized into a suicide pact), 1996's *The Perfect Candidate* (on Oliver North's Senate campaign), and today's *Local News*. "The advantage is that it puts the viewer there, with nothing in between them and what's going on. They're in that room at that moment," he explains. "You want to not put anything between what's happening on screen and the audience, so that the viewer has to sort

out their response: 'How do I feel about what Pat Robertson is saying?' not what the narrator or some expert feels about it."

But verité isn't all that Lumiere does. Another approach can be seen in *Ghosts of Attica*, Brad Lichtenstein's examination of the 1971 prison uprising that aired on Court TV in September. This feature-length documentary tackled its subject through extensive archival footage and talking head interviews. So what defines a Lumiere Production? "The phrase we keep using is, 'Behind-the-scenes access and balanced investigation,' which runs the gamut from history to verité, with very little narration, if at all," offers Pomeroy.

Indeed, what the company does best is long-form documentaries that take the viewer deep inside a subject and offer a unique perspective. They did it with 1996's *With God on Our Side: The Rise of the Religious Right in America*, a six-part series for public television that delved into the powerful Evangelical movement. They even got inside the Witness Protection Program in *Vanished*, a show for Discovery in 1998. And now with *Local News*, they're giving audiences an inside view of one station's bumpy transition under new ownership and the personal challenges its reporters face.



PHOTO AARON STEVENSON

Beatrice Thompson (right), Charlotte's first black woman TV journalist, was ousted despite community protests.



PHOTO COURTESY LUMIERE PRODUCTIONS

Education reporter Sterlin Benson Webber (left) had to wrestle with her personal feelings about a segregation case.

This has been a busy year for the team. They took *Local News* and *Ghosts of Attica* to the summer's Television Critics Association Press Tour. "We were the only independent production company with two projects," boasts Lumiere founder Calvin Skaggs, who also serves as executive producer of *Local News*.

Within the past year, Lumiere also completed *She's Having a Baby...Brother*, a one-hour documentary for HBO that observed the impending birth of a child from the perspective of his seven-year-old sister, and has two to three projects in development. Altogether, the company has delivered an impressive 24 productions in the past 17 years. This full-steam schedule is enabled by relationships with a variety of funders including MTV, Court TV, the Discovery Channel, HBO, and an array of public TV sources.

Part of the reason for its longevity and success is conscientious indie-style penny-pinching. When Skaggs first set up Lumiere in 1985, his 13-year-old son answered the phones and manned the Xerox machine. When Skaggs threw an anniversary party 17 years later, he held the affair right in his Manhattan offices. "We had *wonderful* champagne and food, right here, where the desks are cluttered and so on," he says. "That's what I've always tried to do. You know, you have two dollars, and you try to put four dollars on the screen."

The other ingredient to Lumiere's success has been the company's ability to adapt to the changing film environment of the past two decades, mostly by shifting from fiction to documentary. For the first 10 years, when Lumiere was essentially a one-man band, Skaggs worked primarily as a fiction film producer and occasional director. Many of his projects ended up on public television—either on the childrens' dramatic series *Wonderworks* or, most often, on *American Playhouse*. "The late '70s and early '80s were a great time for fiction independents in the sense," says Skaggs, "that the kind of stuff I like to do does go well on public television. So I would put together the money for an independent feature, then go to Lindsay Law [of *American Playhouse*] and say 'I've got 80% of the money; would you give me the other 20%? We'll get a theatrical release, then you can put it on *Playhouse*.'"

The first such project was *On Valentine's Day*, based on a Horton Foote screenplay, which *American Playhouse* aired in 1986. "In fact," Skaggs notes, "I'm really one of the people who started what became a pattern on *Playhouse* in its last four or five years. It financed independent features to which it got the television rights."

Lumiere's turning point came in the mid-'90s. By this time, PBS had pulled the plug on *American Playhouse*, and Skaggs had subsequently gone through an experience-from-hell with *Fly by Night*, one of the first rap films. Financed by Columbia Tri-Star Home Video, this was a solid film that won the Filmmakers Trophy at Sundance in 1993. Skaggs raised an additional $180,000 to rerecord and remix the soundtrack. But then the film got stuck in the middle of Columbia Tri-Star Home Video's devolution from a financing arm to a straight acquisitions operation.

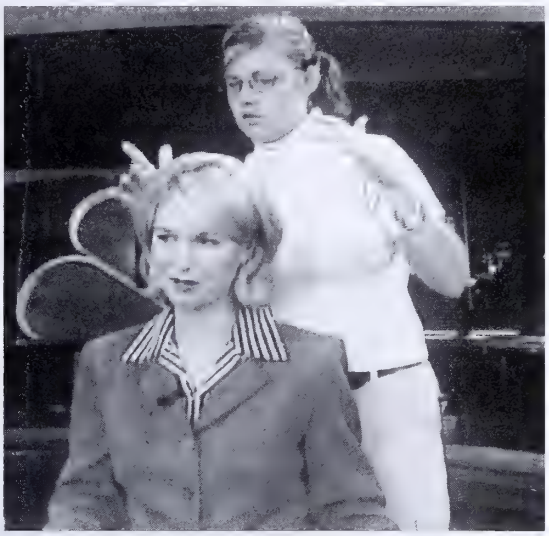
"When I started, [the division] had a staff of 30. When I fin-

ished, it had a staff of three," Skaggs recalls with dismay. Any distribution offers that came in—including two "absolutely fantastic" deals from October Films, according to Skaggs—got bumped upstairs to the head of Sony Entertainment. No answers were forthcoming, so opportunities were missed and ultimately the film was released in a mere three markets by Arrow Releasing. Says Skaggs, "It got the worst distribution of any film I have ever had."

The personal price was even higher. Skaggs had spent two years of his life on that film and his marriage had fallen apart. "I thought, I can't do this anymore. I'm not 28-years-old, not even 38," he says. Plus, Skaggs was yearning for something new, something more substantive that could challenge him in a good way—much like his job years earlier as a professor of American Studies had done.

Around this time, Van Taylor walked in the door, pitching the idea for a series on the religious right. Years before, Van Taylor had gotten his first paying job in New York from Skaggs, when the producer needed help completing the 1986 *Katherine Anne Porter: The Eye of Memory*. Both the film's editor and assistant editor were moving on to other gigs, and Skaggs had needed someone fast. Van Taylor had only worked as an apprentice editor there, but Skaggs thought he could trust Van Taylor to teach himself what he needed to know. "I said to him at the elevator, 'Stick with me, and I'll do something for you someday,' or some corny thing like that," Skaggs recalls with a laugh. "Cut to nine years later, and he's vice president of the company. I think that's 'doing something' for him." After the two started work on the *Religious Right* series, they brought in Lichtenstein and Pomeroy as full-time staff producers.

PHOTO COURTESY LUMIERE PRODUCTIONS



Anchor Alicia Booth preps to go on air, but her station said women viewers never warmed up to her.

"The major thing that unites David and me is that we believe documentaries have dramatic structure," Skaggs offers. "That sounds so obvious. But for a lot of people, if they believe it, they don't act on it. I see spoiled documentaries once a week where I think, 'Oh, that could have been so much better if I'd just had a sense of that character's arc. Why did they drop him?' It doesn't matter whether it's fiction or documentary; a film has to have a dramatic shape. And that dramatic shape has to be carried by characters."

ONE CHARACTER WHO EMBODIES THE LUMIERE SPIRIT BY SHOULDERING a number of weighty themes in *Local News* is Sterlin Benson Webber, a Charlotte native and one of the station's several black reporters. Webber covers education for WCNC, a beat that no other news channel in the city deems worthy of its own dedicated reporter. But in 1999, that beat is the hottest ticket in town.

A major school desegregation trial thrusts Benson Webber into the thick of a politically-charged battle that will not only affect the lives of every school child in Charlotte, but possibly have national ramifications—this potentially being one more nail in the coffin for Civil Rights reforms.

As a black woman and mother, Benson Webber cares passionately about the outcome. As a reporter who must not take sides, she has to weigh every word in her 90-second reports, carefully picking a path through the political minefield. Not only must she fairly represent the opposing arguments, but she also must worry about seeming to "push too hard" in the eyes of her news director, a white man from Cleveland whose interest in the case waxes and wanes.

What's more, Webber is never completely sure of his estimation of her. It's no wonder, given the mixed signals. One day he's praising her work in front of the entire newsroom. Another day he's giving the plum assignment for a roundtable on the desegregation verdict to the blonde news anchor. And in the final episode, Benson Webber receives a humiliating job review which leaves her reeling—and the viewer along with her. She say,s completely deflated, "That just cut to the core of me as a person."

It's now two years since *Local News* wrapped production at WCNW and Webber is still working at the station, as is the news director, Keith Connor. Half of the news staff, however, has turned over. Meanwhile, Lumiere has been busy prepping the series for broadcast. First came a solid year of editing. Then came the rite of passage that all documentaries made by Lumiere go through: the program's final review by its subjects.

"It's terrifying," says Van Taylor of the process. "You're anticipating that moment the whole time you're filming." Lumiere feels committed to giving right-of-review both because of the increased access and trust it provides at the start, and because of the reality check it can provide at the end, particularly given the time compression and other shape-shifting that occurs when cutting 300 hours into five.

For this series, Lumiere actually did a series of screenings, working its way up the job hierarchy so no one would get fired for something he or she said. The subjects' responses varied, with reactions going from warm to cool as they progressed up the ladder. "Sterlin and Alicia cried a lot," Van Taylor recalls. "Sterlin said, 'Well, I probably *will* be fired for this, but it should be said, so keep it.' Keith said, 'Wow, that's weird.'" Belo, the company that acquired WCNC just before filming started, said, according to Taylor, "Uh, we're not sure we love it." But, he adds, "they've come to terms with it."

Patricia Thomson [pat_thomson@mindspring.com], formerly the editor in chief of The Independent, *is now a contributing editor.*

BY PAUL POWER

MURDER MURDER

in black & white

THE JASPER, TEXAS, POLICE REPORT OF JAMES Byrd Jr.'s murder in 1998 reads like a grim horror story: Along the two miles of blacktop where the 49-year-old father of three was dragged, the sheriff found his T-shirt, tank top, shoes, dentures and, eventually, the item that was to identify him, his billfold. The crime harkened back to the days of segregation, with a black man chained behind a pickup truck and dragged until his body disintegrated, and the world was shocked by its ferocity. A slew of international press descended on the town and sized up its racial tensions in easily digestible nuggets for the evening news.



PHOTO: DANNY BRIGHT

New York-based filmmakers Marco Williams and Whitney Dow thought there were deeper questions to ask, not just about this particular town or the South, but about how all Americans deal with race. And they had a way to dig for answers—a "conceit" as they call it—that would get behind the news. They went down to Jasper in December 1998, during the lead-up to the trials in 1999 of the three white perpetrators, to film *Two Towns of Jasper*. They had an all-white crew led by Dow, who is white, and an all-black crew led by Williams, who is black.

The filmmakers are adamant that this was the only way to approach this particular subject, considering the racial undertones that came to the fore as the trial of white supremacist John William King and his two co-defendants, Lawrence Russell Brewer and Sean Berry, progressed. When it became clear from the testimony that this was, beyond a doubt, a racially-motivated killing, there were strong signs of solidarity from both extremes. Representatives from the Nation of Islam and Black Panthers arrived in Jasper, while the Ku Klux Klan held a rally in the town.

"Both sides were saying, 'This is my agenda. How can I fit this murder to further my own agenda?' and it naturally led to a discourse on race," Dow says. Williams continues: "It's not like the Amadou Diallo killing where whites were saying, 'This was a pure mistake' and blacks were saying, 'It's another example of racist police killing an unarmed black man.' That's what was interesting about this murder: Both sides agreed that it was terrible, but nobody really understood why it happened. Or nobody was really taking responsibility, or recognizing their own complicity as to why it happened. As we scratched the surface, I started to recognize the patterns, the thought processes, that go into allowing whites to feel that black life in America has less value than white life."

JASPER'S 7,200 CITIZENS ARE ALMOST EVENLY SPLIT BETWEEN blacks and whites. The mayor is black, half the city council is black, as are the executive director of the Deep East Texas Council of Governments (an administrative body based in Jasper), the hospital administrator, and the assistant principal of Jasper's high school. The filmmakers say, though, that the town only appears to be integrated on the surface.

Divisions begin to come out during the conversations in the film, when blacks and whites start off from a different place

interpreting the crime. Williams says it's like *Rashomon* meets *Nashville*. The town's whites mention how the murder makes them feel bad because it could've been their kids in the dock at the trial. "The young whites you talk to say, 'It was a terrible thing that happened, but any one of us could've been in that truck,' whereas blacks constantly say, 'It could've been me, it could've been any one of us behind that truck,'" Williams says.

Williams and Dow interview people from a broad cross-section of the town. Sentiments in the black community range from the sadness and incomprehension of the older interviewees to a more vengeful tone of retribution from the younger ones.

"It's not the first time an innocent black man got killed in Jasper," says one black man. Meanwhile a younger black man has a solution for the three convicted murderers: "Put all three of 'em behind a truck and drag 'em." However, Byrd's daughter, Renee Mullins, is remarkably stoic considering the brutality of the crime and is at pains to make sure the filmmakers know that her on-camera appearance isn't a rabble-rousing or finger-pointing opportunity.

She says: "I'm not out to get sympathy from anyone. I just want people to be aware that this is a wake-up call for America. This could've been me, it could've been you...it could've been anyone."

Most of the whites declare shock at the type of crime that was committed, and they are incredulous that this could happen in their community. Yet, the filmmakers convey the sense of a problem swept under the town's carpet that has festered for years and exploded in the sickening murder.

In one scene, Dow is at breakfast with an informal, daily, gathering of local whites. One woman reads aloud a newspaper report about how Byrd usually spent his time at home playing music, cards, and dominoes. She snorts and adds: "I thought he spent most of his time in jail." And this is where the real crux of the film lies—as another of the self-styled "Bubbas in Training" states: "I'd like him to be judged on how he lived, not on how he died," as if Byrd's life and lifestyle somehow would lessen the crime.

Overall, though, the reaction from the white community is to treat the incident as an isolated one, and one that was, according to a white interviewee, a result of "outside influences." The purity metaphor is invoked over and over again by whites for the town's besmirched reputation. Ironically, perhaps the most poignant character in the whole piece is King's father, a frail man on oxygen, who is dumbfounded by the nature of his son's actions: "You just don't know where it all came from. He even had black friends...and I encouraged the association."

"THE THING WAS NOT TO CATCH PEOPLE IN THEIR PREJUDICE. We're in a generation brought up in many ways by music television where people don't want to talk about difference," says Williams. "We want to suggest that everything is fine. The consequence is that we don't know how to talk about difference. We want to pretend it goes away."

The approach of the film, he adds, is to say, "You can talk about it, because you're talking to one of your own. You're going to say what you feel because you know that it's all right, it's not censored. To give a sense of where that prejudice may come from, the only place to let them do that is where they're intimate and comfortable to express themselves."

Even with such topical and incendiary subject matter, the filmmakers didn't find funding right away. They were turned down initially by ITVS and the MacArthur and Ford foundations, so the filmmakers paid for everything themselves. Dow went down to Jasper first, in June 1998, and spent two months getting to know the town and its stories. Then Williams came in December and they started to shoot the following month. They spent their days apart filming and rarely worked together in the field.

During the first month of production, a friend helped the two get a $25,000 grant from New York's Wellspring Foundation that got them through the first six months of shooting. With some footage in the can, funding flowed in after that. They got $25,000 from the Richard E. Dreihaus Foundation, $30,000 from the National Black Programming Consortium, and then a whopping $250,000 from ITVS and $300,000 from the Corporation for Public Broadcasting in mid-1999.





PHOTOS: DANNY BRIGHT

Williams on the lawn of the Jasper County Courthouse with local blacks (top left).

Breakfast at the Belle-Jim Hotel in Jasper in 1999 (bottom left).

Marco Williams and cameraman Jonathan Weaver with Reverend Ray Lewis in Jasper (below).

The filmmakers took their project to the Toronto Documentary Forum at Hotdocs in May looking for the final 30% of their $950,000 budget. "You don't enter something like this to make more money or because you want to spend a lot of time in southeast Texas, says Dow. "We want to make it easier to discuss race relations."

Two Towns of Jasper, which will air on PBS in 2002 accompanied by a comprehensive ITVS outreach program, treads a difficult line between being compelling viewing and offering a complex view without easy answers. "We found editing the film that the structure wasn't a 'he said, she said' piece," says Dow. "It's these big blocks of black material, white material. You spend some time in the black community and then you go and spend some time in the [white] community and you're building these blocks of perception as you go."

"This is not a hate crimes film; it's not a death penalty film," adds Williams. "This is about race, racism, and difference."

Sonny Bono's Copyright Legacy

How to tell if a work is public domain, Part 1 of 2

BY ROBERT L. SEIGEL

MANY ARTISTS HAVE this general notion that if a work is "old," it should or must be in the public domain and they don't have to worry about getting permission from a copyright holder or paying to use it in their own work. This reasoning is a trap for the unwary. You have to be careful when dealing with source material such as photographs, artwork, text, film, video, and music to find out which are protected by copyright and other laws, meaning that you need permission, and which are in the public domain, meaning that you can freely copy or use the material in your own work without a third party's permission.

Works are in the public domain for a variety of reasons, often including: a work was disseminated or "published" before there were copyright laws (e.g., *King Lear* by William Shakespeare); the work's copyright protection has expired; copyright protection was not secured or has been "lost" by a failure to comply with certain formalities ;or the work by its nature is not entitled to copyright protection. Other works that are not protected under copyright law include government documents and other products, court transcripts, titles, facts, ideas, and extemporaneous speech (that has not been recorded or otherwise "fixed" in a particular medium); and generic forms.

The issue of when a work falls into the public domain has always been complicated but it became even more so when Congress passed the Copyright Term Extension Act in October, 1998, initiated by the late Sonny Bono. This extended the copyright terms for works created before January 1, 1978 that were still under copyright protection for an additional 20 years.

Under these fundamental guidelines, an artist can determine if a work that may or may not have once been protected under copyright law has fallen into the public domain. First, you must determine whether a work was created before January 1, 1978 or after that date. Pre-1978 works are covered by the 1909 Copyright Act and, under certain circumstances, may be protected for up to 95 years provided that a work's creator complied with certain renewal formalities. However, if such pre-1978 work was published or registered with the U.S. Copyright Office before 1922, it probably fell into the public domain on January 1, 1998. Works published or registered in 1923 or later would be protected under copyright law until January 1, 2019, provided that the copyright holder had complied with such technicalities as the placement of a copyright notice on the work, or renewal of the copyright in a timely manner. As a general rule, any work published before 1923 would be in the public domain today.

Artists should realize that works published prior to the current 1978 Copyright Act were protected by two consecutive terms of 28 years each. After the initial 28-year term, such work could be protected for the second 28-year term if the work's copyright holder renewed during the last year of the initial term. If not, the work fell into the public domain.

One of the most notorious examples of a work falling into the public domain is Frank Capra's classic film *It's a Wonderful Life*, which television stations once took advantage of by airing the film incessantly during the winter holidays because they didn't have to pay any licensing fee for such rights. The film fell into the public domain when the copyright holder failed to renew the film's copyright under the old copyright law. Interestingly enough, the film's licensor corrected this problem when it was discovered that, while the film was in the public domain, the film's music and the story upon which the film's screenplay was based had not fallen into the public domain. Since the film could not be aired without its music or underlying story, only those duly authorized licensees of the film (as well as its music and underlying story) may exhibit the film today.

Prior to the current copyright act, Congress attempted to clarify this situation by enacting legislation in 1992 which would permit any work under copyright protection after January 1, 1964 to have its copyright renewed automatically. Meanwhile, works with their copyrights secured before January 1, 1964 but not renewed in a timely manner would lose their copyright protection at the end of the initial 28-year term.

One of the most notorious examples of a work inadvertently falling into the public domain is *It's a Wonderful Life* when the copyright holder failed to renew properly.

The 1978 Copyright Act and the subsequent Copyright Term Extension Act in 1998 have helped copyright holders of works covered under the 1909 Copyright Act to have a second renewal term that was extended from 28 years to an additional 67 years for a total of 95 years

Another key factor that a mediamaker should consider before using a work that is covered by the 1909 Copyright Act is whether the work was ever published or otherwise disseminated in a general man-

ner. Before January 1, 1978, unpublished works were automatically protected by state copyright laws only, and not under the 1909 Act. Upon publication, a pre-1978 work was then automatically protected under federal copyright law and any state law protection ended.

The 1978 Copyright Act clarified things so that any unpublished work created in a fixed medium (e.g., on paper, film, or tape) before 1978 received federal copyright protection and the concept of state copyright laws ceased to exist. The copyright term for these unpublished works is now for the life of the author plus 70 years. In general, a pre-1978 unpublished work's copyright term would last until December 31, 2002. If the unpublished work, however, were published before December 31, 2002, the newly published work's copyright would last for an addition 45 years, or until no later than December 31, 2047.

Regarding works created, but not published, on or after January 1, 1978, such works are now protected for the life of the author plus 70 years. If there are two or more authors who prepare a joint work, the work's copyright will expire 70 years after the death of the last surviving author. Copyright protection for "works-for-hire," anonymous, and pseudonymous works now run for 95 years after the first publication or 120 years from the date of creation of such works, whichever expires first.

Until 1989, works published without a copyright notice, or with an improper one, fell into the public domain upon publication. When the U.S. joined the international Berne Convention, such copyright notice was not required (although artists were encouraged to place the world on notice concerning ownership of a work). Still mediamakers should note if a work's copyright notice was omitted in error on a work published between January 1, 1978 and March 1,

Despite the savings in licensing fees that mediamakers may have by using public domain materials, many mediamakers will consider the rules concerning such works to be arcane and mind-boggling. However, according to Stephen Fishman's book *The Public Domain: How to Find & Use Copyright-Free Writings, Music, Art & More* (Nolo Press, 2001), there are four general rules to determine if a work is in the public domain:

1. All works published in the U.S. before 1923 are in the public domain.

2. Works initially published from 1923 through 1963 in the U.S. and were not renewed under the 1909 Act are in the public domain.

3. Foreign works (i.e., those works first published outside the United States) published before 1909 are in the public domain.

4. Foreign works published from July 1, 1909 through December 31, 1922 with copyright notices are in the public domain.

Mediamakers also can facilitate the process of determining whether a work is in the public domain by considering the following issues:

Is the work, by its nature or source, eligible for copyright protection?

Who created the work (i.e., a person, two or more people, an employee)? Is the work's author(s) still alive? If not, when did the author die?

When was the work created? Was the work published or registered with the U.S. Copyright Office? If so, when was the work registered or first published? Where was the work created or published?

Why would a work be in the public domain? Has a work's copyright expired? If so, when did it expire? Is a work in the public domain due to a lack of appropriate copyright notice or a failure to renew in a timely manner?

SURVIVAL ENTERTAINMENT MOTTO:

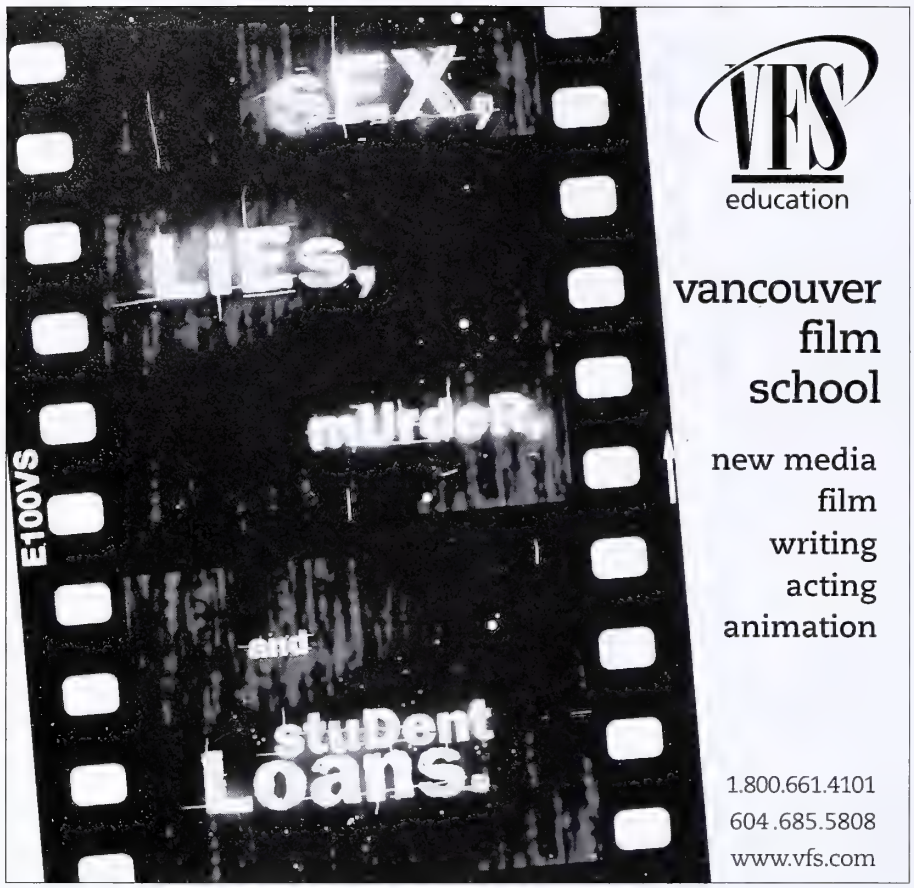
BUDGET & INSURANCE

D.R. REIFF & ASSOCIATES

ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 247-0739

mercerMEDIA
212.219. 3776
Sound design, editing and mixing
VO recording, ADR, and foley
Original music and sound effects
Non-linear video editing
Streaming media services
DVD authoring

RECENT PROJECTS INCLUDE:
Alan Berliner
The Sweetest Sound
FAIRness & Accuracy in Reporting
Counterspin
Sandi Simcha Dubowski
Trembling Before G-d
Robert Clift & Salomé Skvirsky
Stealing Home: The Case of Contemporary Cuban Baseball
Lynne Sachs
Investigation of a Flame
MERCERMEDIA.COM



1979, such work might not have fallen into the public domain if the work's copyright holder rectified the error in a timely manner under the current U.S. copyright law.

Mediamakers also should note that the Copyright Term Extension Act does not provide retroactive copyright protection to U.S. works that already have fallen into the public domain. Therefore, works that have fallen into the public domain due to a pre-March 1989 failure to affix an appropriate copyright notice to a work or a failure to renew a pre-1964 copyrighted work, remain in the public domain. In general, any work published before 1923 would still remain in the public domain.

On the other hand, artists should be careful when using works that have been created outside the United States. Due to such international trade treaties as the General Agreement on Tariffs and Ttrade (GATT) and the North American Foreign Trade Agreement (NAFTA), foreign works that had fallen into the public domain in the United States had their copyright protection restored in 1996. However, such works cannot be first published in the U.S. and must be subject to copyright protection in their respective "source" country. Mediamakers cannot use such foreign copyright restored works without a copyright holder's consent.

In Part 2 of this article I will discuss the various types of work that mediamakers may use in their projects which the mediamakers may believe erroneously are in the public domain. Such mediamakers may have to deal with such "pitfalls" as the copyrightability of adaptations, "works-for-hire," derivative works (e.g., films, television programs, or plays based on public domain works) and compilations of public domain works. In addition, mediamakers now have to consider whether a public domain work may be protected legally under a non-copyright theory such as trademark law and the right of publicity.

Robert L. Seigel (rseigel@DSBLLP.com) is a NYC entertainment attorney and a partner in the Daniel, Seigel & Bimbler, LLP law firm, which specializes in the representation of clients in the entertainment and media areas.

DIG.IT
DIGITAL FILM FESTIVAL

FIRST ANNUAL

PRESENTED BY THE WALKER ART CENTER
AND THE MINNESOTA FILM BOARD

SCREENINGS
WORKSHOPS
LECTURES

OCTOBER 24–27, 2001
MINNEAPOLIS

TICKETS/INFORMATION: 612.375.7622

Reading Between the Lines

Closed captioning doesn't have to cost a fortune

BY ROBERT GOODMAN

YOU'VE FINISHED YOUR FILM. YOUR FRIENDS have seen it and given you feedback. You've made the changes. The fine cut is done, and so are the audio mix, titles, and credits. Time to break out champagne and celebrate, right? Absolutely, once you've reread the list of deliverables demanded by distributors and television networks. There you spot the little detail that all programs must have closed captions.

Captions are translations of spoken words into written words, allowing deaf and hard-of-hearing people to read what they can't hear. Open captions are those that always appear on the screen, while closed captions must be decoded to be seen. And, very simply, closed captioning is the process of converting text to electronic codes. The codes are inserted on line 21 of the video signal, at the place just prior to the start of visible picture information. Every receiver manufactured since 1993 has a built-in decoder. Per FCC ruling, every program must be closed captioned by 2006. Only programs produced prior to 1998 are exempt.

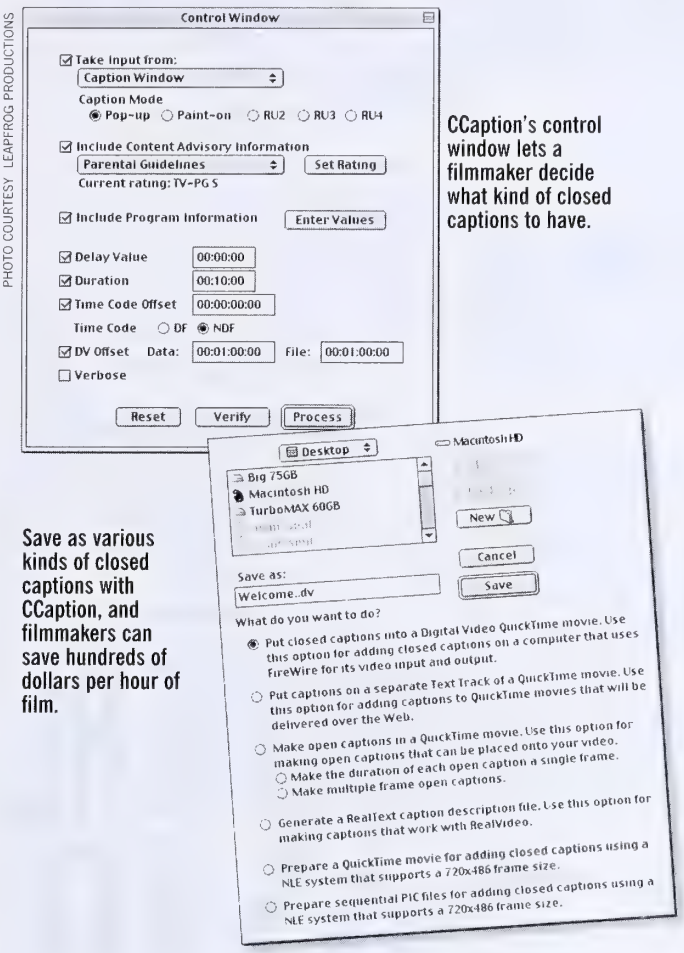
Filmmakers have three styles to choose from. "Paint-on" captioning is used for some commercials, but not often.The "roll-up" style, which runs continuously, is typically used for live programming. Documentary films often use the "pop-up" style, which displays captions for a specified duration at a specific location. For all of these, the master time code of the tape is the locator. Two to four rows of captions can be positioned anywhere, though most are placed near the bottom.

Creating timed, in-place captions presents challenges. Sound effects and spoken words are usually included. Captions are generally timed to appear immediately prior to when a person begins speaking and disappear after the viewer has enough time to read the caption. The pacing can present difficult choices. It may take longer to read than to hear some lines, especially when sound effects convey important information.

Hence, closed captioning is both the technical process of encoding and the craft of writing. There are services, such as the National Captioning Institute or Media Access Group at WGBH, which handle the process from writing captions to encoding them on video. Expect to pay $900 to $1,200 to have someone write timed in-place captions for a one-hour (56 minutes) documentary. Encoding is approximately $250 to $300. Until recently, a producer's only option was using these services. Close captioning hardware is expensive unless you amortize the cost over dozens of programs.

Leapfrog Production's CCaption [www.ccaption.com] software makes it possible for anyone with a nonlinear editing system to add closed captions, interactive television links, and V-chip ratings. There are two versions: CCaption-DV ($395 Mac) and CCaption-NLE ($745 Mac/Win). The requirements are minimal: Mac OS 7.0 or higher or Windows 95 or higher. Both are compatible with Mac software (Final Cut Pro, Premiere, Cinestream) and nonlinear editing systems such as Avid, Media 100 or those based on Matrox DigiSuite or Pinnacle Targa boards.

PHOTO COURTESY LEAPFROG PRODUCTIONS



CCaption's control window lets a filmmaker decide what kind of closed captions to have.

Save as various kinds of closed captions with CCaption, and filmmakers can save hundreds of dollars per hour of film.

I tested CCaption-NLE v5.0 (Mac) and CCaption- NLE v3.4 (Win). The Windows version encodes captions, ATVEF interactive TV triggers, and program rating information. It is not available for firewire software. The Mac version adds Text Track captions to QuickTime movies, RealText captions to RealVideo, generates open caption image files, and decodes closed captions in digital video. The NLE version works with nonlinear editing systems and firewire. The DV version is DV only. The test systems were Final Cut Pro on a Mac G4 and Speed Razor for Windows with a full DigiSuite card.

Using CCaption is a multi-step process. You have to edit the program, then write captions and compile a timecode list of when captions are to appear. An alternative is to have a service prepare the captions. CCaption can process ASCII files from Cheetah System's Captivator or

Computer Prompting & Captioning Company's CaptionMaker software, which are commonly used by professionals. If you write the captions yourself, you'll need to create the ASCII file CCaption uses to encode the captions into your program. This description file includes command directives to control the appearance and content of captions, interactive links, and program rating displays.

Lines that begin with a single asterisk are recognized as commands. Two asterisks indicate comments that are ignored during encoding. General commands control drop or nondrop timecode, insert interactive television links, and set caption locations. Other directives control caption style and position, program ratings, and program information. The commands are in English and easily remembered, such as:

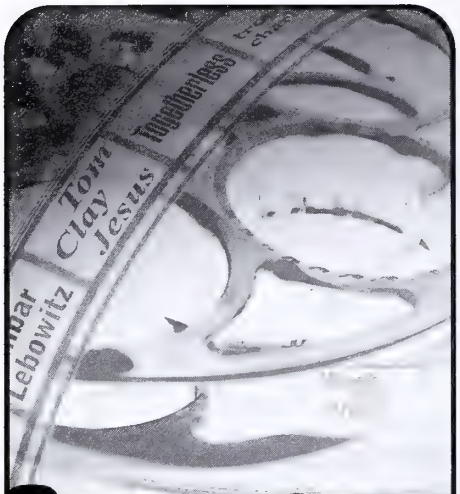
*Program Name Stone Reader
*PG Rating G
*TC 01:00:30:00

which will display "Stone Reader" as the program's title and "G" as the television rating for general audiences, and CCaption will display this thirty seconds from the head.

If you're using a DV-based editing system, the next step is to output a QuickTime movie from your editing program and launch CCaption. A control window appears with a pull-down menu and check-box selections. Choose the caption information source and set the program duration and ratings. If the caption information is coming from a description file, you should check its integrity by using the software's "verify" option and an information window will indicate any lines that need fixing prior to processing. If the caption file is correct, the next step is to combine the movie with the captions. You name the file and press enter, and suddenly a new movie is created.

If this movie is for Internet streaming, the process is complete. However, if you need to output to tape, you must import the new movie into your editing program. You do this by placing the CCaption file on the timeline and output it to tape.

The NLE version uses a different workflow. First, you open CCaption and verify the description file. Next, process the file, saving it as a QuickTime or AVI. The cor-



Great for Festivals!

Direct Blow-up prints from 16mm or Super 16mm for a fraction of the cost of going through Intermediates.

METROPOLIS FILM LABS

Film Services

S16/16mm/35mm Answer Prints Contact or Pin Registered
S16/16mm/35mm Intermediates Contact or Pin Registered
S16/16/35mm Pin Registered Low Con Prints
S16/16mm Blowups to 35mm
S16mm to 16mm Blowdowns
35mm to S16/16mm Blowdowns

Digital Services

Film Recording to S16/16mm or 35mm
Video to S16/16 or 35mm
CGI to S16/16 or 35mm
Digital Titles and Effects to S16/16 or 35mm
Digital Repair, Scratch and Dust Removal

METROJACK@HOTMAIL.COM
212-563-9388
115 W. 30TH STREET, SUITE 302
NEW YORK, NY 10001

AVID at DIVA
large rooms
with a view
in mid-town
24 hr building

AVID 1000/AVR 77
AVID 800 Film Composer

Newly reconfigured
Easier for editing

As long-time
AIVF members
our goal is to help
other independents

DIVA Edit
1-800-324-AVID
330 W 42nd St NYC

RADICAL AVID

24 Hour Edit Suites
3D Meridian AVIDS
Media Composer 10.0
Full-time Support

RADICAL AVID
1133 BROADWAY
(212) 633 - 7497

rect setting depends on the digitizing board in your nonlinear system. Then, you import that file into your editing system and place it on a separate video track. Use a picture-in-picture or 2D DVE effect to crop a few lines from the original program and superimpose it over the background file created with CCaption. Then, render and output to tape. The Mac version of CCaption-NLE has a text window feature that lets you type on a representation of the screen and create sequential PICT files for programs under five minutes. I did not test this feature.

How did CCaption perform? The instructions for using the program with our DigiSuite system were incomplete. Leapfrog Productions has had minimal experience using their program on the Windows platform. The company put me in contact with a customer who knew how to make it work.

Selecting the DigiSuite code renders a video for Windows (VFW) rather than a DigiSuite AVI file. To fix that in Speed Razor, you import that background file onto track one and place the program on track two. Then you look at the composite output of the DigiSuite board on an NTSC monitor in underscan mode. Create a wipe revealing the top seven or eight lines. You will see white hash marks—the encoded captions—in underscan mode. Render the timeline and output to tape. There's a quirk with Speed Razor and a full DigiSuite board. The DigiSuite's 2D DVE doesn't always transfer the encoding. It's a driver issue. If you don't see hash marks after rendering, use a crop effect or Boris Effects to combine the background with your program.

The instructions for the DV version were correct and the process was simpler. However, rendering a QuickTime file for CCaption is required. Processing in CCaption is fast, while rendering in QuickTime and importing it requires considerable time. Despite this, CCaption is a good value because it's less expensive than the cost of closed captioning one program or encoding two hours of video.

Robert Goodman (wd24p@hotmail.com) is an award-winning writer and Emmy nominated director, based in Philadelphia. *Special thanks to Point of View Productions and Bradley Productions for providing test editing systems.*







Learn Final Cut Pro from the editors of Welcome to the Dollhouse, Happiness, Paris is Burning & The Cruise...

THE EDIT CENTER

Become a professional editor by working on a real feature film in our intensive six-week course.

www.theeditcenter.com 212 387 7844
234 East 14th Street Suite #4B New York NY 10003

HARVESTWORKS
DIGITAL MEDIA ARTS CENTER

DIGITAL AUDIO
VIDEO
MULTIMEDIA

SMALL CLASSES & TUTORIALS
protools | final cut pro | after effects
photoshop | web design | flash
max/msp | sensors

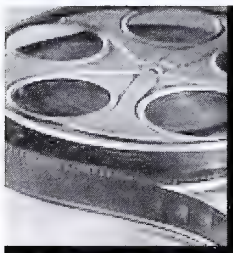
INTERDISCIPLINARY CERTIFICATE PROGRAM

PRODUCTION STUDIOS
24-bit protools | 16 track lock to Beta
media 100 | final cut pro | dv video
multimedia cd-rom | web design

ARTIST-IN-RESIDENCE PROGRAM

596 Broadway, #602 in SoHo
212-431-1130
www.harvestworks.org
info@harvestworks.org

HARVESTWORKS
Digital Media Arts Center





call for entries

For Information and Entry Form
download the Entry PDF file
from our Web site at
www.ttpix.org

or call or fax us:
505.751.0637
fax 505.751.7385

EARLY BIRD
DEADLINE:
NOV. 15, 2001
DEADLINE:
JAN. 5, 2002

TALKING PICTURE FESTIVAL
Taos
april
11–14
2002

This project is made possible in part by New Mexico Arts a division of the Office of Cultural Affairs and the National Endowment for the Arts
NEW MEXICO ARTS

Delta Air Lines
Official Air Line of
Taos Talking Pictures

Solar
FILM / VIDEO

VIDEO/AUDIO POST
AVID
Media Composer 8000 / XL 1000
Film Composer
1:1 Uncompressed / AVR 77
Adobe Photoshop / After EFX
3D / Titles / Graphics
Experienced Editors

PROTOOLS 24 MIX PLUS
Sound Design / Editing / Mixing
Audio Syncing w/ Digital Pix

SOUND STUDIO
Voice-Over / ADR / Foleys
Sound EFX Library

DUBS & XFERS

632 B'WAY (& Houston) 10012
212.473.3040

Brooklyn Digital

AVID
Creative Editor
2:1 Compression
Beta SP
DVCam
MiniDV
Pro Tools
After Effects

Complete Digital Production Packages

Aaton LTR-54
Super16 Package

PRODUCTION & POST
CONVENIENT LOCATION

www studiobrooklyn com

ESCAPE FROM MANHATTAN

BY SCOTT CASTLE

LISTINGS DO NOT CONSTITUTE AN ENDORSEMENT. WE RECOMMEND THAT YOU CONTACT THE FESTIVAL DIRECTLY BEFORE SENDING CASSETTES, AS DETAILS MAY CHANGE AFTER THE MAGAZINE GOES TO PRESS. DEADLINE: 1ST OF THE MONTH TWO MONTHS PRIOR TO COVER DATE (NOV. 1 FOR JAN/FEB ISSUE). INCLUDE FESTIVAL DATES, CATEGORIES, PRIZES, ENTRY FEES, DEADLINES, FORMATS & CONTACT INFO. SEND TO: FESTIVALS@AIVF.ORG

DOMESTIC

BLACK MARIA FILM & VIDEO FESTIVAL, Jan., NJ. Deadline: Nov. 20. Festival seeks to "identify, exhibit & reward compelling new ind. media, reach audiences in a wide variety of settings nationwide & advocate exceptional achievement that expands the expressive terrain of film & video." Fest founded in 1980 in honor of Thomas A. Edison, who developed motion picture medium & whose film studio, the Black Maria in West Orange, NJ, was the world's first. No category-related restrictions. Fest looking for any combination of inventive, incisive, responsive & provocative work of any style or genre. Featured works screened at over 50 venues throughout U.S. & Canada. Entries must have been completed w/in previous 3-1/2 yrs & may be up to 70 min. Awards incl. Jurors' Choice Works (share $2,500); Jurors' Citation Works (share $2,000); Directors Choice Works (share $1,000). Formats: 35mm, 16mm, 3/4", 1/2", super 8. Preview on VHS. Entry fees: $35 (shorts, 30 min. or less); $45 (features, 30-70 min.). Contact: BMFVF, John Columbus, Fest Dir., Dept of Media Arts, Jersey City State College, 203 West Side Ave., Jersey City, NJ 07305; (201) 200-2043; fax: 200-3490; blackmariafest@aol.com; www.neobmff.com

CLEVELAND INT'L FILM FESTIVAL, March 14-24, OH. Deadline: Oct. 31 (early); Nov. 30 (final). Festival is Ohio's premiere film event. Presents approx. 80 new features from around world in various cats & more than 100 shorts presented in collected programs. Film forums follow selected films, giving audiences opportunity to discuss films w/ filmmakers, critics & other guest panelists. The Midwest Ind. Filmmakers Conference is held during last weekend of fest. Submissions must have been completed after Jan. 1, 2000 & not previously submitted. Works-in-progress not eligible. Cats: narrative, experimental, animation, doc, feature, short, student. Awards: Cash awards of $500. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry fees: $25/$35 (short, 45 min. or less); $50/ $60 (feature, over 45 min.). Contact: CIFF, William Guentzler, Associate Producer, 2510 Market Ave., Cleveland, OH 44113; (216) 623-3456; fax: 623-0103; cfs@clevelandfilm.org; www.clevelandfilm.org

COMMUNICATOR AWARDS, TX. Deadline: Nov. 16. Awards program, founded by video professionals, honors excellence in commercials, corporate videos, & TV productions. Over 200 catgories under headings such as internal & external communications, government, medical, religious, music videos. broadcast news, cable TV & more, feature, doc, short, animation, experimental, script, youth media, student, music video, family, children, TV, any style or genre, installation. Awards: Certificates awarded. Formats: 3/4", 1/2", S-VHS, Beta, Beta SP, DV, DVD. Preview on VHS. Entry fee: $37.50. Contact: CA, 2214 Michigan St. Ste. E, Arlington, TX 76013; (817) 459-4011; fax: 795-4949; tca@imagin.net; www.communicator-awards.com

DALLAS VIDEO FESTIVAL, March 14-18, TX. Deadline: Nov. 20. 14th annual festival is one of the largest & most diversified video fests in the U.S., providing a showcase for new works by nat'l, int'l, & regional ind. video artists. Over 250 screenings, plus installations, computer-based applications, exhibits, panel discussions, & workshops for adults & children are presented simultaneously in multiple areas. No thematic or content restrictions. Fest also accepts multimedia entries for the interActive Zone (CD-ROM, CD-I, 3DO, hypertext, etc.) & short digital videos to run on its Web site. Cats: Any style or genre, experimental, doc, animation, music video, feature, multimedia. Awards: $1200 awarded in memory of video artist & teacher Barbra Aronofsky Latham. Rental fees paid to participants. Formats: Beta SP preferred; will accept 3/4", 1/2", CD-ROM, digital video, S-VHS, Hi-8, Web, for extra $5. Preview on VHS. Entry Fee: $25 (members of the Video Assoc. of Dallas); $30 (non-members). Contact: DVF, Bart Weiss, director, 1405 Woodlawn Ave., Dallas, TX 75208; (214) 999-8999; fax: 999-8998; info@videofest.org; www.video fest.org

DIGIDANCE DIGITAL CINEMA FESTIVAL, Jan. 11-13, CA. Deadline: Oct. (early); Nov. (late). Festival seeks films w/ strong narratives that explore the possibilities of the evolving digital aesthetic. All work must originate in a digital format. Cats: feature, short, music video, Web content, doc, experimental, narrative, animation. Awards: Best Short & Best Feature. Formats: DV, Beta SP. Preview on VHS (NTSC) or DVD. Entry fee: $20 shorts, $30 features (early); $25 shorts, $35 features. Contact: DDCF, c/o Filmmaker's Alliance, 4470 Sunset Boulevard #716, Los Angeles, CA 90027; (323) 876-2649; fax: 876-0939; info@filmmakersalliance.com; www.filmmakeralliance.com

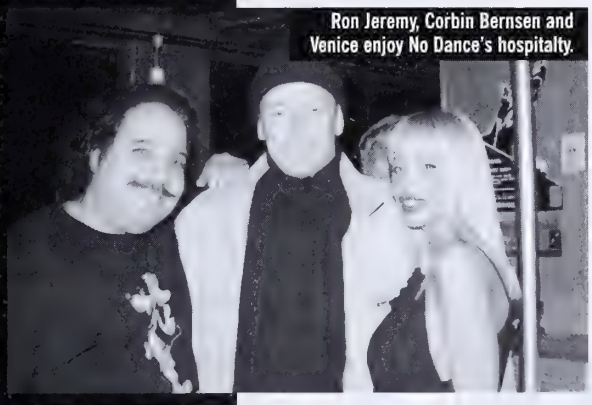
EIGHT MILLIMETER EXTRAVAGANZA, Nov. 11, CA. Deadline: Oct. 26. Festival celebrates the art of filmmaking w/ the Super-8 format. Nat'l showcase & competition open to student & professional artists. Work must be completed in it's entirety on Super-8 film & must be submited as a reel, no VHS tapes. Films may be of any length. Work must have been completed no earlier than January, 2000. May be shown in travelling showcase or "best of" compilation for broadcast. Awards given in each catagory. Formats: super 8. Preview on Super 8. Entry fee: $10. Contact: 8ME; eightmillimeterextravaganza@ yahoo.com

FIRSTGLANCE 5: PHILADELPHIA INDEPENDENT FILM & VIDEO FESTIVAL, March 25-29, CA. Deadline: Nov. 15. Festival encourages student & professional film & videomakers at all levels for underground alternative event whose mission is to exhibit all genres of work, from mainstream to controversial, in a competitive, casual atmosphere. Fest's mission is to bring together film- & videomakers from around the world, to promote & exhibit Philly talent, & to expose Philadelphia to film- & videomaking from around the corner & around the world. Cats: feature (over 60 min.), narrative (under 60 min.), doc (under 60 min.), animation, experimental, student, feature, doc, short, any style or genre. Awards: travel, tickets, t-shirts, cash, gift certificates, Philly Film Guide, etc. Formats: 16mm, Beta, DV, 35mm, 3/4", 1/2", S-VHS, Beta SP, super 8, Hi-8, U-matic, 8mm, DigiBeta. Preview on VHS (NTSC) & DVD. Entry fees: $30; $25 (students). Contact: Firstglance Films, Box 571105, Tarzana, CA 91356; (215) 701-4620; (818) 464-3544; www.newimaging.com/fest

GOLDEN SHOWER VIDEO FESTIVAL, Nov. 15-16, TX. Deadline: Oct. 9. Festival is looking for features & shorts out of the mainstream. Awards: 1st, lowrider bike; 2nd, mini accordion; 3rd, lucha libre gear. Formats: VHS. Preview on VHS. Entry fee: $10 cash only, no checks or money orders. All selected works get a free t-shirt. An official entry form must accompany all entries; avail. for download from Web site. Contact: GSVF, Adam Rocha, 8039 Callaghan Rd. #611, San Antonio, TX 78230; (210) 885-5888; info@safilm.com; www.safilm.com

I WON'T DANCE, DON'T ASK ME

After his film was turned down by both Sundance and Slamdance, James Boyd turned to the Internet for solace. There, he met other filmmakers in the same position and their common plight inspired him to create "an alternative to the alternative" and the No Dance Film and Multimedia Festival was born. After three installments, the event has emerged from its humble beginnings in a condo to become Park City's only DVD-focused festival. Last year's event even had to turn people away from its free screenings. And, now that Park City police have cracked down on posters and handbills, No Dance continues to celebrate the joys of DIY-promotion with the Golden Orbs Award going to the filmmaker with the most innovative marketing. See listing.



Ron Jeremy, Corbin Bernsen and Venice enjoy No Dance's hospitalty.

Context
STUDIOS
2 stages
48x44 with cyc wall
30x24 sound stage
multi-camera digital video
• audio post-production •
recording & rehearsal studios
• video editing • stage rentals •
tape duplication
• production office •
lighting & grip packages
Artists and Independents Welcome
Located in Williamsburg
1 North 12th Street Brooklyn,NY
718.384.8300
www.contextnyc.com

STUDIO 4J
Video for Art's Sake
T+F:(212)254 1106 E:studio4j@mindspring.com
Discreet logic's
edit*plus
Combustion*
After Effects
DVCAM, MiniDV, Beta-SP, 3/4", S-VHS, Hi8
Create in the comfort of a private edit suite.
Meg Hanley, Editor
Priced for the Independent
Independent Post Production
In the East Village

IFP/MIDWEST FLYOVER ZONE SHORT FILM FESTIVAL, Nov. 16-17, IL. Deadline: Oct. 19. Chosen films will be screened at the 10th Annual IFP/MW Independent Filmmakers Conference. Films must be 30 min. or less & must have been produced by IFP/Midwest members or produced in the Flyover Zone (defined as the area of the U.S. between NYC & LA), or by filmmakers who reside or are originally from the Zone. Cats: short, doc, experimental, animation, comedy. Awards: All films compete for "Best of the Fest" honors in each cat. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry fees: $25; $20 (IFP/Midwest members). Contact: Rebekah Cowing, 33 E. Congress, Rm 505, Chicago, IL 60605; (312) 435-1825; fax: 435-1828; infoifpmw@aol.com; www.ifp.org

LESBIAN LOOKS, Feb., AZ. Deadline: Nov. 15. Festival seeks narrative, doc, exp. & mixed-genre work of all lengths. Fee paid for all works screened. Incl. synopsis, artist bio & B/W still(s) w/ entry. Formats: 3/4", 16mm, VHS. Preview on VHS (NTSC only). No entry fee. Contact: LL, Beverly Seckinger, Media Arts, Harvill 226, U. of Arizona, Tucson, AZ 85721; (520) 621-1239; fax: 621-9662; bsecking@u.arizona.edu; www.arizona.edu/~lgbcom/

NO DANCE FILM & MULTIMEDIA FESTIVAL, Jan. 11-18, UT. Deadline: Nov. 16 (early); Dec. 16 (final). Alternative festival is based in Park City, Utah during Sundance. Fest caters to first-time filmmakers & digital filmmaking & screens all competition films on DVD. Cats: doc, feature, script, short, animation, music video. Awards: Grand Jury, Audience, & Golden Orbs Awards. Formats: DVD. Preview on VHS. Entry fee: $30. Contact: No Dance, James Boyd, fest director, 703 Pier Ave. #675, Hermosa Beach, CA 90254; (310) 937-6363; boyd@nodance.com; www.nodance.com

PORTLAND INTERMATIONAL FILM FESTIVAL, Feb. 8-25, OR. Deadline: Oct. 30. Noncompetitive festival focuses primarily on new work from outside the U.S., but American features, docs & shorts included. Fest screens nearly 100 films from over 30 countries. Cats: feature, doc, short, animation, experimental. Awards: Best of Fest, Audience Award (for both feature film & short) & Best New Director Award. Formats: 35mm, 16mm, 3/4". Preview on VHS. Entry fee: $25. Contact: PIFF, Bill Foster, NW Film Center, 1219 S.W. Park Ave., Portland, OR 97205; (503) 221-1156; fax: 294-0874; info@nwfilm.org; www.nwfilm.org

PORTLAND REEL MUSIC FESTIVAL, Jan., OR. Deadline: Nov. 1. Festival celebrates intersection of film/video & music. Each yr's program is eclectic blend of new & vintage works that document, interpret & celebrate great artists in jazz, rock, blues, country, reggae, third world, classical, opera & new music. Docs, shorts, animation, musicals, biopics, concerts, etc. welcomed. Special programs incl. live film/music performances & concerts. Founded: 1982. Formats: 16mm, 3/4", 1/2", 35mm, 8mm, Beta, Beta SP, super 8, U-matic, DV. Preview on VHS. No entry fee. Contact: PRMF, Bill Foster, Director, NW Film Center, 1219 S.W. Park Ave., Portland, OR 97205; (503) 221-1156; fax: 294-0874; info@nwfilm.org; www.nwfilm.org

SCHLOCKFEST: THE WPFS PSYCHO AWARDS, Jan 29, DC. Deadline: Oct 30. Festival is an open house event, open to all filmmakers & accepts films under 50 min. WPFS is a non-for-profit film society dedicated to the appreciation of: Independent, off-beat, underground, genre, cutting-edge, experimental, classic, controversial, hard-to-find, student, low budget, animation, short films, anime, etc. Cats: any style or genre. Awards: 1st prize, $150; 2nd prize, $100. No entry fee. Contact: Schlockfest, Box 65955, Washington, DC 20035; (202) 736-1732; www.wpfs.org

SILVER IMAGES FILM FESTIVAL, April 25-May 10, IL. Deadline: Nov. 1. 9th annual festival screens selected films & videos that honor & celebrate the lives of older adults & address issues of aging. Fest is a project of Terra Nova Films Inc., a Chicago-based, nonprofit org that produces & distributes films & videos that promote positive images of older adults. All entries must have English language audio track or subtitles. Awards: A total of $500 in prizes is awarded in 5 cats: visionary, doc, foreign doc, short, student. Formats: 16mm, 35mm, 3/4", 1/2", Beta, Beta SP, DigiBeta, DVD. Preview on VHS. Entry fees: $35; $25 (student w/ ID). Contact: SIFF, Sheila Malkind, Dir., 9848 S. Winchester Ave., Chicago, IL 60643; (773) 881-6940; fax: 881-3368; siff@terranova.org; www.terranova.org/fest/FestivalFset.htm

SOUTH BY SOUTHWEST FILM FESTIVAL, March 8-17, TX. Deadline: Nov. 16 (early); Dec. 10 (final). U.S. & int'l independent film & video fest & conference showcases over 200 shorts & features for audiences estimated at 30,000 over 9 days. Entries must be completed in 2000 or early 2001 & must not have previosuly screened in Austin, TX to be eligible for consideration. Film conference kicks off the event, featuring four days of panel discussions geared toward working film & videomakers as well as screenwriters, as well as screenwriters, aspiring professionals & aficionados. 3-day trade show incl. equipment & service providers, digital editing suite, & the latest in film & video technology. Cats: feature, doc, experimental, animation, music video, doc, short. Awards: Narr. Feature, Narr. Short, Doc. Feature, Doc. Short, Anim. Short, Exp. Short, Music Video, Audience Awards. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry fees: $20/$25 (shorts); $30/$35 (features). Contact: SXSW, Angela Lee, Sr. Programmer, Box 4999, Austin, TX 78765; (512) 467-7979; fax: 467-0737; film@sxsw.com; www.sxsw.com

WOMEN WITH VISION FILM & VIDEO FESTIVAL, March 1-23, MN. Deadline: Oct 30. Annual fest of film & video by women directors, artists, & filmmakers incls. world cinema, American independents, short works, & Minnesota youth media. Festival incls. premieres, thematically linked shorts programs, as well as career retros. Founded: 1993. Cats: feature, doc, short, animation, experimental, youth media-Minnesota only. Formats: 35mm, 16mm, 3/4", 1/2", S-VHS, Beta, Beta SP, U-matic, DV, DVD, CD-ROM. Preview on VHS. Entry Fee: no entry fee. Contact: Sheryl Mousley, Walker Art Center, Minneapolis, MN 55403; (612) 375-7615; fax: 375-7618; www.walkerart.org

Foreign

BERLIN INTERNATIONAL FILM FESTIVAL, Feb. 6-11, Germany. Deadline: Nov. 10 (entry forms); Nov. 20 (VHS cassettes). Now in 52nd edition, this is one of world's top fests, w/ 9,000 guests attending fest & European Film Market. Fest offers participating filmmakers hospitable environment. Fest divided into 7 sections, each w/ own character & organization. Int'l

Competition: newly released & unreleased 70mm & 35mm features programmed by invitation of fest director. 2 sections known for strong programming of US indie films are: Int'l Forum of New Cinema & Panorama (noncompetitive section of official program). Both screen narrative, doc & experimental works. Forum specializes in avant-garde intellectual & political films (60 min. & up, 16mm & 35mm) & also shows more commercial films. Panorama presents wide range of work from low-budget to more commercial ventures, incl. studio films (features & shorts under 15 min., 70mm, 35mm, 16mm). The main criterion for Panorama is the film's second life in Germany, either on TV or commercial distribution. Other sections: Kinderfilmfest; Retros; Lifetime Achievement tributes; New German Films. European Film Market is important meeting place for screenings & sales, w/ reps from over 40 countries. Forum has own theater, Arsenal, for year-round commercial exhibition occasionally of fest titles. Forum has its own two juries, w/ cash prizes. All entries must be produced in 12 months preceding fest & not released theatrically or on video in Germany. Cats: feature, short, doc, experimental, children, retros. Formats: 70mm, 35mm, 16mm. Notes: All films must have been completed during 2001. Shorts on 35mm must be under 10 min. Preview on VHS or BetaSP. Entry fees: 105 euro (approx $95) (features); no entry fee (shorts). For info & entry forms, contact: Gordon Hitchens, Apt. 3W, 214 W. 85th St., NY, NY 10024; tel/fax: (212) 877-6856; or contact: BIF; Film Submission, Werner Gondolf; Forum, Ulrich Gregor, director; Panorama, Wieland Speck, director, Potsdamer Strasse 5, Berlin, Germany 10785; tel: 011 49 30 259 20 444; fax 49 30 259 20 499; program@berlinale.de; panorama@berlinale.de www.berlinale.de; www.fdk-berlin.de

BLOWING BUBBLES, Dec. 1-8, Italy. Deadline: Nov 8. The goals of Blowing Bubbles, the only competition of its kind in Europe, are to select & screen independent films & videos that deal w/ subject matter related to HIV & AIDS; for example: prevention campaigns, new treatments info, solidarity & understanding of contemporary issues related to HIV & AIDS. Competitive section incls. film & videos up to 10 min. Non-competitive section incls. films longer than 10 min. Blowing Bubbles does not require reference to homosexuality. Awards: 1,500,000 ITL (approx. $110). Preview on VHS. Entry Fee: none. Contact: Programming Committee c/o MBE, Box 207, Via Del Torchio 12-20123, Milano, Italy; 011 3902 3319118; fax: 3902 72002942; marzig@energy.it; www.cinemagaylesbico.com

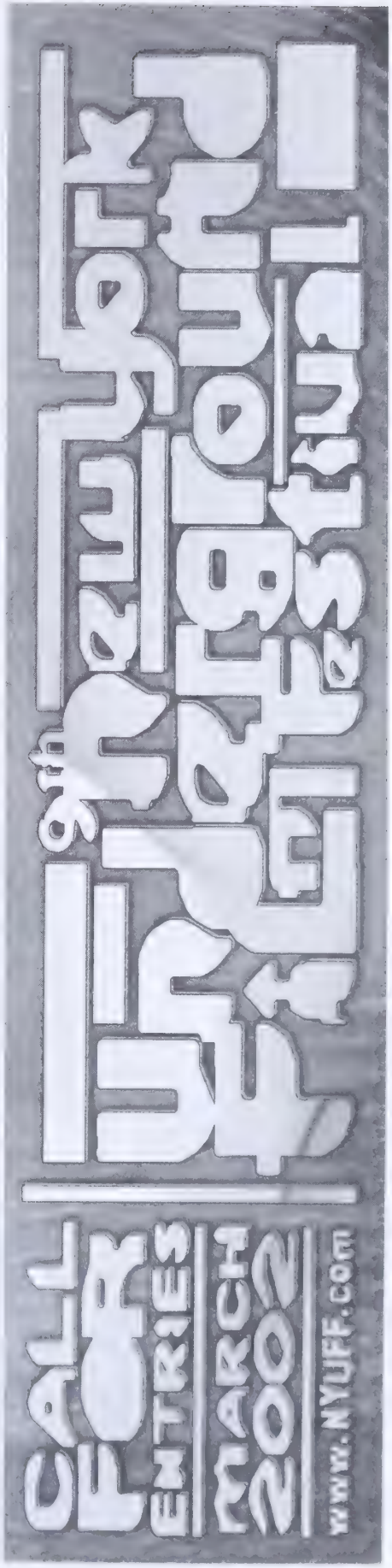
BRADFORD FILM FESTIVAL, March 8-23, UK. Deadline: Nov. 16. Since its inception in 1985, the festival has gone from strength to strength, presenting new & classic films from around the world & includes the Shine Awards highlighting the work of new European filmmakers as well as the ever-popular Widescreen Weekend which draws large format enthusiasts from around the globe w/ the Museum's ability to show every film format up to & incl. Cinerama & IMAX. Cats: doc, feature, experimental. Formats: 35mm, Beta SP. Preview on VHS. No entry fee. Contact: BFF, Lisa Kavanagh, Nat'l Museum of Photography, Film & Telelvision, Pictureville, Bradford, UK BDI INQ; 44 1274 203308; fax: 011 44 1274 770217; filmfest@nmsi.ac.uk; www.bradfordfilmfest.org.uk

BRUSSELS EUROPEAN FILM FESTIVAL, Jan. 18-28, Belgium. Deadline: Oct. 31. Founded in 1974, fest's main section is European Competition, in which features (longer than 60 min.) & shorts (less than 20 min.), shot in 35mm, compete for Golden & Silver Iris Awards (support for European promotion & distribution worth over 80,000 Euro, approx. $73,000). Other sections: America meets Europe (Independent features longer than 60 min.); Belgian Focus w/ a Nat'l Competition for short films & docs; Focus on New German Directors; Special Programs incl. Night of the Short Film, tributes to film personalities, etc. Formats: 35mm. Preview on VHS. No entry fee. Contact: BEFF, Christian Thomas, fest dir., Chausse de Louvain 30, 1210 Brussels, Belgium; 011 32 2 227 39 80; fax: 32 2 218 18 60; infoffb@netcity.be; www.brusselsfilmfest.com

BRUSSELS INTERNATIONAL FESTIVAL OF CARTOONS & ANIMATED FILMS, Feb. 6-17, Belgium. Deadline: Oct. 31. Since 1982, fest has been showcase for new, interesting works in animation, providing opportunites to be seen by Belgian film & TV distribs. While noncompetitive, it is one of top 8 European animation fests involved in nominating films that compete for Cartoon d'Or. Close to 34,000 spectators attend hundreds of film premieres, retros & exhibits. Computer animation (incl. Pixel Ina prize-winners from Imagina), children's programs & short ind. animation are some fest highlights. Cats: animation, long feature, CGI, short, children, feature, experimental, music video, student. Awards: Beligian Competition for Best Short Animated Film. Formats: 35mm, 16mm, Beta SP, 70mm. Preview on VHS. No entry fee. Contact: BIFCAF, Francoise Catahala, Folioscope a.s.b.l., Avenue de Stalingrad, 1000 Brussels, Belgium; 011 322 534 4125; fax: 322 534 2279; info@folioscope.be; www.awn.com/folioscope/fest

CINEMA DU REEL, March 8-17, France. Deadline: Nov. 1. Int'l fest of visual anthropology & social documentation, was set up in 1979 w/ aim of promoting doc cinema. Fest is held at the George Pompidou Centre in Paris & followed by Overview of Ethnographic Films, held at the Musée de l'Homme. Films & videos not released theatrically in France or aired on French TV, & unawarded at other French int'l fests are eligible. Works w/ cinematographic qualities & emphasizing filmmaker's point of view likely for selection; informative docs or news reports not considered. Films must have been completed between Jan. 1 & Dec. 31, 2001. Cats: ethnological, doc. Awards, decided by int'l jury, incl Grand Prix (8,000 euro, approx $7,300), short film prize (2,500 euro, approx. $2,300), Joris Ivens Prize to young filmmaker (2,500 euro) & Multimedia Author's Society (SCAM) Prize (4,580 euro, approx. $4,200). Jury of librarians & professionals award the Libraries Prize (6,000 euro, approx. $5,500 for films w/ French version or French subtitles) w/in int'l competitive section or French Panorama & Foreign Affairs Ministry awards, Louis Marcorelles Prize. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry Fee: no entry fee. Only send entry info for deadline, do not send tape until requested. Contact: CDR, Suzette Glenadel, Director, 25, rue de Renard, Paris Cedex 04, France 75197; 011 33 1 44 78 44 21; fax: 33 1 44 78 12 24; cinereel@bpi.fr; www.bpi.fr

CRETEIL INTERNATIONAL WOMEN'S FILM FESTIVAL, March 15-24, France. Deadline: Nov. 15. One of world's oldest fests of films by women & one of most important



LOOKING FOR A DISTRIBUTOR?

The University of California Extension is a leading educational distributor, with 85 years of experience selling to universities, schools, libraries, health organizations, and other institutions worldwide.

If your new work is ready for distribution, give us a call.

University of California Extension

510-643-2788 cmil@uclink.berkeley.edu
http://www-cmil.unex.berkeley.edu/media/



showcases, now celebrating 24th yr. In Paris suburb of Créteil, fest annually attracts audiences of over 40,000, incl. filmmakers, journalists, distributors & buyers. Controversial & critical discussions traditionally part of proceedings. Sections: competition, retro of modern woman director, young cinema, int'l program. Special event for 2001: Latina Filmmakers. Competitive section selects 10 narrative features, 10 feature docs & 30 shorts. All films shown 3 times. U.S. preselection made by fest's U.S. reps B. Reynaud & E. Hesik. Films must be directed or co-directed by women; completed since March 1, 2000; not theatrically released in France, broadcast on French TV or shown at other French fests. Student productions will NOT be considered. All subjects, genres & styles considered. Fest pays for filmmakers accomodation (3 days) & round-trip shipping for films selected. Films need synopsis, publicicty, bio material, &, if selected, transcript of dialogue. Awards: total of 10 prizes, some cash, some equipment & facilities, script development fund. Formats: 35mm, 16mm. Preview on VHS (NTSC only). Entry fee: $15; payable to Elizabeth Hesik. Contact: B. Reynaud, Cal. Inst. of the Arts, School of Film/Video, 24700 McBean Pkwy, Valencia, CA 91355; fax: (323) 667-0166 or 259-9897; ehesik@yahoo.com; breynaud@ calarts.edu; www.gdebussac.fr/filmfem

GÖTEBORG FILM FESTIVAL, Jan. 25-Feb. 4, Sweden. Deadline: Nov. 1. An FIAPF-recognized, non-competitive 10-day fest, Göteborg is Scandinavia's most important fest & the biggest in northern Europe. It is an official nat'l fest in collaboration w/ the Swedish Film Institute. Fest's aim is to give the audience an opportunity to see films reflecting the current state of world cinema outside conventional distribution forms & to widen cinema repertoire. Festival is the big meeting place for Scandinavian film industry. All entries should be Swedish premieres. Cats: feature, doc, short, doc, animation. Formats: 8mm, 16mm, 35mm, 70mm, Beta SP. Preview on VHS. No entry fee. Contact: GFF, Gunnar Bergdahl, Festival Director, Box 7079, S-402 32 Göteborg, Sweden; 011 46 31 339 3000; fax: 46 31 41 00 63; goteborg@filmfest.org; www.goteborg.filmfest.org

IMMAGINARIA INTERNATIONAL LESBIAN FILM FESTIVAL, Feb. 21-24, Italy. Deadline: Oct. 30. Festival has been organized since 1993 by VISIBILIA, the Lesbian-Feminist Cultural Association founded in Bologna, & numbering several hundred members all over Italy. The Festival team is composed of around 15 women from various parts of the country to present documentaries, fiction, experimental & animation films & videos, directed by women, w/ lesbian and/or feminist contents. Must be Italian premieres. Cats: doc, feature, experimental, animation, short. Preview on VHS. Contact: IILFF, Via Calori 13, Bologna, Italy 40122; 011 39 051 642 4276; assclv@iperbole.bologna.it; www2.comune.bologna.it/ bologna/assclv/festivae.htm

INTERNATIONAL PUBLIC TELEVISION SCREENING CONFERENCE (INPUT), May 18-24, The Netherlands. Deadline: Nov. 2. Prestigious int'l screening venue which alternates between Europe & the Americas. Next year's event is in Rotterdam, The Netherlands. Extremely open to innovative work & independents, since conference is focused less on what public television is than on what it might eventually become. Independents, station producers, programmers, buyers,

commissioning editors, etc. get together for a week to screen & discuss provocative programs from around the world. Submitted U.S. entries go through a two-stage selection process; first in the U.S. & then in Turin, Italy. CPB provides transportation grants to the conference for selected American producers who may not have films. Cats: TV. Preview on VHS. No entry fee. Contact: INPUT, Audrey Muck, Ass't Mgr., 1101 George Rogers Blvd., Columbia, SC 29201; (803) 737-3484; fax: 737-3435; muck@scetv.org; www.scetv.org/input/

MOVING PICTURES CANADIAN FILM TOUR, Spring & Fall tours, Canada. Deadline: Nov. 1. Presented by Showcase Television, this annual fest tours 16 cities w/ an outstanding selection of Canadian features, documentaries, co-productions & short films. Cats: any style or genre. Formats: 35mm, 16mm, Beta, digital. Preview on VHS. No entry fee. Contact: MPCFF, Michael Ghent, fest director, Ste. 450, 380 West 1st Ave., Vancouver, B.C., Canada V5Y 3T7; (604) 681-4549; in Canada: (877) 858-FILM; fax: (604) 687-4937; movingpictures@telus.net; www.movingpictures.nisa.com

NATFILM FESTIVAL, April, Denmark. Deadline: Dec. 1. Annual fest is the biggest film event in Denmark showcasing 140 feature-length films & attended by 40,000 people. Again this year a number of foreign films secured theatrical release or TV-sale in Denmark as a direct result of successful fest screenings. Note that only feature-length films are screened (minimum 65 min.). Only prints w/ English dialogue or subtitles accepted. Unless otherwise agreed the fest must receive the print before Feb. 20. Cats: feature, doc. Awards: Nat'l Prize & Distribution Prize (awarded by audience). Formats: 35mm, 16mm. Preview on VHS. No entry fee. Contact: NF, Kim Foss, Fest Dir., St. Kannikestraede 6, DK-1169, Copenhagen K, Denmark; 011 45 3312 0005; fax: 45 3312 7505; kim@natfilm.dk; www.natfilm.dk

OVNI: OBSERVATORI DE VIDEO NO IDENTIFICAT, Late Jan., Spain. Deadline: early Oct.; inquire about late submissions. OVNI takes place every 18 months at the Centre de Cultura Contemporania de Barcelona, showing nat'l & int'l video projects & works around video & new media. OVNI has two components: OVNI Scanner, which shows a thematic selection of video & new media projects, & OVNI Archives, a collection of all the works OVNI is programming avail. for public consultation. Cats: any style or genre. Awards: OVNI pays 200 euro (approx. $180) to exhibit work during OVNI as well as to retain a copy for the Archives. Formats: Beta SP, Digital, 3/4", 1/2", U-matic, DV. Preview on VHS. Entry Fee: No entry fee. Contact: Joan Leandre, Toni Serra, Rosa LLop, Montalegre 5, 08001 Barcelona, Spain; 011 34 3 306 41 00; fax: 34 3 306 41 13; ovni@cccb.org; www.onvi-ufo.org

ROTTERDAM INT'L FILM FESTIVAL, Jan. 23-Feb. 3, Netherlands. Deadline: Oct. 1 (shorts & docs); Nov. 1 (features). Largest fest in Benelux w/ reputation for programming innovative, experimental new works alongside more commercial prods. 100+ features have world, int'l or European premieres; more than 345,000 attendances in 2001. Fest on par w/ Berlin & Sundance; describes itself as having eye for uncompromising individualism & political & social aspects of film. More than a showcase, it supports prod. & distrib of work. Main program consists of world & int'l premieres, selection from previous yr's int'l fests, sidebars, retros, Dutch Perspective, new Dutch films. Noncompetitive fest offers a few awards. Tiger Award, for new filmmakers 1st or 2nd works, 3 winners receive 10,000 euro (approx $9,150); Fipresci Award, presented by int'l organization of film journalists; Netpac Award, awarded by Network for Promotion of Asian Cinema; Dutch Critics' Award; Audience Award. Fest also hosts Cinemart (deadline Sept. 1), important co-prod. market & meeting place for producers, distributors & financiers; about 40 film projects represented. Additionally, Hubert Bals Foundation offers financial support (deadlines: Sept. 1 & Mar. 1) in cats of script & project development, prod. & postprod. funding & distribution & sales. Cats: doc, experimental, feature, short, animation, installation. Awards: Tiger Awards (sponsored by Dutch TV organisation VPRO), accompanied by 10,000 Euro & a guarantee of theatrical release in the Netherlands, encourage promising new filmmakers; winners chosen from ranks of filmmmakers premiering 1st or 2nd feature at fest. Other awards: Fipresci Award, presented by int'l organization of film journalists; Netpac Award, awarded by Network for Promotion of Asian Cinema; & Dutch Critics' Award; Audience Award for audience favorite. Formats: 35mm, 16mm, Beta SP, DigiBeta, CD-ROM. Preview on VHS. No entry fee. Contact: Programme Dept., Box 21696, 3001 AR Rotterdam, Netherlands; 011 31 10 890 9090; fax: 31 10 890 9091; tiger@filmfestivarotterdam.com; www.filmfestrotterdam.com

---

NOW AVAILABLE!

The all-new edition of the *AIVF Guide to International Film and Video Festivals* is in print and online. See our Web site at www.aivf.org for purchasing information.



NOTICES OF RELEVANCE TO AIVF MEMBERS ARE LISTED FREE OF CHARGE AS SPACE PERMITS. THE INDEPENDENT RESERVES THE RIGHT TO EDIT FOR LENGTH AND MAKES NO GUARANTEES ABOUT REPETITIONS OF A GIVEN NOTICE. LIMIT SUBMISSIONS TO 60 WORDS & INDICATE HOW LONG INFO WILL BE CURRENT. DEADLINE: 1ST OF THE MONTH, TWO MONTHS PRIOR TO COVER DATE (E.G., NOV. 1 FOR JAN/FEB ISSUE). COMPLETE CONTACT INFO (NAME, ADDRESS & PHONE) MUST ACCOMPANY ALL NOTICES. SEND TO: NOTICES@AIVF.ORG. WE TRY TO BE AS CURRENT AS POSSIBLE, BUT DOUBLE-CHECK BEFORE SUBMITTING TAPES OR APPLICATIONS.

COMPETITIONS

8TH ANNUAL SHORT SCREENPLAY COMPETITION awards $300 & video copy of 16mm film to be produced in summer 2002. Any subject or genre, original or adaptation (if you have rights); up to 30 min. low-budget production. No entry fee or appl.; scripts not returned. Deadline: Dec. 1. Send full screenplay & 1 pg. synopsis. Contact: Screenplay Competition, School of Comm., Grand Valley State Univ,, Allendale, MI 49401; philbinj@gvsu.edu

AMERICAN GEM SHORT SCRIPT CONTEST promotes & supports new talent and continues its pledge of creating opportunities for all new artists in film. FilmMakers.com will produce the winning script & provide the winner w/ the video tape copy of the film. 1st Prize, $500 & 5 percent of the gross (w/ in 3 years after completion of the film) & Final Draft software; 2nd Prize, $150 & FD software; 3rd Prize, $100 & FD software; 4th Prize, $ 50 & Syd Field Video; 5th Prize, $ 50 & S.F. Video. Deadline: Dec. 1. Visit www.filmmakers.com for contest particulars. Contact: FilmMakers Magazine, 2001 Screenplay Competition, Box 3489, Chatsworth, CA, 91313.

AMERICAN SCREENWRITERS ASSOCIATION presents 2nd annual Screenwriting from the Soul Script Competition, to find, "the most heartwarming, soulful story of the year." Grand Prize: $1,500 cash plus free registration to 2002 Selling to Hollywod Screenwriters Conference & script consultation & dinner w/ Richard Krevolin, USC Screenwritng Prof & author. Entry fee: $40 (ASA menbers); $50 (nonmembers): Deadline: Oct. 31. Contact: ASA, SFTS, Box 12860, Cincinnati, OH 45212; (866) 265-9091; asa@asascreenwriters.com; www.asascreenwriters.com

BAVC, the Bay Area Video Coalition presents biannual award to two CA born video artists whose body of work merits recognition for its creativity, innovation & contribution to the language of video. Works must originate on video & be of non-commercial nature. Deadline: Oct. 9. Max length: 60 min. Awards: $7,500 shared by two artists. Preview on VHS. Contact: BAVC, 2727 Mariposa St. 2nd Fl., San Francisco, CA, 94110; (415) 861-3282 x. 519.

HOLLYWOOD SCRIPTWRITING CONTEST provides new outlet for recognizing & promoting quality scripts of undiscovered writers worldwide. Registered feature films (no TV dramas or sitcoms) in English; motion picture standard master scene format required. Must be unoptioned, btwn 90 & 130 pgs. Rules & requirements in full detail posted on contest Web site. Awards: Winning script sent to agents & producers. Winning synopsis published on the Internet & marketed to production companies found in the Hollywood Creative Directory for one year, which incl. all major studios seeking new screenplays. 1 year subscription to *Scr(i)pt* magazine. Entry fee: $50. Deadline: monthly (postmarked by 15th of each month). Contact: HSC, 1605 Cahuenga Blvd., Ste. 213, Hollywood, CA 90028; (800)-SCRIPTS; hwdscreen@aol.com; www.moviewriting.com

SCRIPTAPALOOZA TV WRITING COMPETITION Accepting pilots, sitcoms & 1 hr. episodics. Prizes are $500 for each cat. Total prizes: $1,500. Deadline: Nov. 15. Entry fee: $35. Contact: Scriptapalooza, 7775 Sunset Blvd. PMB#200 Hollywood, CA, 90046. www.scriptapaloozaTV.com

CONFERENCES • WORKSHOPS

REEL ALTERNATIVE FILM SALON AND REEL WRITERS WORKSHOP both accepting completed film & screenplay submissions year round. Black, Latino, Asian & Native Amer. filmmakers (directors, screenwriters, producers, and DPs) of Color encouraged to submit VHS tape or script. Mainstream projects also of interest. Submit tape or script w/ synopsis, bio & a $10 fee (check or M.O.) to: IGH Multimedia, LLC 655 Fulton St., Ste. 139 Brooklyn, NY 11217; (718) 670-3616; igh-multimedia@excite.com

NEXT WAVE FILMS

Coming Soon Tsunamis

Established to help both American and foreign filmmakers launch their careers, Next Wave Films supports and promotes daring, low budget projects. Guided by a global network of advisors, comprised of internationally acclaimed directors, select producers, and other like-minded industry professionals, the company identifies and supports promising new directors from the U.S. and abroad. Whether it's providing finishing funds to both films and videos or executive-producing features though its Agenda 2000 production arm, the company is making its mark though its eclectic

FILMS • TAPES WANTED

INDUSTRIAL TV: Cable access show seeks exp, narrative, humorous, dramatic, erotic, animation & underground works for fall season. Controversial & uncensored works wanted. Guaranteed exposure in NYC area. Formats: DVC Pro, mini-DV, SVHS, VHS, 3/4", SP, Hi-8. Contact: Edmund Varuolo, c/o 2droogies prods, Box 020206, Staten Island, NY 10302; ed@2droogies.com; www.2droogies.com

JUPITER OUTDOOR CINEMA, located in Berkeley, CA, seeks ind. film, video & animation for fall season. All genres, lengths & cats accepted. Selected works featured in weekly program which is promoted, listed & reviewed in local print. Submit on VHS or DVD. Incl. bio, artist statement, still photos & other promo materials. Tapes not returned. No entry fee. Contact: Jupiter, c/o Michael Addicott, 2181 Shattuck Ave, Berkely, CA 94704. Contact: Michael Addicott, (510) 652-0564; adone@pacbell.net

MICROCINEMA, INC./BLACKCHAIR PRODUCTIONS accepts short video, film & digital media submissions of 15 min. or less for monthly screening program Independent Exposure. Artists qualify for a non-exclusive distrib deal & works may continue on to nat'l & int'l venues. Looking for alternative, dramatic, animation, etc. Submit VHS or S-VHS (NTSC preferred) labeled w/ name, title, length, phone # & support materials. Tapes not returned. Contact: Microcinema, 2318 2nd Ave., #313-A, Seattle, WA 98121; (206) 322-0282; info@microcinema.com; www.microcinema.com

OCULARIS provides weekly forum for filmmakers to exhibit work. Works under 15 min. considered for Sunday night screenings; works over 15 min. for curated group shows. All works up for online exhibitions & other special projects. Open Zone 4, a quarterly open forum, also exhibits emerging, non-commercial work. Contact: Ocularis, Galapagos Art & Performance Space, 70 N. 6th St., Brooklyn, NY 11211; ocularis@billburg.com; www.ocularis.net

PARK4DTV: Amsterdam-based org specializes in broadcast of a 60 min. TV art piece every night. Works vary from computer-generated abstract work to ultra hard-core reality TV. Show has broadcast over 1,100 different 1 hr. tapes made by artists worldwide & is looking for tapes that fit into the program. Artists are paid for broadcasted work. Org also has programs in Rotterdam, New York & Berlin. Contact: PARK4DTV, Box 11344, 1001 GH Amsterdam, Netherlands; info@park.nl; www.park.nl

PUBLIC BROADCASTING SERVICE accepts proposals from programs by ind. producers aimed at public TV audiences. Consult PBS Web page for guidlines before submitting. Contact: Cheryl Jones, PBS Headquarters, 1320 Braddock Pl., Alexandria, VA 22314; (703) 739-5150; fax 739-5295; cjones@pbs.org; www.pbs.org/producers/

THE SHORT FILM GROUP accepts shorts throughout the year for its quarterly series of screenings in LA. Group is a non-profit org created to promote short film "as a means to itself." For more info: www.shortfilmgroup.org

SOUTHERN CIRCUIT, a tour of 6 artists who travel to 6 sites in the SE, now accepting appl. from film/video artists. Artists asked to submit appl. form & VHS, 3/4", Beta or 16mm film program of 45 min. to 2 hrs (can be cued for a 30 min. section for judging purposes), resumé, any press packet materials & $20 entry fee. Performance, installation art & works-in-progress not accepted. Some sites do not have film projection. Deadline: Jan. 15. Contact: SC Arts Commission, Attn: Susan Leonard, Media Arts Center, 1800 Gervais St., Columbia, SC 29201; (803) 734-8696; fax: 734-8526; sleonard@arts.state.sc.us; www.state.sc.us/arts

THE VIDEO PROJECT, a leading educational distributor of videos, seeks environment & educational films and videos to aggressively market to the educational market. Contact us w/ finished projects or rough cuts. Contact: The Video Project, 45 Lusk Alley, San Francisco, CA, 94107. www.videoproject.net; video@videoproject.net

THIRD WORLD NEWSREEL seeks short & feature length docs, narratives, experimental & other film/video works attentive to intersections of race, class & gender. Projects addressing other issues of political & social interest welcome. Formats: 1/2" VHS. Send submissions, synopsis of the film & director's bio to: Third World Newsreel, Attn: Sherae Rimpsey, 545 8th Ave., New York, NY 10018; (212) 947-9277; fax: 594-6417; twn@twn.org; www.twn.org

WIGGED.NET, seeks innovative & exp. new media works, plus Web animation & videos. Work should be under 5 min. Deadline: ongoing. Contact: Seth Thompson, (330) 375-0927; seththompson@wigged.net; www.wigged.net

WOLFTOOB, local NYC TV show is looking for short films & music videos from 1 to 17 min. Show watched by millions, or at least thousands. Contact: info@wolftoob.com

Publications

CREATIVE COMMUNITY: THE ART OF CULTURAL DEVELOPMENT is a new publication commissioned by the Rockefeller Foundation. Report traces the history, theoretical underpinnings, values & methods of community cultural development practice, empasizing its effectiveness as a response to social & economic forces that weaken cultural ties. Contact: Rockefeller Foundation, Job #3186 "Creative Community," Box 545, Mahwah, NJ 07430; www.rockfound.org

INDEPENDENT PRESS ASSOCIATION: Find an independent audience! IPA's *Annotations: A Guide To The Independent Press* ($10, plus $3.05 S&H) gives you the name & # of the editor you need. Also avail.: *Many Voices, One City: IPA Guide to the Ethnic Press of New York City* ($17 plus $3.05 S&H). Send check to: IPA, 2729 Mission St., #201, San Francisco, CA 94110; (415) 634-4401; www.indypress.org

Resources • Funds

7 FUND provides grant money of up to $10,000 to nonprofit film and video projects in any stage of development that address issues of a socially conscious nature. Applicants are req. to submit a sample VHS tape, synopsis & professional business proposal detailing budget, proposed use of 7 Fund monies, & plans for exhibiting completed work to a public audience w/ in 2 years of receiving the grant. Finalists are chosen quarterly. Contact: 7 Fund, 7 Hillcrest Ave., Larkspur, CA 94939; info@sausali.to; www.sausali.to

ALLIANCE OF CANADIAN CINEMA TELEVISION AND RADIO ARTISTS (ACTRA) announces new program supporting indigenous Canadian prods & aims to increase volume of Canadian-made films. ACTRA represents over 16,000 film, TV & commercial performers across Canada and wishes to bring these performers to ind. film. Contact: Indra Escobar (877) 913-2278.

ARTHUR VINING DAVIS FOUNDATIONS provide grants to support educational series assured of airing nationally by PBS. Children's series are of particular interest. Consideration also given to innovative uses of public TV, incl. computer online efforts, to enhance educational outreach in schools & communities. Funding for research & preproduction is rarely supported. Recent grants ranged from $100,000 to $500,000. Guidelines avail. on Web site. Contact: Dr. Jonathan T. Howe, Arthur Vining Davis Foundation, 111 Riverside Ave., Ste. 130, Jacksonville, FL 32202; arthurvining@bellsouth.net; www.jvm.com/davis/

ARTSLINK provides support to U.S. arts pros & nonprofit arts orgs to work w/ their counterparts in 27 countries. Projects should be designed to benefit participants or audiences in both countries. Deadline: Jan 15 (postmark). Contact: ArtsLink, CEC Int'l Partners, 12 West 31 St., New York, NY 10001, (212) 643-1985 x. 22, artslink@cecip.org, www.cecip.org.

ASIAN AMERICAN ARTS ALLIANCE: A total of $28,000 in awards is avail. to NYC Asian American arts orgs w/ annual budgets of $100,000 or less which have 501(c)(3) status or Charities Bureau Registration. Deadline: late fall. Contact: AAAA, NaRhee Ahn, Program Director (212) 941-9208; info@aaartsalliance.org

CHICAGO UNDERGROUND FILM FUND: 4th year awarding $500-$2,000 postproduction completion grant for any length & genre on super 8, 16mm or 35mm. Emphasis placed on works that fit CUFF's mission to promote films & videos that innovate in form or content. Deadline: Feb. 5. Contact: CUFF, 3109, N. Western Ave., Chicago, IL 60618; (773) 327-FILM; info@cuff.org; www.cuff.org

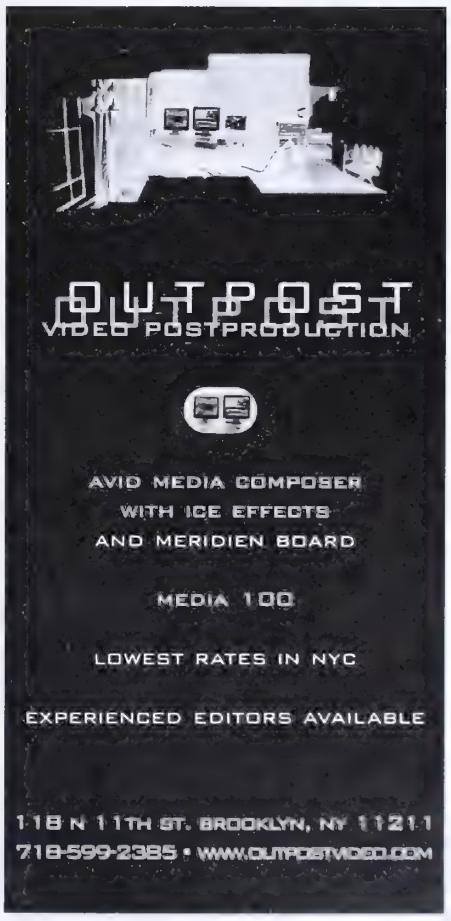
CULTURAL FUNDING: FEDERAL OPPORTUNITIES: Designed by the NEA to help nonprofit arts orgs identify potential sources of federal support for cultural programs, this online resource incl. listings of federal agencies w/ history of funding art-related projects, descriptions of projects, links, reference tools & tips on navigating specific funding sources. Listings incl. over 100 federal programs & 170 project examples, showing various arts programs supported by federal dollars at nat'l, regional & state levels. www.arts.gov/federal.html

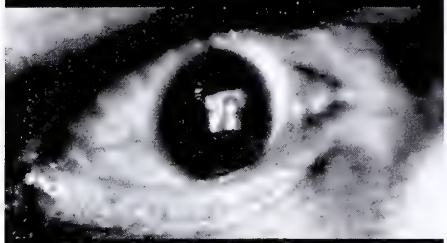
DIGITAL MEDIA TRAINING SERIES (DMTS) is a video & DVD-based training series for film, TV & Web developers. Series provides high-end training tools that improve productivity & creativity for the end-user. DMTS training episodes feature the latest topics & technology, giving viewers access to working professionals & experts that they wouldn't have in a traditional classroom setting. Contact: Rafael, (877) 606-5012; info@magnetmedia films.com; www.digitalmediatraining.com

DIVERSITY FUND: Corporation for Public Broadcasting seeks creative ideas for TV projects exploring America's growing diversity & reflect diverse experiences. Diversity Fund is part of the "I, too, am America" Initiative. Project appl. will be accepted throughout the year until the avail. fund is exhausted. This call may be terminated at any time by CPB. Visit Web site for appl. info. Contact: Diversity Fund, c/o Program Operations, CPB, 401 9th St., NW, Washington, DC 20004; chead@cpb.org; ljones@cpb.org; www.cpb.org/tv/diversity/rfp

FUNDING AVAIL: Private individual willing to participate financially in prod'n of low-budget ind. films. Send informal outline of project w/ emphasis on script. Filmmakers contacted via snail mail, email, or phone. Contact: Indies, 1923 35th Pl., N.W. Apt. #1, Washington, D.C. 20007.

Final Cut Pro
Editing
Betacam SP, DVCAM
DV, Timecode DAT
Uncompressed video
Filmlogic software
24 Frame editing
Igniter Film card
300 GB storage
EARTH VIDEO
www.earthvideo.net
212-228-4254



AMI
AMERICAN MONTAGE INC

Digital / Analog
FILM, VIDEO & WEB PRODUCTION
AVID AND FINAL CUT PRO SUITES
POST-PRODUCTION SPECIALISTS
AFTER EFFECTS / MOTION GRAPHICS
EXPERIENCED IN FEATURE LENGTH DOCUMENTARIES AND NARRATIVES
670 BROADWAY SUITE 300, NY, NY 10012
334-8283
www.americanmontage.com

DVD VIDEO
Encoding Editing
Authoring Mastering
Replication Transfer
Editing Studios
• Avid Media Composer
• 3D Pinnacle
All Editing Format Avail.
From DV to Digibeta
A · V · I · D
We Have the Best Prices!!
Open 7 Days a Week
Woodland Hills, CA
(818) 883-0888
www.Authoringdvd.com

IFP/MIDWEST PRODUCTION FUND 2002 provides necessary in-kind production assistance to one IFP/Midwest member producing a narrative, experimental, animation or documentary short film (max. 30 min.). Project must be shot in the IFP/Midwest Region & must originate on film. Other restrictions apply. Award announced at on Nov 17, at the IFP/Midwest Conference in Chicago. Deadline: Postmarked by Oct. 5. Entry fee: $25 (per proposal). Contact: IFP/Midwest, 33 East Congress, Rm 505, Chicago, IL, 60605; (312) 435-1825; fax 435-1828; infoifpmw@aol.com www.ifp.org (see Midwest page).

JOHN D. & CATHERINE T. MACARTHUR FOUNDATION provides partial support to selected doc series & films intended for nat'l or int'l broadcast & focusing on an issue in one of the Foundation's two major programs (Human & Community Development; Global Security & Sustainability). Send prelim. 2- to 3-pg letter. Contact: John D. & Catherine T. MacArthur Foundation, 140 S. Dearborn St., Ste. 1100, Chicago, IL 60603; (312) 726-8000; 4answers@macfdn.org; www.macfdn.org

MEDIA GRANTS AVAILABLE IN NY STATE: Experimental TV Center provides support to electronic media & film artists & orgs in NY State. Finishing Funds provides individual artists w/ grants up to $1,500 to help with the completion of electronic media & film art works which are currently in progress. Deadline: March 15. Presentation Funds provide grants to not-for-profit orgs. for personal presentations by indie electronic media &film artists. Max funding cap of $800. Deadline: ongoing. Media Arts Technicalk Assistance Fund helps non-profit media arts programs in NY State stabilize, strengthen or restructure their media arts organizational capacity, services & activities. Orgs must be receiving support from NYSCA's Electronic Media & Film Program. Quarterly deadlines: Jan. 1, Apr. 1, Jul. 1 & Oct. 1. Contact: Sherry Miller Hocking, Exp. TV Center, 109 Lower Fairfield Rd., Newark Valley, NY 13811; (607) 687-4341; etc@experimentaltvcenter.org; www.experimentaltvcenter.org

NATIONAL ENDOWMENT FOR THE HUMANITIES' Division of Public Programs provides grants to media projects using broadcast & related companion digital media to present programs exploring the humanities to public audiences. Appl. & guidelines on Web site. Deadlines: Sept 11 (consultation grants); Nov. 1 (planning grants); Feb. 1 (planning, scripting & production grants). Contact: Media Programs, Division of Public Programs, Room 426, NEH, 1100 Pennsylvania Ave., NW, Washington, D.C. 20506; (202) 606-8269; publicpgms@neh.gov; www.neh.gov

NEH SUMMER STIPENDS support 2 months of full-time work on projects that will make a significant contribution to the humanities. $5,000 stipend to support faculty & staff members of schools, colleges & universities; scholars & writers working in institutions w/ research or educational collections; scholars & writers working in institutions with no connection to humanities; scholars & writers working independently. Visit Web site or write to the NEH for appl. & info on eligibility. Deadline: Oct. 1. Contact: NEH Summer Stipends, Rm. 318, NEH, 110 Pennsylvania Ave, N.W., Wahington, D.C. 20506; stipends@neh.gov; www.neh.gov/grants/onebook/fellowships.html

NEW VOICES, NEW MEDIA FUND: CPB has allocated up to $2 million this year to create the New Voices, New Media Fund. Fund objectives are to harness the new media by supporting the creation of mission-driven, diverse new media content. Appl. will be accepted throughout the year until the avail. fund is exhausted. Be aware that this call may be terminated at any time by CPB. Contact: New Voices, New Media Fund, c/o Program Operations, CPB, 401 9th St., NW, Washington, DC 20004; lbarbash@cpb.org; www.cpb.org/tv/funding

NEXT WAVE FILMS, funded by the Independent Film Channel, was established to provide finishing funds & other vital support to emerging filmmakers w/ low-budget, English-lang. features from U.S. & abroad. Selected films receive assistance w/ postproduction, implementing a festival strategy & securing distribution. Through Agenda 2000—the production arm of Next Wave Films—filmmakers who have established themselves w/ prior directing work can receive production financing & assistance for features shot on digital video & intended for theatrical release. Both fiction & non-fiction films considered for finishing funds & Agenda 2000. Contact: Next Wave Films, 2510 7th St., Ste. E, Santa Monica, CA 90405. (310) 392-1720; fax: 399-3455; launch@nextwavefilms.com; www.nextwavefilms.com

OPEN DOOR COMPLETION FUND: Funding is avail. from Nat'l Asian American Telecommunications Association (NAATA) for applicants with public TV projects in final post-production phase. Full-length rough cut must be submitted. Awards average $20,000 & NAATA funds must be the last monies needed to finish project. Appls. reviewed on a rolling basis. Review process takes approx. 1-3 months. Contact: NAATA Media Fund, 346 Ninth St., 2nd Fl., San Francisco, CA 94103; (415) 863-0814; fax: 863-7428; mediafind@naatanet.org; www.naatanet.org

OPPENHEIMER CAMERA: New filmmaker grant equip. program offers access to pro 16mm camera system for first serious new productions in dramatic, doc, experimental, or narrative form. Purely commercial projects not considered. Provides camera on year-round basis. No appl. deadline, but allow 10 wks min. for processing. Contact: Film Grant, Oppenheimer Camera, 666 S. Plummer St., Seattle, WA 98134; (206) 467-8666; fax: 467-9165; marty@oppenheimercamera.com; www.oppenheimercamera.com

PANAVISION'S NEW FILMMAKER PROGRAM provides 16mm camera pkgs. to short, nonprofit film projects of any genre, incl. student thesis films. Send s.a.s.e. w/ 55¢ stamp. Contact: Kelly Simpson, New Filmmaker Program, Panavision, 6219 DeSoto Ave., Woodland Hills, CA 91367.

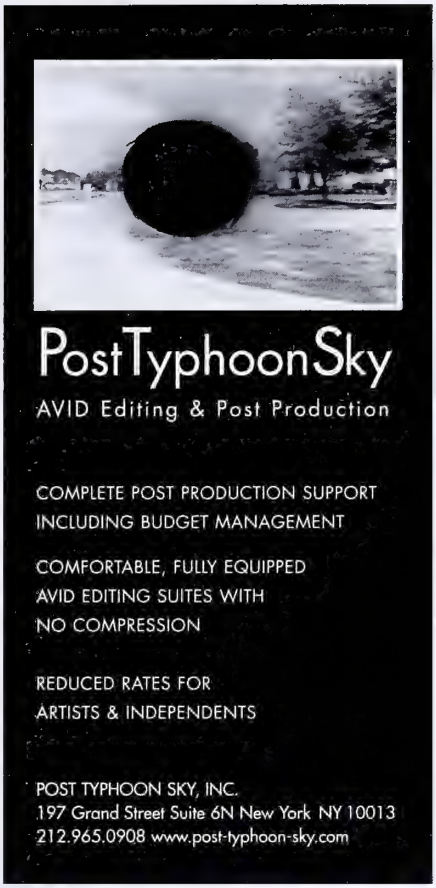
PORTLAND, OREGON FILMMAKING GRANTS; Digital Media Education Center of Portland, OR is announcing an open call for submissions for Avid Film Camp 2001 program. 5-year-old program affords a boost to indie feature directors looking to complete their films, while offering Avid-authorized training to career editors. Beginning this year, films will also receive free Pro Tools audio finishing & Avid Symphony Online editing. Submissions need to be feature-length projects w/ shooting completed. Projects accepted on a rolling basis. Contact: Deborah Cravey, Digital Media Education Center, 5201 SW Westgate Dr., Ste. 111, Portland, OR 97221; (503) 297-2324; deb@filmcamp.com; www.filmcamp.com

THOUSAND WORDS FINISHING FUND considers projects by first or second time feature filmmakers looking to create intelligent, innovative, and challenging films. The $500,000 fund is available in varied amounts for editing, sound mix-

ing, music rights, and other postproduction costs. Selected films will also receive assistance in film festival planning and distribution. Narratives, documentaries, animation and works-in-progress may be submitted. Appl. forms can be downloaded from Web site: www.thousand-words.com. Contact: finishingfund@ thousand-words.com or Thousand Words, 601 West 26th St., 11th Fl., N.Y., NY 10001. (212) 331-8900; fax: (212) 343-2134.

TZABACO/FRAMELINE FILM AND VIDEO COMPLETION FUND: Notification of Award, Dec. 17. Projects must be by or about lesbian, gay, bisexual and transgender people and their communities. Women and people of color are especially encourages to apply. The grant must make a critical contribution to the completion of the project. For purposes of this application, "completion" refers to postproduction, as well as subtitling and video-to-film transfer. Awards is also based on financial need & assurance that the project will be completed. Cats: doc, feature, animation, experimental, educational. Awards: Grants in the range of $500 to $3,000. Formats: 16mm, 35mm, 1/2". Preview on VHS. Entry fee: $10. Contact: Festival, c/o Frameline, 346 Ninth St., San Francisco, CA, 94103.

VOLUNTEER LAWYERS FOR THE ARTS offer seminars on "Copyright Basics," "Nonprofit Incorporation & Tax Exemption" & more. Reservations must be made. Contact: (212) 319-2910 x. 9.



BRAVO
film & video
40 WEST 27TH STREET
2ND FLOOR
NEW YORK NY 10001
www.bravofilm.com

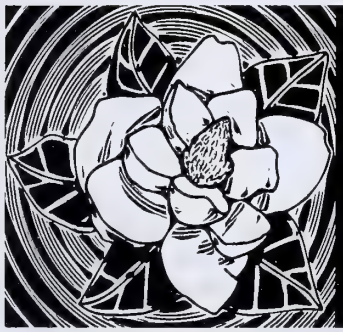
Sound Stage Rentals
34' × 28' × 14'; 600 amps;
Hard Cyc/Blue Screen; Silent A/C;
Great for Interviews, Music Videos, Commercials, and Pilots; Complete Lighting Package Available.

Linear and Non-linear Editing
DVCam, BetaSP, ¾", S-VHS; ABC Roll; DVE—Pinnacle Alladin.

Production Packages
We produce affordable commercials and music videos from start to finish with substantial discounts for first-time clients.

Audio Services
ADR; Music for Video/Film; Audio sweetening; Mastering; Protools System; Voice-over.

Tel: 212 679 9779 · Fax: 212 532 0444



Magnolia Independent Film Festival
Feb. 7,8,& 9, 2002 • Starkville, MS

Our 5th Annual "Mag" welcomes all lengths, all genres. Cash awards and "Mags" given in eight categories. Entries screened in 35mm, 16mm, Beta, VHS. $10 entry fee. If you attend we house you for free. Congrats to last year's winners: Irene Turner's "The Girl's Room; Patricia Chica's "The Promise"; Ace Allgood's "The Chromium Hook"; Anne Dodge's "In Mound Bayou"; John Kozak's "The Eulogy"; Sadia Shepard's "Eminent Domain".

Entry Forms: Download at www.magfilmfest.com or write to:
Ron Tibbett, Festival Director 2269 Waverly Drive West Point, MS 39773
Phone: (662) 494-5836 Fax: (662) 494-9900 email: ronchar@ebicom.net

A Proud "Festival Partner" of The Rhode Island International Film Festival.

THE 1ST DIGITAL FLAHERTY

Featuring presentations by
Marisa Bowe (Sissyfight 2000)
Toni Dove
Tirtza Even
David Guez (tv-art.net)
Graham Harwood (Mongrel)
Art Jones
®™ark

October 5–8, 2001

Rensselaer Polytechnic Institute
Troy, New York

International Film Seminars, Inc.
198 Broadway Room 1206
New York NY 10038
212-608-3224 fax 212-608-3242
ifs@flahertyseminar.org
www.flahertyseminar.org

DEADLINE: 1ST OF EACH MONTH, 2 MONTHS PRIOR TO COVER DATE (E.G. NOV. 1 FOR JAN/FEB ISSUE). CONTACT: FAX: (212) 463-8519; scott@aivf.org. PER ISSUE COST:

0-240 CHARACTERS (incl. spaces & punctuation) $45 FOR NONMEMBERS/$30 FOR AIVF MEMBERS

241-360 CHARACTERS: $65/$45 AIVF MEMBERS

361-480 CHARACTERS: $80/$60 AIVF MEMBERS

481-600 CHARACTERS: $95/$75 AIVF MEMBERS

OVER 600 CHARACTERS: CALL FOR QUOTE (212) 807-1400 x. 229

Frequency discount:
$5 OFF PER ISSUE FOR ADS RUNNING 5+ TIMES.

ADS OVER SPECIFIED LENGTH WILL BE EDITED. COPY SHOULD BE TYPED & ACCOMPANIED BY CHECK OR MONEY ORDER PAYABLE TO: FIVF, 304 HUDSON ST., 6TH FL, NEW YORK, NY 10013. INCLUDE BILLING ADDRESS; DAYTIME PHONE; # OF ISSUES; AND VALID MEMBER ID# FOR MEMBER DISCOUNT. TO PAY BY VISA /MC/AMEX INCL. CARD #; NAME ON CARD; EXP. DATE.

Buy • Rent • Sell

ANYTHING AND EVERYTHING for the digital filmmaker-at preferred rates! RENTALS: DV Cam, Mini-DV & Beta SP cameras & decks, mics, lights, tripods, field monitors, etc. POSTPRODUCTION: Full on Final Cut Pro edit suite, consultation, instruction & troubleshooting by an Apple Solutions expert (we make house calls!) Pick our brain, we're happy to talk shop. Call Bob or Chris at Production Junction (212) 769-8927. For a rate card email: Chris@ ProductionJunction.com

MOST COMPLETE SUPER 16MM camera package in U.S. We pay roundtrip next day shipping anywhere. You quote us a price. Support, no extra charge. You won't believe it, check it out. (312) 505-3456; www.zacuto-rentals.com

SHARE DOWNTOWN PRODUCTION OFFICE: Up to 300 sq. ft. available, 4-line phone system with voicemail, fax, copier, TV/VCR, cable. Broadway/Houston area. Short/ long term. Call High Voltage Productions at (212) 295-7878.

VIDEO DECKS/EDIT SYSTEMS/CAMERAS FOR RENT: I deliver! Beta-SP deck (Sony UVW-1800) $150/day, $450/wk. Also-1:1 Avid Suite, Final Cut, Media 100, DV Cams, mics, lights, etc. Production Central (212) 631-0435.

Distribution

#1 DISTRIBUTOR serving independent producers since 1985. Send VHS (any format-w/s.a.s.e. if return required) for distribution consideration to: Chip Taylor Communications 2 East View Drive Derry, NH 03038; www.chiptaylor.com

19 YEARS AS AN INDUSTRY LEADER! Representing outstanding video on healthcare, mental health, disabilities & related issues. Our films win Oscars, Emmys, Duponts, Freddies & more. Join us! Fanlight Productions: (800) 937-4113; www.fanlight.com

AQUARIUS HEALTH CARE VIDEOS: Distributor & producer of numerous award-winning videos (incl. Oscars, Emmys & documentary festivals) is seeking new programs on disabilties, end-of-life issues, health care, mental health & caregiving. We give our producers & their films the attention they deserve. Contact us at Aquarius (888) 440-2963; leslie@aquariusproductions.com; www.aquariusproductions.com; or send a preview copy to: 5 Powderhouse Lane, Sherborn, Ma 01770.

EDUCATIONAL DISTRIBUTOR SEEKS VIDEOS on guidance issues such as violence, drug prevention, mentoring, children's health & parenting for exclusive distribution. Our marketing gives unequaled results! Call Sally Germain at The Bureau for At-Risk Youth: (800) 99-YOUTH x. 210.

LOOKING FOR AN EDUCATIONAL DISTRIBUTOR? Consider the University of California. We can put 80 years of successful marketing expertise to work for you. Kate Spohr: (510) 643-2788; www-cmil.unex.berkeley.edu/ media/

THE CINEMA GUILD, leading film/video/multimedia distributor, seeks new doc, fiction, educational & animation programs for distribution. Send videocassettes or discs for evaluation to: The Cinema Guild, 130 Madison Ave., 2nd fl., New York, NY 10016; (212) 685-6242; TheCinemaG @aol.com; Ask for our Distribution Services brochure.

Freelancers

35MM/16MM PROD. PKG w/ DP. Complete package w/ DP's own Arri 35BL, 16SR, HMIs, dolly, jib crane, lighting, DAT, grip, 5-ton truck. . . more. Ideal 1-source for the low-budget producer! Call for reel: Tom Agnello (201) 741-4367.

ACCOUNTANT/BOOKKEEPER/CONTROLLER: Experience in both corporate & nonprofit sectors. Hold MBA in Marketing & Accounting. Freelance work sought. Sam Sagenkahn (917) 374-2464.

ANDREW DUNN, Director of Photography/camera operator Arri35 BL3, Aaton XTRprod S16, Sony DVCAM. Experience in features, docs, TV & industrials. Credits: *Dog Run, Strays, Working Space/Working Light.* (212) 477-0172; AndrewD158@aol.com

AWARD-WINNING EDITOR, w/ Avid and Beta SP facility. Features, shorts, docs, music videos, educational, industrials, demos. Trilingual: Spanish, English, Catalan. Nuria Olive-Belles (212) 228-4724.

BRENDAN C. FLYNT: Director of Photography w/ many feature & short film credits. Owns 35 Arri BL3, Super 16/16 Aaton, HMIs, Dolly, and Tulip Crane. Awards at Sundance & Raindance. Call for quotes & reel at (212) 226-8417; www.dpFlynt.com

BUDGETS/INVESTOR PACKAGE: Experienced Line Producer will prepare script breakdowns, shooting schedules & detailed budgets. Movie Magic equipped. MC, Visa, Amex. Indie rates negotiable. Mark (212) 340-1243.

CAMERAMAN/STEADICAM OPERATOR: 35BL, 16SR, Beta SP, Stereo TC Nagra4, TC FostexPD-4 DAT, feature lite pkg. to shoot features, music videos, commercials, etc. Call Mik Cribben for info & reel, (212) 929-7728 or (800) 592-3350.

CINEMATOGRAPHER w/ Aaton reg/super-16mm, Sony 600 Beta, Sony DSR-500 DVCAM packages + lights + Van. Experienced, looking to collaborate on features, docs shorts & commercials. Adam Vardy, reel + rates (212) 932 8255; nyvardy@worldnet.att.net

CINEMATOGRAPHER w/ Arri SR Super 16 package & 35IIC, w/ over 15 years in the industry. Credits incl. 2nd unit, FX & experimental. Looking for interesting projects. Will travel. Theo (212) 774-4157; pager: (213) 707-6195.

CINEMATOGRAPHER w/ reg/S-16mm Aaton, video-tap, lighting gear & more. Digital video too. Collaborations in features, shorts, docs, music videos & other compelling visions. Kevin Skvorak, reel & rates (718) 782-9179; kevskvk@inx.net

CINEMATOGRAPHER w/ Super 16 package with video tap, digital, lighting; 20 yrs experience on features, shorts, documentaries, music videos. Excellent crew. Italian, English, some Spanish; will travel. Renato Tonelli (718) 728-7567; rtonelli@tiscalinet.it

CINEMATOGRAPHER: fiction/doc. Film awards include Cannes Palme d'Or for shorts, numerous others. Own DSR-300 DVCAM camera, doc lights, etc. Bryan Donnell, bldonnell@aol.com; (213) 483-5252.

COMPOSER: All styles from orchestral to rock to jazz to world. 13 years experience. PBS, History, A&E, Discovery, NPR. Features, docs, industrials, interactive, etc. Specializing in historical documentaries. "Symphonic music on a MIDI budget." Sound design and mixing, too. Full Pro Tools setup with video lock. Paul Lehrman, (781) 393-4888; www.paul-lehrman.com

COMPOSER: Experienced, award-winning Yale conservatory grad writes affordable music in any style that will enhance your project. Save money without compromising creativity. Full service digital recording studio. FREE demo CD; initial consultation. Call Joseph Rubenstein; (212) 242-2691; joe56@earthlink.net

COMPOSER Miriam Cutler loves to collaborate with filmmakers—features, docs. Sundance: *Scout's Honor, Licensed To Kill* / Peabody: *The Castro* / *POV: Double Life of Ernesto Gomez Gomez* / PBS & more. (323) 664 1807; mircut2@earthlink.net52.

COMPOSER: Perfect music for your project. Orchestral to techno-you name it! Credits incl. NFL, PBS, Sundance, Absolut. Bach. of Music, Eastman School. Quentin Chiappetta (718) 782-4535; medianoise@excite.com

COMPOSER: Original music for your film or video project. Will work with any budget. Complete digital studio. NYC area. Demo CD upon request. Call Ian O'Brien: (201) 222-2638; iobrien@bellatlantic.net

CREATIVE DIRECTOR OF PHOTOGRAPHY w/ lighting director background. Specialty films my specialty. Can give your film that unique "look." 16mm & 35mm packages avail. Call Charles for reel: (212) 295-7878.

DIGITAL VIDEO Videographer/DP, with Canon XL-1 videocam; prefer documentaries, shorts and less traditional projects; documentation for dance, music and performance. Alan Roth (718) 567-8052; (917) 548-4512; alanroth@mail.com

DIGITAL VIDEOGRAPHER with Sony VX-1000 and Lectrosonic radio mic. available and happy to shoot documentaries and shorts. Contact Melissa (212) 352-4141; meliss@rcn.com

DIRECTOR OF PHOTOGRAPHY: creative cinematographer with a heavy lighting background; many credits with top DPs. Looking to lens interesting projects with a true vision. Over 15 years in the industry; 35mm and 16mm packages avail. Flexibe rates; I work with experienced gaffer w/10 ton truck. Will travel. Call for reel: (781) 545-2609; bkarol@mediaone.net

DIRECTOR OF PHOTOGRAPHY w/ Arri 16 & 35BL2 camera pkgs. Credits incl. many indie features & shorts. Create "big film" look on low budget. Flexible rates & I work quickly. Willing to travel. Matthew: (617) 244-6730; (845) 439-5459; mwdp@att.ne

DP WITH SONY PD 150 (the Sony Mini DVCam camera with superb DAT audio) for hire for documentary narrative, and experimental work. Will bring creativity & sensitivity to your project. Half day rates avail. Call or email for reel & rates: One-eyedcat Productions (718) 788-5169; oneeyedcatprod@aol.com

DV CONSULTANT: Need help w/ Final Cut Pro? Exp. consultant avail. for training in FCP, AfterEffects, Media Cleaner Pro, or just Mac basics. Former Apple tech rep. & working filmmaker in NYC. Discount for AIVF members. Greg (347) 731-3466.

ENTERTAINMENT ATTORNEY: frequent contributor to "Legal Brief" columns in *The Independent* & other magazines, offers legal services to film & video community on projects from development thru distribution. Contact Robert L. Seigel, Esq., (212) 333-7000.

EXPERIENCED CINEMATOGRAPHER with crew & equipment; 16mm & 35mm. Short films & features. Vincent (212) 779-1441.

EXPERIENCED LINE PRODUCER available to help with your Breakdown, Schedule, Day out of Days and/or Budget. Specialty is low budget but high quality. Email AnnettaLM@aol.com for rates and references.

GRANTWRITING/FUNDRAISING: Research, writing & strategy (for production, distribution, exhibition, & educational projects of media). Successful proposals to NYSCA, NEA, NEH, ITVS, Soros, Rockefeller, Lila Acheson Wallace Foundation. Fast writers, reasonable rates. Wanda Bershen (212) 598-0224; www.reddiaper.com; or Geri Thomas (212) 625-2011; www.artstaffing.com

LOCATION SOUND: Over 20 yrs sound experience w/ timecode Nagra & DAT, quality mics. Reduced rates for low-budget projects. Harvey & Fred Edwards, (518) 677-5720; edfilms@worldnet.att.net

STILLS: "The single most important thing you must do [for publicity] is to have a good photographer on the set."- Larsen, in *The Next Step: Distributing Independent Film and Video.* steveborns@aol.com; www.stevenborns.com; (212) 995-0535.

THINK YOU CAN'T AFFORD ORIGINAL MUSIC? Rocket Surgeon can build a fantastic score around any budget in any style. Free consultation. Free CD. (718) 545-6687; info@RocketSurgeon.net; www.RocketSurgeon.net

WWW.MILLROSEMUSIC.COM: 11 yrs. of full time experience scoring features and shorts for Ben Stiller, *Conan O'Brien*, HBO, MTV, *SNL* and many more. www.millrosemusic.com. Check out my site, look and listen, then let's talk. Some of the best work in NYC. Reels available upon request. Call Peter Millrose at (212) 496-0444. www.millrosemusic.com

Opportunities • Gigs

ACADEMIC OPENING IN CINEMATOGRAPHY: UCLA Dept of Film, TV & Digital Media invites appl. for tenure-track, full-time position. Dept offers degree programs in the history, theory, creative & technical aspects of the moving image & provides a scholarly, creative & professional approach to media study. Applicants must demonstrate hands-on exp. w/ film & video prod'n in dramatic & doc filmmaking, a thorough understanding of current trends, a broad knowledge of both the technology & aesthetics of cinematography, a professional background in motion picture & electronic/digital cinematography & the ability to teach courses in camera, lighting & associated topics. Duties incl. teaching graduate & undergrad courses, advising students & serving on dept/univ. committees. Applicants should have an MFA degree or comparable pro exp., a body of distinguished film & video work of nat'l &/or int'l recognition & demonstrated skills as a teacher & communicator. Position req. significant duties in supervision & advising of student filmmakers. Prior teaching exp. is req. Level of appointment & salary determined by the candidate's qualifications & exp. Submit a letter of appl. indicating exp., a statement of teaching philosophy, work samples (on VHS), & a current resume to: Bill McDonald, Search Committee Dept. of Film, TV & Digital Media UCLA, Box 951622, LA, CA 90095. Appl. accepted until position is filled. UCLA is an equal opportunity/affirmative action employer. Minority & female candidates are encouraged to apply.

ARTISTIC DIRECTOR WANTED sought by the Cleveland Film Society to view, select & secure films for the Cleveland Int'l Film Festival, plan year round programs, and enhance the success of the nat'lly & int'lly recognized festival serving the greater Cleveland area & surrounding region. Artistic Director must be a film pro, able to provide creative vision & artistic leadership, and have a commitment to cultural diversity in programming & audience. AD will supervise program staff, be involved in strategic planning, fund development, and work closely w/ the Exec Director, the Board & other staff. S/he will be the festival spokesperson & must have an excellent network of nat'l & int'l contacts plus the ability to set, manage & meet deadlines, budgets & schedules. AD must have excellent verbal & writing skills. Send resume, letter of interest & names of 3 refs to: Management Consultants for the Arts, Box CFS, 132 E. Putnam Ave., Cos Cob, CT 06807. Full job description at: www.mcaonline.com. More info about CFS at: www.clevelandfilm.org

FELLOWSHIPS AND TEACHING ASSISTANTSHIPS AVAILABLE: The MFA program in Film/Video/Digital Production at the University of Iowa located in the Department of Cinema & Comparative Literature offers teaching or fellowship support to qualified applicants to its 3-year MFA. For more





Downtown AVID

(212) 614-7304

online/offline avids
1:1, avr 77
final cut pro now available

large, private suites
24 hour access
noho location

pro tools mix plus
full service recording facility
experienced engineers

sound design
voiceover and ADR
sound effects library

CITY SOUND PRODUCTIONS

(212) 477-3250

information on how to apply, visit: www.uiowa.edu/~ccl or call (319) 335-0330.

FILM/VIDEO documentary or investigative video journalist sought for full-time, tenure-track asst. professorship in journalism at the Univ. of Richmond, Virginia, a high-quality, largely undergrad, private liberal arts univ. w/ about 3,000 students. Qualifications: M.A. or Ph.D; distinguished work in writing, reporting & editing; exp. producing docs; interest in developing web-based distribution of video journalism; ability to teach a variety of other journalism courses; teaching exp. preferred. Salary competitive. Send letter of appl., vita, statements about teaching philosophy & research or writing interests, samples of work & transcripts, and have 3 letters of recommendation sent to: Michael M. Spear, Journalism Coordinator, 418 Ryland Hall, Univ. of Richmond, VA 23173. UR is an equal opportunity employer. Women & minorities are encouraged to apply. For more info: mspear@richmond.edu; www.richmond.edu/academics/a&s/Dean/jobs_info/main.html

FREE REPORT: "50 Ways To Improve Your Video Business." Grow a successful video business in Legal, Wedding, Corporate, Television and more. http:// videouniversity.com

FT/PT FACULTY FOR 1ST RATE NYC MBA PROGRAM: Multimedia Industry Design & Production; E-Commerce; Internet Mkting; Computer Law & MIS; Web TV & Publishing; Theatre/Performing Arts Management; also Entertainment Law; Marketing Film; TV; Music Mgmt. Contact: Attn: FRM-AVF, Audrey Cohen College, 75 Varick St., New York, NY 10013; fax: (212) 343-8477.

WELL-ESTABLISHED freelance camera group in NYC seeking professional cameramen and soundmen w/ solid Betacam video experience to work w/ our wide array of clients. If qualified contact COA at (212) 505-1911. Must have video samples/reel.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound-transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable rates. (212) 925-1500.

16MM SOUND MIX only $100/hr. Interlocked 16mm picture & tracks mixed to 16 or 35mm fullcoat. 16mm/35mm post services: picture & sound editorial, ADR, interlock screening, 16mm mag xfers (.065/ft), 16mm edgecoding (.015/ft). Call Tom (201) 741-4367.

A-RAY PRODUCTIONS RENTS AVIDS: Our place or yours. Comfortable edit suites in Weston, CT or we'll bring it to you (2-wk minimum). Rates from $1,250. Includes AVR 77 + Real Time EFX. Award-winning editors available. Call (203) 544-1267.

AUDIO POST AT RATES YOU CAN SWING: Mix 2 Pix/Sound Edit/Design/VO Record/Music Credits: PBS, Discovery, History, National Geo docs, features, short & experimental films. Student rates. Call Dexter Media (617) 783-9660; www.DEXTERMEDIA.com

AVID EDITOR: A dozen feature credits. New Media Composer w/ AVR 77 & offline rez. Beta SP, DAT, extra drives, Pro-tools editing & mixing; your Avid or mine. Fast & easy to get along with. Credit cards accepted. Drina (212) 561-0829.

BRODSKY & TREADWAY Film-to-tape masters. Reversal only. Regular 8mm, Super 8, or archival 16mm. We love early B&W & Kodachrome. Scene-by-scene only. Correct frame rates. For appt. call (978) 948-7985.

CUT YOUR INDIE ON OUR AVID: Avid Media Composer 1000 XL NT workstation in a convenient, friendly Chelsea Production office avail. for your doc, industrial & commercial projects. System incl. meridien software, 9.1 gig hard drive & Beta deck. Call for rates & availability. Suitcase Productions (212) 647-8300 x. 24.

FINAL CUT PRO 2.0 CLASSES: Learn to edit film/video. 1-2 students per class. Bring your own project in! Editing services also available. Intro, 1-day class, 10am-6pm, $250; Crash Course, 2-days, 10am-6pm, $450; Master Class, 5-days, 10am-6pm, $975. Call: (212) 966-4107; fcpclasses@aol.com; www.fcpclasses.com

FINAL CUT PRO RENTAL: Private edit suite in the Financial District w/ 24 hour access. 35 hours broadcast storage, 200+ at low res. Call Jonathan at Mint Leaf Productions: (212) 952-0121 x. 229.

MEDIA 100 EDITING Broadcast quality, newest software. Huge storage & RAM. Betacam, 3/4", all DV formats, S-VHS, Hi-8 . . . Great location, friendly environment & low rates, tech support, talented editors & fx artists available: (212) 868-0028.

PRODUCTION TRANSCRIPTS: Verbatim transcripts for documentaries, journalists, etc. Low prices & flat rates based on tape length. A standard 1 hr., 1-on-1 interview is only $70: www.productiontranscripts.com for details or call: (888) 349-3022.

PROFESSIONAL VIDEO COMPRESSION for presenting work over the Internet. Years of experience & clients incl. film festivals & independent filmmakers. Discount for AIVF members. Contact: compression@randomroom.com; www.randomroom.com/compression

SOUND ART FILMS/TIMELINE EDITORIAL: A convenient one stop Film/Video Production/Postproduction boutique. Founded by a team of award-winning indie filmmakers. Award-winning cinematographer w/Arri SRII S16mm/16mm. Avid Media Comp. Suite-offline, online. Light & DAT sound, audio/visual rentals. Web design & graphics. Still photography. Underwater photo/video. For DP reel & other info. Ph/Fx (718) 802-9874; http://home.att.net/~soundart; Loc.15 min. from mid Manh. in Bklyn.

STATE OF THE ART AVID 1000, System 10, meridian board, 1:1 compression. Comfy suite, convenient location. Use our editors or yours. Excellent rates. No project too big or small. Final Cut Pro suites & graphic services avail. (212) 219-1400.

TWO CHEAP AVIDS! Great rental prices. Media Composer XL1000, Chelsea location: (212) 242-3005. Avid 400 5.5, Beta Deck, 36GB, Upper West Side: (212) 579-4294.

WORK FOR AIVF, by selling ads on commission for *The Independent*. Experienced ad sales representatives only. Send resume and cover letter by e-mail to beth@aivf.org. No calls please.

The Media Loft
has become

eMEDIA LOFT

POWER MAC G-4
FINAL CUT PRO 2
AFTER EFFECTS
DVD STUDIO PRO
DV, DV CAM, DV PRO/DVD
MINI DV, HI-8, VHS
ANALOG/DIGITAL
Reg. and S/8 FILM
PRODUCTION/POST
PHOTOGRAPHY/AUDIO
EDITOR IN STUDIO

Low introductory rates
AIVF Discounts
Creative Project Grants
Greenwich Village, NYC

(212) 924-4893

THE PLOTS THICKEN.
PAGETURNERS will help you
Tweak, Tighten, Tame,
Mold & Manage
your screenplays.

We specialize in maximizing
the skills of every writer.
6-10 page consultations;
proofreading; agency submissions.

Low rates. Strong results.
Discounts for beginning writers.
Inquire at 323.464.1732 or
Screenfate@aol.com
Ask for Rhoda

@AIVF

www.aivf.org

Unless otherwise noted, all AIVF events take place at our office (see box below). RSVP required for all events. (212) 807-1400 x301 or info@aivf.org

AIVF AT THE IFP MARKET

When: September 30-October 5 2001
Where: Angelika Film Center, New York
For more information on the IFP Market: Contact the Independent Feature Project at (212) 465-8200; www.ifp.org

AIVF will be ever-present at the Market! Be sure to visit our information booth (Mon., Oct 1st at the Angelika) and look for staff on panels. We will also be presenting Meet and Greets with Seventh Art Releasing. Visiting filmmakers attending the Market should be sure to stop by our Library during the week and say hello! AIVF members are also eligible for discounts to the Producers' Conference, five days of panels and networking events, which runs concurrent with the Market. Further details on our activity-packed week will be posted at www.aivf.org.

reach AIVF

FILMMAKERS' RESOURCE LIBRARY
HOURS: TUES.-FRI. 11-6; WED. 11-9
The AIVF office is located at 304 Hudson St. (between Spring & Vandam) 6th fl., in New York City. Subways: 1 or 9 to Houston, C or E to Spring. Our Filmmakers' Resource Library houses hundreds of print and electronic resources, from essential directories & trade magazines to sample proposals & budgets.

BY PHONE: (212) 807-1400
Recorded information available 24/7; operator on duty Tues.-Fri. 2-5p.m. EST

BY INTERNET:
www.aivf.org; info@aivf.org

MIX & MINGLE
AT AIVF'S ANNUAL MARKET MARDI GRAS

When: Monday, October 1st, 7-9 p.m.
Cost: Free to any and all. Please RSVP.

Nothing to wear to the Gotham Awards this year? Fear not, AIVF hosts the perfect opportunity to hang with fellow filmmakers without all the Market madness. A great chance to meet AIVF members and other filmmakers from across the nation! Light refreshments will be served.

MEET & GREET
SEVENTH ART RELEASING

When: Thursday, Oct. 4th, 6:30-8:30 p.m.
Cost: Free to AIVF members; $10 public.

Seventh Art Releasing is a theatrical distributor, producer, and foreign sales company founded in 1994 by Jonathan Cordish and Udy Epstein. Among SAR releases are three Oscar-nominated Films: *Speaking In Strings*; *The Wildest Show in the South: the Angola Prison Rodeo*; and *Eyewitness*. Other films include: *The Farm: Angola USA*; *American Pimp*; *Better Living Through Circuitry*; *Meeting People Is Easy*; *Bellyfruit*; and *Long Night's Journey Into Day*. Udy Epstein and Sarah Marks to attend. Visit www.7thart.com

Seventh Art Releasing
www.7thart.com

AIVF'S DV TO 35MM TRANSFERS SEMINAR
CO-PRESENTED BY IFP NORTH

Where: Minneapolis, MN
When: Sat., Oct 13th
For Info: Contact IFP/North: (612) 338-0871; www.ifpnorth.org

Excerpts of DV-to-35mm test footage are screened to showcase the varying transfer techniques and inform the public on what to look for. Reps from transfer facilities will be on-hand to explain transfer processes.

HBO

AIVF CO-PRESENTS:
HBO'S FRAME BY FRAME SERIES

When: October 12-25
Where: The Screening Room (54 Varick St. at Canal, NYC)

Tickets: **Meet the Filmmaker Pass** (8 evening screenings followed by discussions with filmmakers & networking reception): $25 AIVF members; $40 general public.
Full Showcase Pass (access to all screenings and discussions): $50 AIVF members; $75 general public. Passes are sold only by AIVF: (212) 807-1400 x301.

Individual screenings are $5, available at the Screening Room box office day of show only.

Daily screenings beginning at 2pm, plus special events. For complete program schedule, contact HBO: (212) 512-7660; www.hbo.com/framebyframe

HBO's Fourth Annual Frame By Frame series presents films of both established and emerging nonfiction filmmakers, celebrating and highlighting the documentary genre. Films showcased are HBO and Cinemax Reel Life premieres, and critically-acclaimed America Undercover programs. The two-week showcase includes special Meet the Filmmaker events (co-presented by AIVF): featured screenings followed by a discussion and reception, plus a rare Meet and Greet

THE CAMARGO FOUNDATION
FELLOWSHIP PROGRAM

The Foundation maintains in Cassis, France, a center for the benefit of scholars who wish to pursue studies in the humanities and social sciences related to French and francophone cultures. The Foundation also supports creative projects by composers, writers, visual artists, photographers, filmmakers, and video artists. The Foundation offers, at no cost, eleven furnished apartments, a reference library, a darkroom, an artist's studio, and a music composition studio. The residential fellowship is accompanied by a stipend, awarded automatically to each recipient of the grant. The normal term of residence is one semester (early September to mid-December or mid-January to May 31st), precise dates being announced each year. Applicants may include university and college faculty, including professors *emeriti*, who intend to pursue special studies while on leave from their institutions; independent scholars working on specific projects; secondary school teachers benefiting from a leave of absence in order to work on some pedagogical or scholarly project; graduate students whose academic residence and general examination requirements have been met and for whom a stay in France would be beneficial in completing the dissertation; composers, writers, visual artists, photographers, filmmakers, and video artists with specific projects to complete. Because of the limited number of studios, only one composer and one visual artist or photographer can be accepted each semester. Applicants from all countries are welcome. Application deadline is February 1 for the following academic year.

For additional information and application forms, please consult the Foundation's Web site: **www.camargofoundation.org** or write to:

The Camargo Foundation
Mr William Reichard
125 Park Square Court
400 Sibley Street
Saint Paul, MN 55101-1928 USA

all in one productions
www.allinone-usa.com

high def/digital editing:
Uncompressed Video
Media 100
Final Cut Pro
After Effects
Commotion Pro
Protools
Talented Editors

support:
HDCAM 24P / 60i
Digital Betacam
Betacam SP
DVCPRO / DVCAM / DV
U-matic SP / S-VHS
Hi-8 / Video 8

duplication/conversion:
HD / Digital Cloning
Down Conversion
Via HD-SDI / Firewire
Time Code Burn-in

High Def / Digital Cameras
DP & Crew Available
212.868.0028

PRODUCTION POST PRODUCTION DUPLICATION

media BOX
145 WEST 20TH STREET N.Y., NY 10011
TEL: 212-242-0444 FAX: 212-242-4419

DVD Independent Special
includes encoding, authoring & one disc
15 min. - $800 30 min. - $1200
60 min. - $1750 90 min. - $2000

Media 100 Editing
Production Packages
Video Duplication
Transfers & Conversions

Film Festival Duplication Special
20 VHS Tapes
w/sleeves & labels
Independents
Only
$99 $99

with HBO Documentary staff. Passholders receive priority admission. Don't miss your chance to see these docs on the big screen.

IN BRIEF: PRODUCERS LEGAL SERIES "GUILDS AND UNIONS"

SPONSORED BY COWAN, DEBAETS, ABRAHAMS & SHEPPARD

When: Thurs., Oct. 18, 6:30-8:30 p.m.
Cost: $20 AIVF members; $30 general public.

Our Producers Legal Series continues with legal concerns specific to SAG, WGA, DGA, and IATSE contracts and regulations. Topics include: guild jurisdiction; various guild agreements; including the low budget agreement; guild payment structure; and the payment of residuals. Also, how the guild agreements affect independent filmmakers and their potential distributors. The final session in the series will be Distribution Deals (Nov. 15)

MAESTRO: CELEBRATION OF ATLANTA'S MEDIA ARTS CULTURE

When: Oct. 18-21
FFI: Contact IMAGE Film and Video Center, (404) 352-4225; www.imagefv.org

MAESTRO, a program of AIVF and NAMAC in partnership, addresses vital contemporary issues affecting the professional needs and goals of artists and arts organizations via regionally-based clustered activities designed and coordinated in conjunction with organizations in each region. They include: formal focus groups, informal dialogues with artists and organizations, site visits, screenings of work, and technical assistance workshops for artists.

MAESTRO will visit Atlanta on October 18-21. The complete schedule of programs will be posted at www.aivf.org, and will be mailed to area members. Contact IMAGE Film and Video Center for locations and reservations: 404/352-4225; www.imagefv.org.

Coming up:

MAESTRO! Portland: Nov. 2-4
Hosted by Northwest Film Center (as part of the Northwest Film & Video Festival); www.nwfilm.org

MAESTRO! Philadelphia: Nov. 16-18
Hosted by PIFVA & Prince Music Theatre

AIVF CO-SPONSORS: SELECT SCREENINGS AT THE WALTER READE THEATRE, NYC BY THE FILM SOCIETY OF LINCOLN CENTER

AIVF members may attend specific films (listed below) for just $5 per ticket! Show membership card at box office. The Theatre is located at Lincoln Center, 165 W. 65 St. at Broadway in NYC. For info, contact the Film Society of Lincoln Center box office at (212) 875-5600 or www.filmlinc.com

Sept 29–Oct 12: Leonardo Favio Retrospective
Oct 13-14: View from the Avant-Garde
Oct 19-Nov 15: 50th Anniversary of *Cahiers du Cinema*

AIVF CO-SPONSORS: KUDZU FILM FESTIVAL OCTOBER 7-14 (ATHENS, GA)

The Kudzu Film Festival is one of the Southeast's premiere showcase for independent film and video. Contact: www.prometheus-x.com; (706) 613-7126.

AIVF at Kudzu: Morning Coffee Sessions
Meet industry professionals and filmmaking peers in these informal discussion and networking sessions.

AIVF CO-SPONSORS: THE 2ND ANNUAL TELLURIDE INTERNATIONAL EXPERIMENTAL CINEMA EXPOSITION OCTOBER 26-29 (TELLURIDE, COLORADO)

TIE rejects the current trend in digital filmmaking, and dedicates its 4 days to the celebration of film-projected experimental cinema of past, present, and future. The program includes over 80 films from over 12 countries. Panels and lectures on the latest topics in experimental film will take place, hosted by some of the biggest names in non-narrative, underground filmmaking.

Tickets: The only admittance ticket is the All-Access Pass $87.50; $62.50 AIVF members (with card; cash at door only). Visit Ticketweb or call (800) 538-7754. FFI: (719) 277-6657, www.experimental-cinema.com

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the educational affiliate of the Association for Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent media community, including publication of *The Independent* and a series of resource publications, seminars and workshops, and information services.

None of this work would be possible without the generous support of the AIVF membership and the following organizations:

NATIONAL ENDOWMENT FOR THE ARTS

NYSCA

The Academy Foundation
The Mary Duke Biddle Foundation
The Chase Manhattan Foundation
Forest Creatures Entertainment, Inc.
The William and Flora Hewlett Foundation
The John D. and Catherine T. MacArthur Foundation
The National Endowment for the Arts
New York State Council on the Arts

We also wish to thank the following individuals and organizational members:

Business/Industry Members: **CA**: Action/Cut Directed By Seminars; Attaboc LLC; Calliope Films, Inc.; Dr. Rawstock; Eastman Kodak Co.; Film Society of Ventura County; Forest Creatures Entertainment Co.; Groovy Like a Movie; Moonshadow Production & Research; MPRM; SJPL Films, Ltd.; Somford Entertainment; **CO**: The Crew Connection; **FL**: Bakus Internatinal, Inc/ Odysseas Entertainment, Inc.; Burn Productions; **GA**: Indie 7; **IL**: Wonderdog Media; **MA**: CS Associates; Glidecam Industries; **MD**: The Learning Channel; U.S. Independents, Inc.; **MI**: Grace & Wild Studios, Inc.; Zooropa Design; **MN**: Allies; Media/Art; **NJ**: Black Maria Film Festival; DIVA Communications, Inc.; **NY**: AKQ Communications, Ltd.; American Montage; Analog Digital Intl., Inc.; Asset Pictures; Black Bird Post; Bluestocking Films, Inc.; Bravo Film and Video; The Bureau for At-Risk Youth; C-Hundred Film Corporation; Cineblast! Prods.; Corra Films; Cypress Films; Deconstruction Co.; Dekart Video; Dependable Delivery, Inc.; DV8 Video Inc.; Earth Video; Guerilla News Network; Human Relations Media; Hypnotic; Inkling Prods.; Jalapeno Media; Kitchen Sync Group, Inc.; KL Lighting; Mad Mad Judy; Mixed Greens; New Rican Filmmaker; New York Independent Film School; Nuclear Warrior Prods.; NTV Studio Productions; On Track Video, Inc.; One Kilohertz; The Outpost; Partisan Pictures; Paul Dinatale Post, Inc.; Prime Technologies; Seahorse Films; Son Vida Pictures, LLC; Suitcase Productions; Tribune Pictures; Winstar Productions; Wolfen Prods.; **OR**: Angel Station Corp.; **PA**: Cubist Post: Effects; Smithtown Creek Prods.; **TX**: Upstairs Media Inc.; **UT**: KBYU-TV; Rapid Video, LLC; **VA**: Bono Film & Video; Dorst MediaWorks; Roland House, Inc.; **WA**: Global Griot Prod.; **WV**: Harpers Ferry Center Library.

Nonprofit Members: **AL**: Sidewalk Moving Picture Fest.; **AZ**: U of Arizona; Scottsdale Community Coll.; **CA**: The Berkeley Documentary Center; California Newsreel; Filmmakers Alliance; International Buddhist Film Festival; Itvs; LEF Foundation; Los Angeles Film Commission; Media Fund; NAATA; Ojai Film Soc.; Reach L.A.; San Francisco Jewish Film Fest.; USC School of Cinema TV; **DC**: Corporation for Public Broadcasting; Media Access Project; **FL**: Manatee Community College; **GA**: Image Film & Video Center; **HI**: Aha Punana Leo; U. of Hawaii Outreach College; **ID**: Center for School Improvement; **IL**: Art Institute of Chicago/Video Data Bank; Chicago Underground Film Fest.; Community TV Network; Little City Foundation; PBS Midwest; Rock Valley Coll.; Roxie Media Corporation; **KY**: Appalshop; **MA**: CCTV; Coolidge Corner Theatre Foundation; Harvard Medical School; Long Bow Group Inc.; Lowell Telecommunications Corp.; LTC Communications; Somerville Community TV; **MD**: Laurel Cable Network; Native Vision Media; **MI**: Ann Arbor Film Fest.; **MN**: IFP/North; Intermedia Arts; Walker Arts Center; **MO**: Webster University Film Series; **MS**: Magnolia Indie Fest.; **NC**: Cucaloris Film Foundation; Doubletake Documentary Film Fest.; Duke University-Film and Video; **NE**: Great Plains Film Festival; Nebraska Independent Film Project, Inc.; Ross Film Theater, UN/Lincoln; **NM**: Taos Talking Pictures; **NY**: American Museum of Natural History; Art 21; Cinema Arts Center; CUNY TV Tech Program; Communications Society; Cornell Cinema; Council for Positive Images, Inc.; Creative Capital Foundation; Dependable Delivery; Donnell Media Center; Downtown Community TV; Film Forum; Film Society of Lincoln Center; Globalvision, Inc.; Guggenheim Museum SoHo; John Jay High School; Listen Up!; Manhattan Neighborhood Network; National Black Programming Consortium; National Foundation for Jewish Culture; National Video Resources; New York Film Academy; NW&D Inc.; NYU TV Center; New York Women in Film and TV; Open Society Institute/Soros Documentary Fund; OVO, Inc.; Paper Tiger TV; Spiral Pictures; Squeaky Wheel; Standby Program; Stony Brook Film Fest.; Thirteen/WNET; Upstate Films, Ltd.; Women Make Movies; **OH**: Athens Center for Film & Video; Cleveland Filmmakers; Greater Cincinnati & Northern Kentucky Film Commission; Media Bridges Cincinnati; Ohio Independent Film Fest.; Ohio University/Film; Wexner Center; **OR**: Communication Arts, MHCC; Northwest Film Center; **PA**: DUTV/Cable 54; PA Council on the Arts; Carnegie Museum of Art; Prince Music Theater; Scribe Video Center; Temple University; University of the Arts; WYBE Public TV 35; **RI**: Flickers Arts Collaborative; **SC**: South Carolina Arts Commission; **TN**: Nashville Independent Film Fest; **TX**: Michener Center for Writers; Southwest Alternate Media Project; Worldfest Houston; **UT**: Sundance Institute; **VT**: Kingdom County Productions; **WA**: Seattle Central Community College; **WI**: UWM Dept. of Film; Wisconsin Film Office; **Canada**: Toronto Documentary Forum/Hot Docs; **India**: Foundation for Universal Responsibility

Friends of FIVF: Ulises Aristides, Bakus International, Michael Bernstein, Arthur Dong, Aaron Edison, Suzanne Griffin, Christopher Gomersall, Patricia Goudvis, Leigh Hanlon, Robert L. Hawk, Henrietta Productions, Jewish Communal Fund, Laura Kim, Bart Lawson, Elizabeth Mane, Diane Markrow, William Payden, PKXH, Possible Films, Rhonda Leigh Tanzman, Mark Vanbork

THE STANDBY PROGRAM

We provide artists and non-profit organizations access to broadcast quality video post-production services at discount rates.

• Film to Tape Transfer	$175/hr.
• DigiBeta to DigiBeta OnLine	$120/hr.
• InterFormat OnLine Editing	$ 85/hr.
• Animation Stand	$ 85/hr.
• Digital Audio Post	$ 85/hr.

All services include an Editor/Operator.

Contact Us for Services & Info.

PO Box 184 NY, NY 10012-0004
Tel: 212.219.0951
Fax: 212.219.0563
www.standby.org

Avid®
training
digital/non-linear editing

Beginning, intermediate, and advanced classes are offered monthly.

The Wexner Center for the Arts is an Avid Authorized Education Center serving Ohio, Indiana, Michigan, Western Pennsylvania, and Kentucky.

Call for more information
Maria Troy, *614* 292-7617

wexner center for the arts
the ohio state university
1871 north high street
columbus, ohio 43210
www.wexarts.org

The AIVF Regional Salons provide opportunity for members to discuss work, meet other independents, share war stories, and connect with the AIVF community across the country. Visit the Regional Salons section at www.aivf.org for more details.

Be sure to contact your local Salon Leader to confirm date, time, and location of the next meeting!

Albany, NY: Upstate Independents
When: First Wednesday of the month, 6:30 pm
Where: Borders Books & Music, Wolf Rd.
Contact: Mike Camoin (518) 489-2083,
mike@videosforchange.com
www.upstateindependents.org

Atlanta, GA: IMAGE
When: Second Tuesday of the month, 7 pm
Where: Redlight Café, 553 Amsterdam Avenue
Contact: Mark Smith (404) 352-4225

Austin, TX: Austin Film Society
Contact: Anne del Castillo, (512) 507-8105,
labc@att.net

Birmingham, AL:
When: First Tuesday of the month
Where: Production Plus, 2910
Crescent Ave., Homewood, AL
Contact: Clay Keith,
ckeith1000@yahoo.com; Karen Scott,
WScott9268@aol.com, (205) 663-3802

Boulder, CO: "Films for Change" Screenings
When: First Tuesday of the month, 7pm
Where: Boulder Public Library, 1000 Arapahoe
Contact: Patricia Townsend,
(303) 442-8445, patrcia@freespeech.org

Boston, MA:
Contact: Fred Simon, (508) 528-7279,
FSimon@aol.com

Charleston, SC:
When: Last Thursday of the month 6:30-8:45 pm
Where: Charleston County Library,
68 Calhoun St.
Contact: Peter Paolini, (843) 805-6841;
Peter Wentworth, filmsalon@aol.com

Cleveland, OH: Ohio Independent Film Festival
Contact: Annetta Marion or Bernadette Gillota,
(216) 651-7315, OhioIndieFilmFest@juno.com
www.ohiofilms.com

Dallas, TX: Video Association of Dallas
Contact: Bart Weiss, (214) 428-8700,
bart@videofest.org

Edison, NJ:
Contact: Allen Chou, (732) 321-0711,
allen@passionriver.com,www.passionriver.com

Houston, TX: SWAMP
When: Last Tuesday of the month, 6:30-8:30pm
Where: SWAMP, 1519 West Main
Contact: (713) 522-8592, swamp@swamp.org

AIVF SALONS AT THE IFP MARKET

The IFP Market draws hundreds of filmmakers at all levels of expertise, and is considered to be one of the primary industry events to attend with a project. This year, a number of AIVF Salon leaders and members from across the country will be participating in the Market, including Edison New Jersey salon member Steve Lifshey, who will present his film, *The Masterpiece*, as part of the Market's "works in progress" forum. *The Masterpiece*, a mock-documentary of great proportion, explores the phenomenon surrounding a ridiculously bad movie (entitled *The Masterpiece*) which, ironically, is the most popular film ever made.



Lincoln, NE: Nebraska Ind. Film Project
When: Second Wednesday of the month, 5:30pm
Where: Telepro, 1844 N Street
Contact: Dorothy Booraem, (402)476-5422,
www.lincolnne.com/nonprofit/nifp,
dot@inetnebr.com

Los Angeles, CA: EZTV
When: Third Monday of the month, 7:30 pm
Where: EZTV, 1653 18th Street, Santa Monica
Contact: Michael Masucci, (310) 829-3389,
mmasucci@aol.com

Milwaukee, WI: Milwaukee Ind. Film Society
When: First Wednesday of the month, 7pm
Where: Milwaukee Enterprise Center,
2821 North 4th, Room 140
Contact: Brooke Maroldi or Dan Wilson,
(414) 276-8563, www.mifs.org/salon

Portland, OR:
Contact: Beth Harrington, (360) 256-6254,
betuccia@aol.com

Rochester, NY:
When: First Wednesday of the month, 7pm
(Subject to change; call to confirm schedule)
Where: Visual Studies Workshop
Contact: Kate Kressmann-Kehoe,
(716) 244-8629, ksk@netacc.net

San Diego, CA:
Contact: Ethan van Thillo, (619) 230-1938,
aivf@mediaartscenter.org

South Florida:
Contact: Dominic Giannetti, (561) 313-0330
dvproductions@ureach.com
www.dvdproductions.com

Tuscon, AZ:
When: First Monday of the month, 6pm
Where: Access Tuscon, 124 E. Broadway
Contact: Rosarie Salerno, destiny@azstarnet.com

Washington, DC:
Contact: Joe Torres, DC Salon hotline
(202) 554-3263 x. 4, jatvelez@hotmail.com

New Salons Forming!

Cincinnati: contact lh@film-cincinnati.org

Seattle: contact mybluesun@hotmail.com

Salons are run by AIVF members, often in association with local partners. AIVF has resources to assist enthusiastic and committed members who wish to start a salon in their own community! Please call (212) 807-1400 x236 or e-mail members@aivf.org for information!

Detailed salon information is posted on the web! Visit **www.aivf.org** for an overview of the broad variety of regional salon programs as well as up-to-date information on programs.

IN Production

BY MACAULEY C.S. PETERSON

NEW YORK CHARACTER ACTOR ROCKETS Redglare passed away on May 28th, but his story lives on in a documentary by friend and first-time filmmaker Luis Fernandez de la Reguera. *Rockets Redglare* has interviews with Steve Buscemi, Willem Dafoe, Matt Dillon, and others who help tell Rockets' story of heroin addiction and theatrical antics. Redglare's autobiography *Users Manual* will be published in 2002 and the film is targeted for completion by the end of 2001.

The following will be screened at the IFP Market in New York, September 30–October 5 (www.ifp.org). Dozens of talented AIVF members will have their works-in-progress presented at the IFP; this is only a snapshot:

TWO RUNAWAY TEENAGERS WHO ARE LOOKing for love are at the center of ***Lusting for Dust Words***, a new dramatic feature from first-time writer-director Tom Quinn. Contact: Tom Quinn, Four Corners Ltd.; Cornered@fourcornersltd.com. Trailer available at www.fourcornersltd.com.

Teen troubles are also the topic of ***The Ballad of Sexual Dependency***, an urban drama following three teens from Bolivia and two from New York whose lives intertwine. From Bolivian-born filmmaker Rodrigo Bellott, the film is the first co-production between Bolivia and the U.S., and the first Bolivian digital film. It also introduces a complicated constant dual-screen narrative that will present the five stories showing different angles of the same scene as well as parallel scenes. Contact: Rodrigo Bellott; (917) 513-8756; www.rigobosd.com.

Monuments and historic sites are the topic of the documentary ***Monumental Myths***, which aims to tell both sides of the story about our nation's monuments. History is written by the "winners," but filmmaker Tom Trinley hopes to point out that Mt. Rushmore and many other monuments hide the "losers" side of the story. The film takes viewers to nine national treasures and simply asks why some information about their origins—which would provide important insights into American history—is wholly absent. Contact: Tom Trinley, Skipping Stone Entertainment; 312-573-9000; www.MonumentalMyths.com.

Corbin Bernsen stars in ***Rubbernecking***, a Robert Altman-esque ensemble film that follows a harried group of travelers in the traffic jam from hell. In this uplifting story, however, accidents happen for a reason. The physical roadblocks of the hot, congested freeway come to symbolize the emotional roadblocks in each of us as the characters struggle to achieve something most people would not in their situation—progress. Contact: Ross Martin or Sean Kinney, Fender Bender Films, 11920 Chandler Blvd. #116, Valley Village, CA 91607; FenderBenderFilm@aol.com; www.Rubbernecking.net.





Elliot Gould (above) in *The Experience Box*.

PHOTOS COURTESY FILMMAKER

In the land of 10,000 lakes, 10,000 people dig for $10,000 buried in the snow. ***No Time for Cold Feet*** is a documentary about the bizarre Annual Pioneer Press Medallion Hunt in St. Paul, Minnesota. Every year since 1952, a small medallion is buried somewhere in the snow, and for twelve grueling days, the search is on for the elusive prize. Filmmakers Trent Tooley and Jackie Garry follow two groups of fanatical hunters. Contact: NAHF, 1 Irving Place, #V8C, New York, NY 10003; (212) 539-3103; www.nahf.com.

The Experience Box is the story of three friends and the extreme measures they take to reinvigorate their languishing creative lives. Elliot Gould lends his talents to this unusual tale of friendship, fidelity, betrayal, porn, and pregnancy. Contact: Florian Sachisthal; (718) 834-8551; prospix@aol.com; www.prospectpictures.8k.com.

Filming is now complete for ***Shelter Dogs***, a documentary profiling an unusual animal shelter in the Catskill Mountains where homeless dogs attend classes and live in dormitory-like rooms. Why do people abandon their animal companions? Why do shelter staffers sometimes decide to euthanize an animal left in their care? Directed by Cynthia Wade, the film is a raw look at the life-and-death decisions that are made in animal shelters every day across the country. Contact: Cynthia Wade or Heidi Reinberg (Producer), Red Hen Productions; (718) 499-2480.

Cynthia Woods (below) filming *Shelter Dogs*, a documentary about a shelter that's like college for dogs.



PHOTO: HEIDI REINBERG

(left) Director Tom Trinley sets up a shot at a national monument for *Monumental Myths*.

The life and career of director John Berry is explored in the documentary ***John Berry: Running All the Way***. Berry was blacklisted in 1951 and fled to Paris. His struggle to rebuild his film career is a story of survival that is seen as a prototype for the independent filmmaker. Berry went on to make over 20 films, most recently *Boesman and Lena* (2000), starring Danny Glover and Angela Bassett, before his death in 1999 at the age of 82. Contact: Susan Winter, Running Pictures, LLC; 58 Morton St. New York, NY, 10014; (212) 989-0684; RunningPictures@aol.com.

Rushes

BY BETH PINSKER

For the next several months—or as long as it takes—*The Independent* will be following Rodney Evans as he tries to get his first feature, *Brother to Brother*, shot and edited and out to audiences. This is the first in a series...

WE JOIN RODNEY EVANS IN SUMMER 2001. The filmmaker—30 years old, from Queens, graduate of Brown and CalArts, former feature editor—has been roaming around the country living at writers colonies for the last year-and-a-half while working on his first feature film script. He's about to start casting, aiming to shoot in October. What he's got now are dilemmas.

Having made documentaries previously, this process is new to him. Does he want casting agents from the theater or the film world? Does he want to concentrate the process in Manhattan, so he can commute from his apartment in Brooklyn, or does he want to do some of the searching in Los Angeles?

"Do I want known actors or unknowns?" he asks. "Do I want the budget contingent on who's in the film? Do I set a production date now or wait for permission from funders? That's a lot easier in the documentary world. Do I shoot on digital video or film? It's cheaper on video, but film is so much more lush."

He could go on for hours.

The script, *Brother to Brother*, presents a few challenges for the low-budget filmmaker. It starts in the present when Perry, a struggling college student, comes across one of the Harlem Renaissance's hidden treasures, Richard Bruce Nugent, living at a homeless shelter. As Nugent starts to help young Perry find his voice as a black gay artist, the story weaves back to the 1920s and focuses on the friendship between Nugent and Langston Hughes. These were the days when they were starting the literary journal *Fire* and, Nugent, at least, was exploring his sexuality.

Evans already has Earle Hyman, Bill Cosby's father on *The Cosby Show* and a noted Shakespearean actor, to play the elderly Nugent. Hyman actually knew Nugent when he was alive, so he has a jump start on the research for the role. Evans is now looking for a young actor to play Perry, and then two twenty- or thirtysomething actors to play Nugent and Hughes in the 20s, as well as actors to play Zora Neale Hurston, Carl Van Vechten, and Wallace Thurman. If he were to get a pair like Jeffrey Wright and Don Cheadle (who are in a play together in New York at the time), he knows he could be in a whole different funding ball game, probably in association with a cable channel like HBO. But he's going to look far and wide in case that doesn't happen—going with the theater casting agents, looking at unknowns as well as experienced actors, and making one trip out to L.A.

The idea to tackle this period in history came to Evans when he was working as an assistant editor in New York on films like *Gummo* and *Spring Forward*, and a friend asked him, "Where is the Harlem Renaissance movie? It doesn't exist." Except for Isaac Julien's experimental 1988 film *Looking for Langston*, there is no direct treatment of these writers, especially by a black filmmaker. Evans started nosing around the databases at the Schomberg Center for Research in Black Culture in Harlem and found a tape of Nugent. He's a little-known figure, but his short story *Smoke, Lilies, and Jade* is considered the first openly gay work published by a black writer—which is precisely why he is a little-known figure.

The idea for Perry comes from Evans himself. He says he put a lot of himself into the character, taking chunks of dialogue from *Close to Home*, his 1998 documentary of his coming out. With the script, he says, "I wanted to pay tribute to these figures that I fell in love with."

Once he had the idea nailed down in 1998, Evans started applying for grants to work on the script. He got money from the Jerome Foundation and the New York State Council for the Arts, and along the way earned stays at Yaddo in Saratoga Springs, New York, the Virginia Center for the Creative Arts in Sweet Briar, Virginia, Centrum in Port Townsend, Washington, the Edward Albee's Colony for Writers in Montauk, New York, and the Hambridge Center in Rabun Gap, Georgia, this last one in March of 2001.



The director at rest.

PHOTO BETH PINSKER

"I just kept disappearing," he says. In between, he took editing jobs to make money and did research. He also put together a budget, shooting plan and other material—getting it all down to a 24-day shoot using many locations with Movie Magic Budget and Scheduling—to impress potential funders.

"I used a multi-pronged approach," he says. "I applied for grants. I tried to connect with independent producers. I talked to people I knew." He took the project to No Borders at the IFP in September 2000 and IFFCON in January 2001.

At the IFP, where the script won the Gordon Parks Award, Evans says, "it was the first place I met a lot of people face-to-face. That's important, because most big executives don't have the time to meet with you any other way."

Going into casting, Evans is still looking for the bulk of his budget. Stay tuned for part two of the series to see how he juggles an approaching start date with collecting the rest of that money...

For more information contact the filmmaker at rodneyevans@earthlink.net.

CALL FOR ENTRIES NOV 17 DEADLINE

OVER 60 SCREENINGS
COAST TO COAST •
NEW YORK • BERKELEY •
WASHINGTON,DC • BOSTON
• CHICAGO • WICHITA •
BOULDER • SAVANNAH • ATLANTA
• MONTGOMERY • HUNTSVILLE •
CHARLOTTESVILLE • BALTIMORE •
RICHMOND • BINGHAMTON
• NEWARK • NEW BRUNSWICK •
BOONTON • CLEVELAND •
PITTSBURGH • BENNINGTON •
PROVIDENCE • AMHERST •
HARTFORD • SYRACUSE • ITHACA
• SARATOGA SPRINGS •
PHILADELPHIA • ANCHORAGE
KOREA • MEXICO

THE 21st ANNUAL

BLACK MARIA FILM + VIDEO FESTIVAL

FOR PROSPECTUS

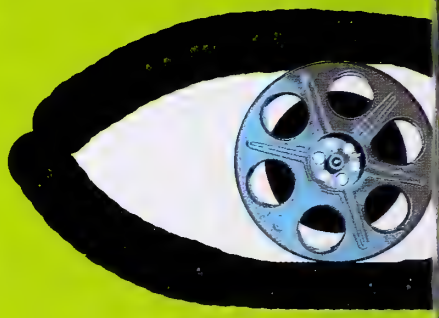
BLACK MARIA FESTIVAL, C/O DEPARTMENT OF MEDIA ARTS
NEW JERSEY CITY UNIVERSITY, 2039 KENNEDY BOULEVARD
JERSEY CITY, NJ 07305 • PHONE 201-200-2043
WEBSITE: HTTP://ELLSERVER1.NJCU.EDU/TAEBMFF/
THE BLACK MARIA FESTIVAL IS AN OPEN COMPETITION AND
NATIONAL TOUR FOR BOLD, NEW WORKS IN ALL FORMATS.
CASH AWARDS FOR WINNING ENTRIES



CONGRATULATIONS TO LAST YEAR'S WINNERS

JURORS' CHOICE: Miguel Diez Lasangre ANIMAL • Zack Stiglicz BENT • Joanne Shen CRICKET OUTTA COMPTON • Bill Morrison GHOST TRIP • Nancy Andrews HEDWIG PAGE, SEASIDE LIBRARIAN • Ariana Gerstein-McCollum IMAGES OF FLYING AND FALLING • Jay Rosenblatt KING OF THE JEWS • Jim Trainor THE MOSCHOPS • Christian Bruno and Sam Green PIE FIGHT 69 • George Kuchar SPAWN OF THE PAGAN • JURORS' CITATION: Leighton Pierce BACKSTEPS • Ruth Sergel CUSP • Hiroshi Mori CHAIR • Elisabeth Subrin THE FANCY • Joe Gibbons FINAL EXIT • Dave Ryan HAPTIC NERVE • Sarah Jane Lapp and Jenny Perlin HAPPY ARE THE HAPPY • Susanna Donovan HAUNT 451 • Diane Nerwen IN THE BLOOD • Wassili Dudan MERVEILLEUX VOYAGE • Luke Jaeger OUT THE FIRE • Aaron Augenblick RAMBLIN' MAN • Anney Bonney and Liz Phillips SHADED BANDWIDTHS • Tony Gault SOMEWHERE, IN HERE, I WAS BORN • Magdalena Sole A ZEN TALE • DIRECTOR'S CHOICE: • Naomi Uman PRIVATE MOVIE • Anne Dodge IN MOUND BAYOU • Nadia Roden SERENADE • Jeff Scher GRAND CENTRAL • Mark Street SLIDING OFF THE EDGE OF THE WORLD • Peter Rose OMEN • Chel White SOULMATE • Gene Gort RESTLESS SPIRIT • Wendy Snyder MacNeil and Alice Wingwall MISS BLINDSIGHT • Tricia Creason Valencia EIGHTY LAYERS OF ME THAT YOU'LL HAVE TO SURVIVE • Susanne Horizon-Franzel FLIGHT OF THE STONE • Siegfried Fruhauf MOUNTAIN TRIP • Mykola Kulish BRIDGE • Mary Beth Reed - MOON STREAMS • Zachary Scheuren HERTZBLUT • Laura Margulies HEPA! • Sadia Shepard EMINENT DOMAIN • Dave Gearey H TO O • Catherine Webster CROFTER'S RED COAT • Jeff Mott PROOF OF THE WICKED FARLEYS • Abigail Child SURFACE NOISE • Jaime Lynn Meyers WORN DOWN • Rena Del Pieve Gobbi INSURRECTION • Sean McBride THAT SPECIAL MONKEY • Justin Strawhand PIXELFACE

You won't blink for two weeks



frame by frame

4th annual HBO documentary film series

The camera doesn't lie.

OCTOBER 12-25

THE SCREENING ROOM®
54 VARICK STREET
NEW YORK CITY

FOR MORE INFORMATION: 212-512-7660
hbo.com/framebyframe
AOL Keyword: HBO

FRAME BY FRAME
AN HBO DOCUMENTARY FILM SERIES

IDA

AIVF

ALL PROCEEDS FROM TICKET SALES BENEFIT
THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

HBO

©2001 Home Box Office, a Division of Time Warner Entertainment Company, L.P. All rights reserved. HBO® is a service mark of Time Warner Entertainment Company, L.P.

NOVEMBER 2001 A Publication of The Foundation for Independent Video and Film www.ifp.org

the Independent

FILM & VIDEO MONTHLY



A FINE MESS

WHAT HAPPENS WHEN A FILM CREW TAKES OVER YOUR HOME

ALSO:

FESTIVAL STRATEGIES

A NEW **MEKAS** OPUS

MOVIES AFTER **SEPT. 11**

$4.95 US $6.95 CAN

11

0 74470 80114 6

SNADER TELESCRIPTION LIBRARY • STUDIO 54 LIBRARY • PATHÉ NEWS, INC. • THE BIG PICTURE • SOUNDSTAGE • BEAT CLUB/MUSIKLADEN • DISCO MAGIC/DISCO 77 • UNIVERSAL NEWS • METROPOLITAN ENTERTAINMENT
FOX MOVIETONE NEWS OUTTAKES • LAST OF THE WILD • ED SULLIVAN SHOW • STEVE ALLEN SHOW • ALAN LOMAX COLLECTION

IT SPEAKS FOX MOVIETONE NEWS FOR ITSELF





Online Research!
Check out our extensive online database at www.historicfilms.com

A Century of Images
A Century of Sounds

Select from the greatest sources on the planet!
Over 35,000 hours of historic footage and musical performance clips.
Transferred, databased, copyright-cleared and instantly available!







AMERICANA • COMMERCIALS
NEWSREELS • VINTAGE TELEVISION
BEAUTY SHOTS • SLAPSTICK
HOLLYWOOD FEATURES
WILDLIFE • NATURE
COUNTRY & WESTERN
ROCK & ROLL • JAZZ & BLUES

HISTORIC FILMS
STOCK FOOTAGE LIBRARY

Call For Free Demo Reel • 1-800-249-1940 • 631-329-9200 • 631-329-9260 fax
www.historicfilms.com • info@historicfilms.com

CLASSIC COMEDY LIBRARY • THE RHYTHM & BLUES AWARDS SHOW • STORYVILLE JAZZ COLLECTION

Congratulations



to **Jeff Daniels**

and **Purple Rose Films**

on the successful release

of their debut film

"Escanaba in Da Moonlight."

Written and Directed by: Jeff Daniels
Executive Producer: Bob Brown
Music: Alto Reed
Director of Photography: Richard Brauer
Editor: Robert Tomlinson

Original processing, dailies,
answer and release printing by

FILM Craft LAB

Title sequence and credits by

POSTIQUE

Film Craft Lab and Postique are divisions of Grace & Wild, Inc.

Voice: 248.474.3900 • Fax: 248.474.1577 • www.filmcraftlab.com

the Independent
FILM & VIDEO MONTHLY

Publisher: Elizabeth Peters

Editor in Chief: Beth Pinsker
(beth@aivf.org)

Managing Editor: Farrin Jacobs
(jacobs@aivf.org)

Assistant Editor: Scott Castle
(scott@aivf.org)

Intern: Jason Guerrasio

Contributing Editors: Richard Baimbridge, Lissa Gibbs, Cara Mertes, Robert L. Seigel, Esq., Patricia Thomson

Design Director: Daniel Christmas
(startree@speedsite.com)

Advertising Director: Laura D. Davis
(212) 807-1400 x. 225, (displayads@aivf.org)

National Distribution:
Ingram Periodicals (800) 627-6247

POSTMASTER: Send address changes to:
The Independent Film & Video Monthly, 304 Hudson St., 6 fl., NY, NY 10013.

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly except February and September by the Foundation for Independent Video and Film (FIVF), a tax-exempt educational foundation dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues ($55/yr individual; $35/yr student; $100/yr nonprofit/school; $150/yr business/ industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national trade association of individuals involved in independent film and video. Library subscriptions are $75/yr. Contact: AIVF, 304 Hudson St., 6 fl., New York, NY 10013, (212) 807-1400; fax: (212) 463-8519; independent@aivf.org; Periodical Postage paid at New York, NY, and at additional mailing offices. Printed in the USA by Cadmus Journal Services

NATIONAL ENDOWMENT FOR THE ARTS

Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.

Publication of any advertisement in *The Independent* does not constitute an endorsement. AIVF/FIVF are not responsible for any claims made in an ad. Letters to *The Independent* should be addressed to the editor. Letters may be edited for length. All contents are copyright of the Foundation for Independent Video and Film, Inc. Reprints require written permission and acknowledgement of the article's previous appearance in *The Independent*. *The Independent* is indexed in the *Alternative Press Index* and is a member of the Independent Press Association.

© Foundation for Independent Video & Film, Inc. 2001

AIVF/FIVF staff: Elizabeth Peters, executive director; Alexander Spencer, deputy director; Michelle Coe, program director; Paul Marchant, membership director; James Israel,Bo Mehrad, information services associates; Greg Gilpatrick, Joshua Sanchez, web consultants; Deanna McIntyre, interns; AIVF/FIVF legal counsel: Robert I. Freedman, Esq. Cowan, DeBaets, Abrahams & Sheppard.

Visit *The Independent* online at: www.aivf.org

AIVF/FIVF Boards of Directors: Angela Alston (secretary), Doug Block (membership chair), Paul Espinosa (treasurer), Dee Dee Halleck, Vivian Kleiman (advocacy chair), Jim McKay (co-chair, development chair), Robb Moss (president), Elizabeth Peters (ex officio), James Schamus*, Valerie Soe (vice president), Ellen Spiro, Bart Weiss (co-chair), Debra Zimmerman*.
*FIVF Board of Directors only



CONTENTS

November 2001
VOLUME 24, NUMBER 9 www.aivf.org

Features





26 Diaries of a Serial Filmer
At 78, Jonas Mekas might just have made his breakthrough film—a five-hour exploration of his life.
BY MARLA LEHNER

28 Appeasing the Festival Gods
Ten filmmakers share their strategies for getting their films into festivals. Plus: What to expect when you're accepted, a guide to avoiding festival traps.
BY BETH PINSKER; KYLE HENRY

32 Winter of My House's Discontent
Banished to the attic while his wife filmed a low-budget feature in their house, a man shares his tale of woe.
BY GEORGE FIFIELD

Upfront

5 Editor's Note
7 News
Filmmaking is changed by the events of September 11; New York media arts groups respond to the attacks; Film/Video Arts takes a turn; briefs.

BY BETH PINSKER; ELIZABETH PETERS; FARRIN JACOBS

13 Opinion
Why independent distribution companies keep popping up.

BY MARK URMAN

15 Festival Circuit
The economy trims SIGGRAPH; dreary weather can't stop Edinburgh from celebrating film.

BY CHRIS TOME; DARREN MCDONALD

20 On View
Projects opening or airing on television this month.

BY JASON GUERRASIO

22 Profiles
Milt Thomas makes a silent film the old-fashioned way; John Langley evolves the *Cops* ethos into a cable channel.

BY FELICIA FEASTER; SCOTT CASTLE

25 Field Report: Portland
Local filmmakers go it alone on the distribution and exhibition front, while Oregon tries to rise from dead last on arts spending with a new trust fund. Plus: Portland filmmakers and their new projects.

BY D. K. HOLM



7


13

36


18


25

Departments

36 Legal
Public domain rules get tricky when you're dealing with reinterpreted work.

BY ROBERT L. SEIGEL

39 Wired Blue Yonder
3-D animation for independents.

BY GREG GILPATRICK

45 Festivals
52 Notices
57 Classifieds

@AIVF
60 Events
62 Salons

64 Rushes
In the second installment of *The Independent*'s series following a filmmaker, Rodney Evans interviews actors for *Brother to Brother*.

BY BETH PINSKER

Cover: Tony Shalhoub and Lynne Adams compare notes on *Made-Up*.

PHOTO: CLAIRE FOLGER

9th New York Underground Film Festival
CALL FOR ENTRIES
MARCH 2002
www.NYUFF.com



CUBIST
POST & EFFECTS

215.627.1292
www.cubistpost.com

MPEG 2 Encoding
Motion Menus

5.1 Surround Sound
Authoring

call for entries

" An excellent showcase for the world's most accomplished, offbeat, and just plain whacked-out mini-movies."
- Time Out New York

11TH ANNUAL
ASPEN
SHORTSFEST
INTERNATIONAL SHORTS FESTIVAL
ASPEN COLORADO USA

april 9 - 13 2002

entry deadlines
earlybird: NOVEMBER 15 2001
regular: DECEMBER 31 2001

970 925 6882 www.aspenshortsfest.org

Dear Readers,

Like many of my colleagues at the Toronto Film Festival, I was in a screening of Mira Nair's *Monsoon Wedding* when the planes hit the World Trade Center, the Pentagon, and a field in Western Pennsylvania. Immediately, movies made no sense—not just violent Hollywood blockbusters but also romantic comedies, documentaries, or expressions of cinematic beauty that rise to the level of great works of art.

That everything on screen was trivial compared to what was happening in real life is a given, but there were also deeper issues involved that those in the "entertainment" industry have been grappling with ever since. From football players whose stadiums were turned into depot centers for rescue supplies to a teary David Letterman trying to do a comedy show less than a week after the tragedy to every stripe of filmmaker, we were all at a loss because what we do didn't jibe with what was needed at that particular moment in time.

When you sign up for volunteer service, they ask you about your special skills. Welding is a lot more useful these days than knowing how to employ correct grammar or edit on an Avid. Back home at *The Independent*'s office less than a mile straight up the West Side from the disaster site, the best we could do was keep everyone out of the way so that traffic didn't hamper the rescue efforts.

There will be a time, however, when the newscasters quiet and it will be the creative community's turn to explain the significance of this tragedy or simply to help people express their emotions. This is when it will be important for filmmakers interested in social justice, the human experience, and truth to take up their cameras and put their thoughts on film. We watched this tragedy unfold on TV in the rawest form of videography, and we will need an even larger amount of footage to explain it to ourselves.

It would be nice to think that you're reading this issue on a nice quiet fall afternoon, that nothing else horrible has happened, and that life is moving on in a calm way. It's very likely you're at a film festival, or gearing up to go to a film festival, or applying to a film festival, and you are frantically trying to do many things at once.

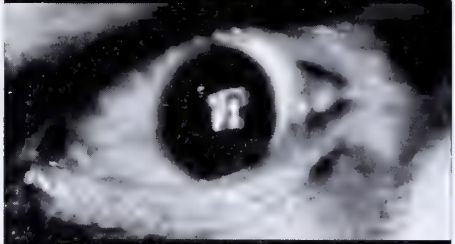
Festivals have been proliferating exponentially since Sundance took off a dozen years ago, so now it's harder than ever to tell the good festivals from the bad, the pay-for-play scam opportunities from the prestigious reputation-making ones. All of this leads to a lot of confusion. This is one of the reasons why we've just updated the *AIVF Guide to International Film and Video Festivals*, which gives filmmakers a rundown of both domestic and international festivals, plus tips and insider's guides for how to survive the process.

The Independent also offers up this issue as a kind of mini-guide to the festival experience. The underlying theme, unintended but there nonetheless, is about struggle. There's the artistic fight at the start of it all, which Marla Lehner explores in her piece on Jonas Mekas and his new five-hour documentary about his life. There's the heroic battle of making a film, which George Fifield gets to the bottom of in his diary of the months he spent pushed aside in his own house while his wife was shooting a movie there. There's the problem of getting your film into festivals, a process I found 10 filmmakers of various levels of experience to talk about. There's the financial debacle that many small distribution companies and exhibitors go through every couple of years that Mark Urman recounts in his opinion piece. Or there's the fact that many companies are bailing out of exhibitions like SIGGRAPH because now is no time to be launching new technologies.

No matter how hard it is, though, there's always exuberance and action. The Sundance Institute turns 20, while ITVS turns 10, USA Networks starts a new channel and invites independent producers to submit their ideas, people show up to a festival screening with their hair died purple to celebrate the movie theater where it's taking place (see Darren McDonald's report of the Edinburgh festival for an explanation). You can't beat that for hope that the worldwide independent spirit is alive and well.

Beth Pinsker, editor in chief

PAL & NTSC
DVD Video Authoring
Final Cut Pro Editing
AVID Editing
Tape to Film Transfer
(PAL DV to 35mm)
Film to Tape Transfer
(8mm, 16mm & 35mm)
High Quality Duplication
International Standard Conversions
Sales & Rentals of New, Used & Demo Professional/B'Cast Video Equipment
DVCam & DVC Pro PAL Products
ANALOG DIGITAL INTL.
ANALOG DIGITAL INTERNATIONAL
20 East 49th St, 2nd Floor
New York, NY 10017
Tel : (212) 688-5110
Fax: (212) 688-5405
CALL TOLL FREE: (800) 922-4PAL
E-mail: info@analogdigitalinc.com
http://www.analogdigitalinc.com
Discounts for AIVF Members

AMI
AMERICAN MONTAGE INC

Digital / Analog
FILM, VIDEO & WEB PRODUCTION
AVID AND FINAL CUT PRO SUITES
POST-PRODUCTION SPECIALISTS
AFTER EFFECTS / MOTION GRAPHICS
EXPERIENCED IN FEATURE LENGTH DOCUMENTARIES AND NARRATIVES
670 BROADWAY SUITE 300, NY, NY 10012
334-8283
www.americanmontage.com



Introducing LowelScandles: A whole new way of looking at fluorescence for location or studio. With tubes arrayed like the barrel of a gun and an installed rotating speed ring, you can finally attach softboxes, Chinese lanterns and a host of other available front accessories to a fluorescent light. Soft, efficient daylight or tungsten at a price that's equally efficient. All to help you master a multitude of tasks, from high-res to web-res, from film to digital. Its what you'd expect from the world leader in location lighting.

lowel®

It's the details that make a light a Lowel.

800-334-3426 www.lowel.com



Manhattan's Screening Room, across the barricades on Canal Street, was serving rescue workers not film goers.

NOW PLAYING: GOD BLESS AMERICA

Movies take a back seat to a national tragedy

BY BETH PINSKER

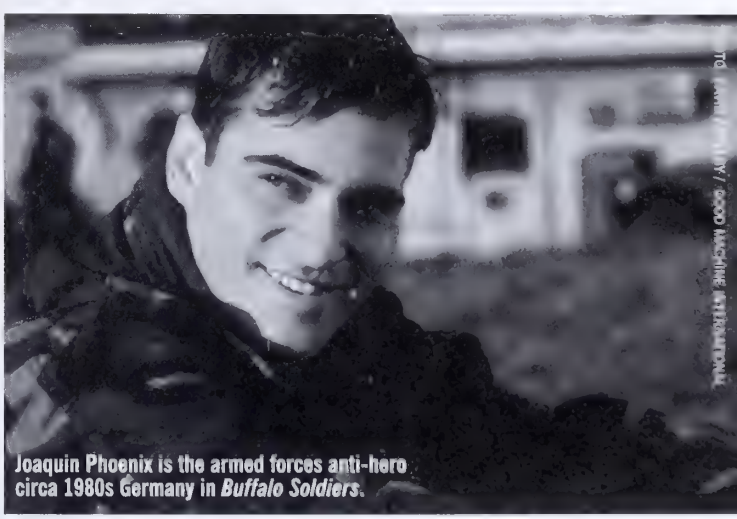
BEFORE THE MAGNITUDE OF WHAT WAS happening was clear and the Toronto Film Festival officially cancelled screenings on September 11, a romantic comedy set in New York was playing in one theater. The distributor, realizing that a scene showing the Manhattan skyline was about to unspool, hastily called the manager and asked to stop the film. The movie wasn't violent or disturbing in any way, but the idea of that shot was too unsettling for that particular moment.

This sort of self-editing is the new way of the creative community. And as much as it's an abrupt change from the anything-goes spirit of the last 20 years, especially in the film community, the response is not surprising. What remains to be seen is if the extreme sensitivity and care will last until the country settles down and sorts out its feelings about the tragedy, or if this will be the way things are for the foreseeable future.

Whether the changes are about scheduling or heightened sensitivity, there will be a significant effect from this tragedy on every level of video and filmmaking. The exhibition crisis that was squeezing independent films off screens will be worse now. Small distributors will be hit hard by losses of their films in current release, and will lose money trying to delay films and then compete on a back-logged schedule. Films already finished that are looking for distributors will have more trouble—and they would have had a lot of trouble anyway—finding buyers in a recessionary market. Films that have yet to start shooting will have to evaluate the new context of "entertainment." Documentary filmmakers will have to regroup to find a way to explain their subjects in light of a new American mood and a new world power structure.

The immediate shift in priorities was easiest to see at the Toronto Film Festival, where a large portion of the film industry was gathered to set the landscape for the next 10 months or so of cinematic activity. After the planes crashed, the festival stopped. Then the next day, when the festival limped on again in truncated form and without much energy, some movies didn't go back in the schedule.

For a few of these it was about logistics; the prints never made it to Toronto because of air travel restrictions. In the ensuing days, the same sort of equation played out in theaters across the country, but for other reasons. Some films delayed their opening weekends because nobody


Joaquin Phoenix is the armed forces anti-hero circa 1980s Germany in *Buffalo Soldiers*.



(Heck, for a 40% discount on newsreel footage, you will too!)

Right now, to show you how great our footage library is, we're giving North American producers a 40% discount* on British Movietone license fees. This famous collection features unsurpassed coverage of people and events from as far back as 1896. By the way, you'll receive free research, screening and VHS or ¾" viewing tapes on all newsreel orders. What's more, we'll also match any written commercial newsreel archive price you negotiate. So drop by on the Internet or in person. We're pretty sure it'll lead to a return engagement.



abc NEWS *VideoSource*



Look no further.

125 West End Avenue at 66th Street New York, NY 10023
800.789.1250 • 212.456.5421 • fax: 212.456.5428
www.abcnewsvsource.com

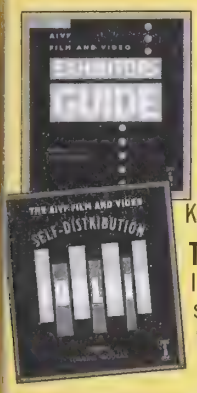
*Offer expires 12.31.2001

AIVF's top selling reference: All New Edition!



Up-to-date profiles of over 800 Film & Video Festivals, with complete contact information. Supplemented by selected reprints from *The Independent*'s Festival Circuit column. Published to order, ensuring the most current information available!

The AIVF Guide to International Film and Video Festivals
Michelle Coe, ed.; ©2001; $35 / $25 members



The field's best resources for Self Distribution:

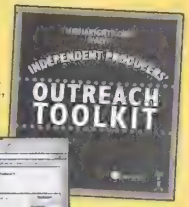
The AIVF Film and Video Exhibitors Guide
Profiles of over 800 screening venues in the US: commercial art houses to schools to artists' spaces – with complete contact info.
Kathryn Bowser, ed.; ©2000; $35 / $25 members

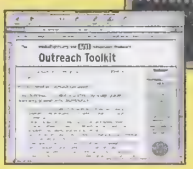
The AIVF Film and Video Self-Distribution Toolkit
Interviews with industry professionals and filmmaker case studies show how to make a go on your own and come out ahead.
Ioannis Mookas, ed.; ©1999; $30 / $20 members

...or order **both Self Distribution titles** for $60 / $40 members

A step-by-step guide to grassroots distribution!

MediaRights.org
Media That Matters





Show funders how your film will have an impact! Design, implement, and evaluate an effective outreach campaign. This unique resource also downloads to your PDA and includes interactive worksheets; budgeting tools; a print companion; individualized consultation with outreach experts; case studies; online producers' forum; and much more!

The Independent Producers' Outreach Toolkit
MediaRights.org; ©2001; $125 / $115 members



Other essential resources for independents:

The AIVF Guide to Film & Video Distributors
Kathryn Bowser, ed.; ©1996; $12

The Next Step: Distributing Independent Films and Videos
Morrie Warshawski, ed.; ©1995; $24.95

to order, visit www.aivf.org or use the order form on reverse

Ask your local newsstand, library or school to carry *The Independent*!
Retailers: contact national distributor Ingram Periodicals (800) 627-6247
Institutions: use your EBSCO, Faxon, Blackwells, or other subscription service

The Independent Film and Video Monthly **ISSN: 0731-0589** © Foundation for Independent Video and Film

FIVF Resource Publication Order Form

Title:	QUAN.	PRICE
The MediaRights.org & AIVF Independent Producers' Outreach Toolkit ($125 / $115 members) *to order log on to www.mediarights.org/toolkit*		
The AIVF Guide to International Film and Video Festivals Michelle Coe, ed.; ©2001; $35 / $25 members	___	_____
The AIVF Film and Video Exhibitors Guide Kathryn Bowser, ed.; ©2000; $35 / $25 members	___	_____
The AIVF Film and Video Self-Distribution Toolkit Ioannis Mookas, ed.; ©1999; $30 / $20 members	___	_____
• **both Self Distribution titles** $60 / $40 members	___	_____
The AIVF Guide to Film & Video Distributors Kathryn Bowser, ed.; ©1996; $12	___	_____
The Next Step: Distributing Independent Films and Videos Morrie Warshawski, ed.; ©1995; $24.95	___	_____
• **both Distributor titles** $35 / $25 members	___	_____

SUBTOTAL $_____

Postage/handling: US (surface mail): $6 first, $4 ea additional $_____
Foreign: provide FedEx account # or contact us for rate

TOTAL $_____

Name _____

AIVF member? ☐ no ☐ yes Member Number: _____

Organization _____

Address _____
(**NOTE**: STREET ADDRESS REQUIRED; BOOKS CANNOT BE DELIVERED TO POST OFFICE BOXES)

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ Email _____

☐ Check enclosed Please bill my ☐ Visa ☐ Mastercard ☐ American Express

Acct # _____ Exp. date: / /

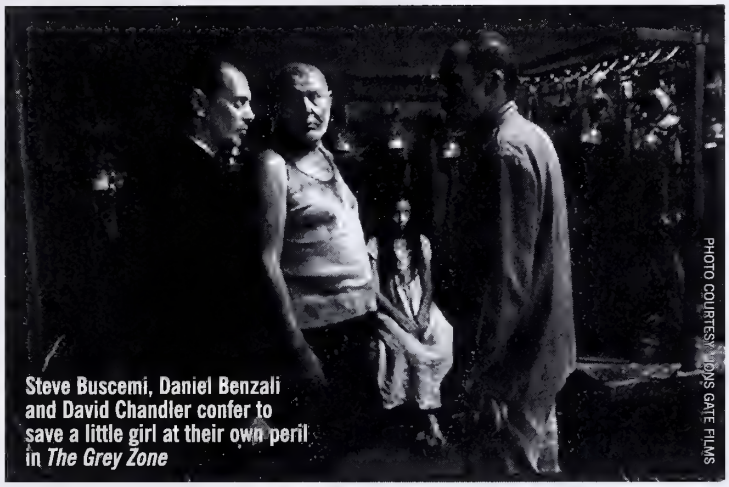
Charge your order via www.aivf.org; by phone: (212) 807-1400 x 303; by fax: (212) 463-8519; or make checks payable to FIVF and mail to FIVF, 304 Hudson Street, 6th floor, New York, NY 10013

Include shipping address and contact information.
Please allow 2–4 weeks for delivery.

If you live in Manhattan, you may prefer to come by our Filmmaker Resource Library within our offic
(open 11-6 Tuesday, Thursday, Friday; 11-9 Wednesday) for instant gratification!

was going to the movies at a time like this, and TV shows got pushed back because there was news on the air.

For others, the issue was content. In a world filled with people having nightmares of planes crashing into tall buildings, there was no more room for violent fare. This wasn't just about typical Hollywood thrillers. Yes, the release of Arnold Schwarzenegger's *Collateral Damage* was on hold indefinitely because of its plot about terrorism. In Toronto, *The Believer* was one of the first to pull back. Showtime brought the film about a yeshiva student who becomes a neo-Nazi to the festival to try to drum up publicity for a Sept. 30 air date. But then distaster struck, and Showtime not only pulled the film from the festival but also postponed its airing on TV (no date has yet been set).



Steve Buscemi, Daniel Benzali and David Chandler confer to save a little girl at their own peril in *The Grey Zone*

PHOTO COURTESY LIONS GATE FILMS

Some effects seemed imminent, or merely expected. *Buffalo Soldiers*, one of the few films to announce a big deal at the Toronto Film Festival (with Miramax, for a reported $4 million) has an uncertain future. The Good Machine production, directed by Australian Gregor Jordan, is about rogue army officers in Germany in the mid-1980s who deal drugs and end up trying to fence a huge shipment of U.S. guns to a Middle Eastern arms dealer. The film is clever, well-acted, and insightful about this era of American arrogance, but it is also cynical, exceptionally violent, and nihilistic. Where will Miramax find a place for this on the release schedule now?

One film that has a better chance of coming out and might actually represent the kind of film that *should* be coming out is Jill Sprecher's *13 Conversations About One Thing*, which Sony Pictures Classics bought at the festival. That one thing: fate. The film is a time-shifting rumination that drifts among four characters' stories to explore how we are all connected to each other and how the actions of one individual can affect the lives of others. This is the kind of film you want to watch when you want to think about how to change the priorities in your life.

Another upcoming film that can take viewers to this existential plane that was also trying to gain momentum in Toronto is Richard Linklater's *Waking Life*. The trippy animated feature is literally about the meaning of life, and what better time to contemplate that?

Then there's Tim Blake Nelson's *The Grey Zone*, which will be released by Lions Gate. The Holocaust drama is about the revolt of a group of Auschwitz prisoners at the end of the war that resulted in the destruction of two crematoria. The film is a good case study about how to deal with unspeakable horror on screen—raising questions of morality, but without compromising morality.

The Grey Zone tries hard to deal with the difficult choice faced by Jews between dying immediately or biding their time to try to survive the camps, doing whatever was necessary along the way. One drawback of dealing with something so complicated is that it's hard to settle all of the issues in two hours, keeping a general audience in mind. And no matter how many years have passed, it's still jarring and disturbing simply to show images of men pushing bodies into a furnace, and anything short of genius storytelling will not justify the use of that history for dramatic purposes. Those planning World Trade Center pieces should take note.

Manhattan Media Balancing Act

AN AD HOC COALITION OF CLOSE TO 20 New York City media organizations came together two weeks after the events of Sept. 11 to respond to the attacks, ensuing acts of intolerance, and calls for war.

"Media makers are very important at times of crises," says filmmaker Lillian Jimenez, who initiated the meeting at the AIVF offices. "We produce ideas and images, and provide information. Our work can be a lens to alternative definitions of patriotism."

Some of the groups already had work to share. Paper Tiger and NY IndyMedia produced *911*, a 28-minute video about New York in the aftermath of the attack. Both organizations are working with Manhattan Neighborhood Network, Free Speech TV, and Downtown Community Television on a televised version of the WBAI-in-exile show "Democracy Now."

Global Action Project, DCTV, and the MNN Youth Initiated Channel are working to present youth points of view. Third World Newsreel and the Black Documentary Collective are producing a seven-segment program on the meaning of these events in communities of color.

Alarmed by escalating racial violence, Women Make Movies is offering free rentals on a select group of titles on the Middle East and Arab culture through the end of the year. DCTV, GAP, and MNN each distribute topical programs as well. The MediaRights.org site houses a directory of relevant work and tools to make community screenings succeed.

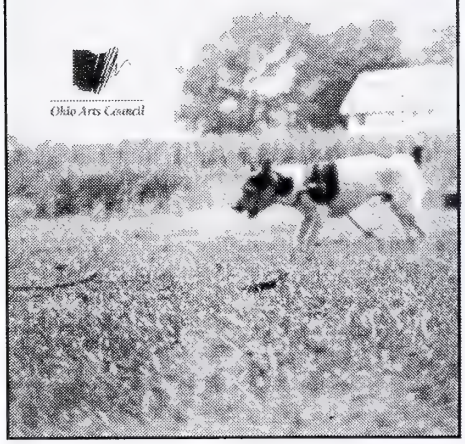
NY Indymedia stepped up to weekly publication of *The Indypendent*, featuring issues not receiving coverage in mainstream publications. Also, Fairness and Accuracy in Reporting monitors press coverage and FCC actions.

Also represented at the meeting: Film/Video Arts, US-Unite, MIX: the NY Lesbian & Gay Experimental Film/Video Festival, National Association of Latino Independent Producers, the Charas Coalition, and POV.

Information on coalition activities, as well as contact info for organizations and projects is online at www.aivf.org.

—Elizabeth Peters

29th
ATHENS
INTERNATIONAL
Film &
VIDEO
Festival
April 26 -
May 2, 2002
Contact:
740-593-1330 phone
740-597-2560 fax
www.Athensfest.org
Entry
deadline
February 25
2002
Ohio Arts Council



FILM/VIDEO ARTS' FALL BREAK

Newman decides to take stock

BY FARRIN JACOBS

Now is not an easy time to be a media arts organization. Changes in funding and direction in the past year have even forced some stalwarts of the arena to take a break. The latest to do so is Film/Video Arts, a Manhattan media arts center that provided funding and equipment support and has helped develop films like *Trembling before G-d* and *Breast: 22 Women on 41 Breasts*, which is taking a restructuring break.

"We're asking ourselves, What are we providing that is still necessary?" says Eileen Newman, F/VA's executive director. The mission—to offer access to film and videomakers who might otherwise be cut off from it—is one thing, but, she says, "the reality of how you work with that mission has to change. I don't want to provide things that people don't need." With that in mind, F/VA let a few employees go in September—bringing the full-time count down from 10 to six (a few part-time positions remain)—and began scouting for new locations.

Like other media arts centers that are dependent both on grants and earned income, F/VA is streamlining its offerings, weeding out the services that weigh it down and bolstering those that bring in revenue. One of the biggest changes is that it will no longer rent equipment. Instead, the focus will be on education. "We're calling it education, but really what we're doing is training people," Newman explains. The goal is to create a sort of "mini-trade school for the film business, because by training people and getting them in the industry, you can start to make a change."

"Part of the restructuring is looking at it with a business mind," she adds. The MacArthur Foundation cutting off direct funding to media arts center is part of it. Another is the reason behind the MacArthur decision, that more people have access to equipment than ever before thanks to the advent of digital media. Newman has noted this and realized that it had started to change the way people use F/VA. "Now, with Final Cut Pro, people need to learn, but they don't necessarily need to come back to use the services," she says.

The shift in focus is being mirrored across the country. "I think everybody is very nervous," Newman says of the dearth of foundation support. Gail Silva, executive director of Film Arts Foundation in San Francisco, has noticed it in organizations in her area. And what's more, she says, FAF has had a significant increase in the number of people taking workshops and seminars. "I think education is where it's at, frankly," she says.



PHOTO COURTESY FILM/VIDEO ARTS

Film/Video arts executive director Eileen Newman.

FVA's own troubles are complicated by the fact that its offices are just a few short blocks from what is now known as Ground Zero. "We're definitely leaving the space we were in," Newman says. Though a possible move was in the offing before September 11, the attacks on the World Trade Center made it final.

Though she isn't sure about where F/VA's new home might be—"we're looking at different areas," she says, "maybe Harlem"—she isn't ruling out moving off the island of Manhattan entirely. "I know there have to be people who don't have FinalCutPro, who don't have a G4, who would still need our services because the playing field is still not level," Newman says.

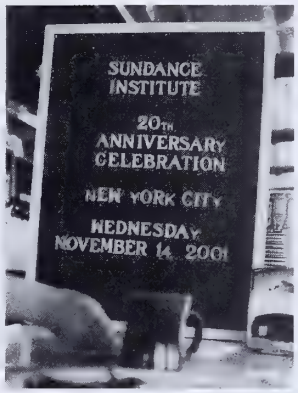
And for those who would start to count F/VA out because of this trimming, Newman counsels that survival—nearly 33 years of continuous operation—is one of the key elements that distinguishes her organization from other media arts centers and she expects to survive this time as well.

For more information see www.fva.com.

BRIEFS

SUNDANCE POSTPONES 20TH ANNIVERSARY GALA

The Sundance Institute had planned to host an anniversary benefit celebration in Manhattan on November 14 but decided to reschedule after the tragedy of September 11. It was 20 years ago this year that Robert Redford invited some friends and colleagues to join him in Sundance, Utah to talk about the future of film in America. What came out of the meeting was the Sundance Institute, whose goal was, and continues to be, to support emerging filmmakers.



Of course, the Institute has come a long way since then, including being the host of one the biggest film festivals in North America. A number of successful films had their debuts at the festival, which had its first run in 1985, or were born out of one of the Institute's many programs, dating back to Steven Soderbergh's *Sex, Lies and Videotape* (1989), one of the early Sundance films to achieve recognition.

The benefit is expected to take place in April 2002, though Redford will speak at the 92nd Street Y in Manhattan on Novermber 13. Celebrations set for the Sundance Festival will go on as planned and the Sundance Channel will honor the anniversary with a month of programming in November dedicated to the Institute.

SOROS MEETS SUNDANCE

The Soros Documentary Fund, along with its director, Diane Weyermann, is getting a new home at the International Program of the Sundance Institute. The fund will also likely get a new name, and there will be changes to the application process. But the goal will remain the same.

"We will continue to support international high quality professional one-off documentaries dealing with contemporary human rights issues, social justice, civil liberties, and freedom of expression," the staff writes in a press release.

In the past, SDF offered three types of grants: seed funding (up to $15,000) for project development, work-in-progress funding (up to $50,000), and back-end support (up to $10,000) meant to help with distribution.

Part of the goal of the move is for the fund to run on its own. George Soros, a philanthropist and top hedge fund manager, has been the only donor and will continue to support the fund over the next few years as it finds its way to self-sustainability.

No proposals are being accepted during the transition period, which began during the summer and was expected to take several months.

Since its inception in 1996, the SDF has supported over 250 documentaries, including *One Day in September*, *Southern Comfort* and *Licensed to Kill* Further details of the transition will be posted at www.soros.org/sdf.

SEPT. 11 AT PBS' *FRONTIER HOUSE*

On the set of *Frontier House*, one of PBS's reality-based series currently in production, the events of September 11 posed a particular dilemma. The three families involved in the show had been living in log cabins in Montana, replicating the lives of homesteaders circa 1883, for five months. Deprived of all things modern—electricity, indoor plumbing, and, of course, e-mail—they had been unaware of anything going on in the world outside their gaze.

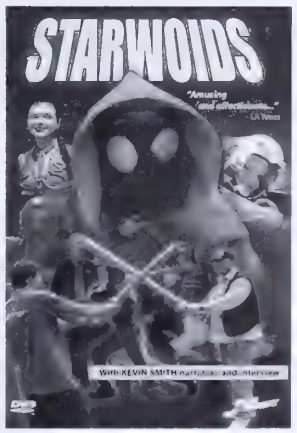
But the producers decided to break the fourth wall and tell the families the news of the attacks on the World Trade Center, despite the ban on access to any media that didn't exist in 1883. According to the show's Web site, "due to the magnitude of the events, they were given the local newspapers following the attacks. Like so many of us, they are struggling to cope with the tragedy."

For more information, go to www.pbs.org/wnet/frontierhouse.

A FILM THREAT MARRIAGE

IndieDVD, a Portland, Oregon-based home entertainment label, has hooked up with *Film Threat* editor Chris Gore to release a special line of titles. The first IndieDVD/Film Threat offering is *Star Woids*, a documentary that takes a peek into the lives of some eager *Star Wars* fans. The film, narrated by Kevin Smith, follows the fans as they wait on line for 42 days in 1999 to see *Star Wars Episode One: The Phantom Menace*.

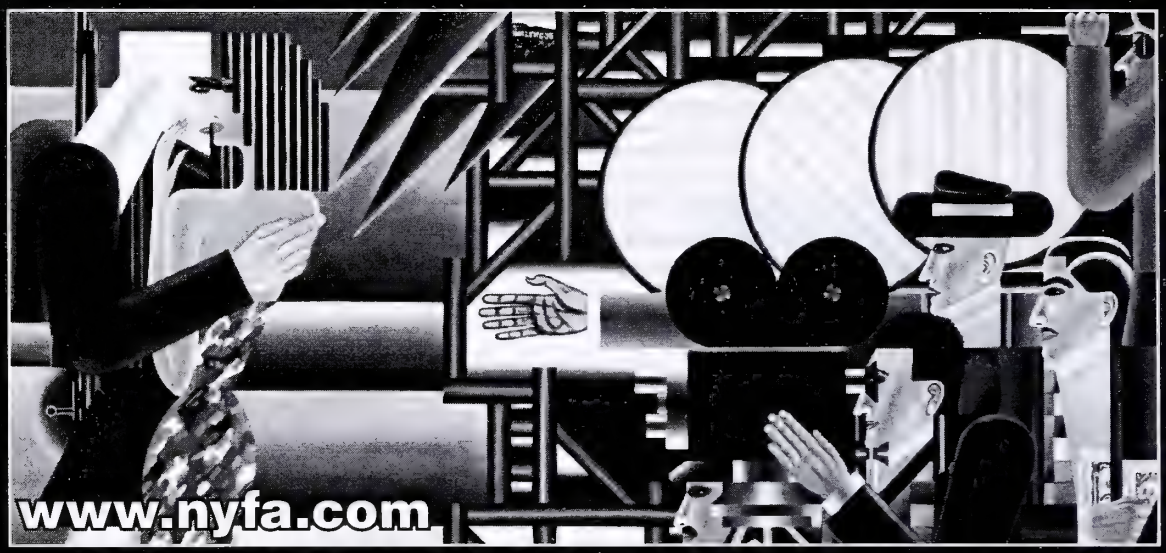
According to Jonah Loeb, president of IndieDVD, offering access to "underground, cultish films that the mainstream finds too controversial" is a big part of the goal of the new partnership. "We'd like to be the ones to jump up and say, 'We'll take that.'" The team hopes to release at least 12 titles each year, some on DVD and some on VHS, but would settle for eight. Next up on the slate is *Drawing Flies*, a 1996 Kevin Smith-backed title featuring Smith troupe members Jason Lee and Jason Mewes. Also on the lineup is *Unhinged*, a horror movie that was banned in Great Britain and never released. For more information see indiedvd.com.



ERRATA

In the October 2001 issue, the photo on page 36 in "Two Towns of Jasper" should have been credited to Steven Miller.

DIRECTING FOR FILM



HANDS-ON INTENSIVE
16MM • DIGITAL • 35MM
ONE YEAR PROGRAM

4 AND 8 WEEK WORKSHOPS ALSO AVAILABLE

LEARN FILMMAKING AT THE MOST INNOVATIVE AND DYNAMIC FILM SCHOOL IN THE WORLD. FROM DAY ONE YOU ARE BEHIND THE CAMERA. BY THE END OF THE FIRST WEEK YOU DIRECT YOUR OWN FILM.

NEW YORK FILM ACADEMY, NYC
UNIVERSAL STUDIOS, HOLLYWOOD
HARVARD FACULTY CLUB, MASS.*
PRINCETON UNIVERSITY, NJ*
DISNEY-MGM STUDIOS, FLORIDA*
CAMBRIDGE UNIVERSITY, ENGLAND*
PARIS, FRANCE, FEMIS*
BARCELONA, SPAIN*
KING'S COLLEGE LONDON, ENGLAND
HONG KONG, BEIJING, SHANGHAI*

*Summer only. All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal or Disney-MGM studios.

NEW YORK FILM ACADEMY

100 East 17th Street, New York, NY 10003 • tel 212-674-4300 • fax 212-477-1414 • www.nyfa.com • email: film@nyfa.com

In the Company of Bad Odds

Independent distribution keeps rolling despite failures

BY MARK URMAN

THIS PAST SUMMER I HAD WHAT WAS FOR me a first-ever film industry experience: I teamed up with a handful of trusted ex-colleagues and we founded a brand new independent distribution company. After decades in the business as an executive, I often felt as if I had seen and done all there was to do in the indie orbit. But starting a venture from the ground up was something different, and I confess to having felt during our months of planning and preparation the exhilaration of being truly "independent"—of making a job instead of merely taking one.

I suppose that's why so many people have created film companies, and continue to do it, often in defiance of any logic or instinct for self-preservation. The sheer number of people I know who have done so, many of them several times, is surprisingly large. Yet the number of extant distributors isn't. Casualties abound, and a necrology of defunct companies—dozens of exotic names, derived from astrology, mythology or the thesaurus—is enormous, and has grown even in the past few months.

When I think back to the first "indie" heyday of the early eighties—an era marked by numerous independently financed and distributed successes, by the formation of several studio classics divisions, and by unprecedented Oscar nods going to the likes of William Hurt in *Kiss of the Spider Woman* and Geraldine Page in *A Trip to Bountiful*—I find that all of the companies responsible for those achievements are dead and buried. Cinecom, Spectrafilm, Analysis, Atlantic, Alive, Island, Triumph, UA Classics, Orion Classics, Fox Classics, and Universal Classics are no more. The ensuing years have given us, and taken from us, Avenue, Aries, Triton, Skouras, IRS, Hemdale and, most recently, Unapix, The Shooting Gallery, and Phaedra. Bought, sold, or otherwise subsumed are October, Trimark, Stratosphere, and Goldwyn. What conclusion can we draw other than that the climate for independent distributors is, and always has been, hostile and their chances for survival are slim?



PHOTO COURTESY AUTHOR

Mark Urman

casualties abound among film companies, and the necrology of FAILED COMPANIES is enormous.

So, even as I embark upon my new adventure with confidence and optimism, I still must ask myself, like any new "parent," what sort of world am I bringing my baby into and what are its prospects for living a long and prosperous life? Despite the evidence to the contrary, I actually feel hopeful. For all our talk about the current bad climate for independents, the fact is that it has always been as bad or as good as it is today. The threats and risks may indeed be greater, but so are the rewards. The enemies might be more powerful but, at our best, so are we.

It's true that Hollywood has never been more monolithic, making bigger and bigger movies, opening them wider, and spending so much on their campaigns that our films can't possibly compete. But, in my experience, the more homogenized mainstream films become, the greater the need for alternatives. This summer's much documented phenomenon of "frontloading," whereby everything rests on opening weekend, is burning out studio films at a shocking rate, and it could well drive audiences away. With films that flare up so quickly, by weekend number two the film could well be "over," proclaimed a flop by the very media that rammed it down our throats just one week earlier.

Mature, discerning filmgoers, who are our bread and butter, but whom Hollywood seems to care little about, don't want to race out on that first Saturday night to a crowded multiplex (one of thousands playing the same film) to see something that, of necessity, has been engineered to satisfy the lowest common denominator. Our audiences want to know something about a film before they see it, something other than that it's "playing at theaters everywhere." They read reviews, they listen to the recommendations of friends, they like it when a film sticks around at the same theater for weeks, and they justly assume that longevity is a testament to quality. I have to believe that platform releases, and a measured, careful rollout—the only sensible route for an independent distributor to take—is going to look better and better to our kind of filmgoer.

Another nail in our coffin is the collapse of the ancillary markets. Lately, this has truly become a serious issue. Cable outlets are spending much more money

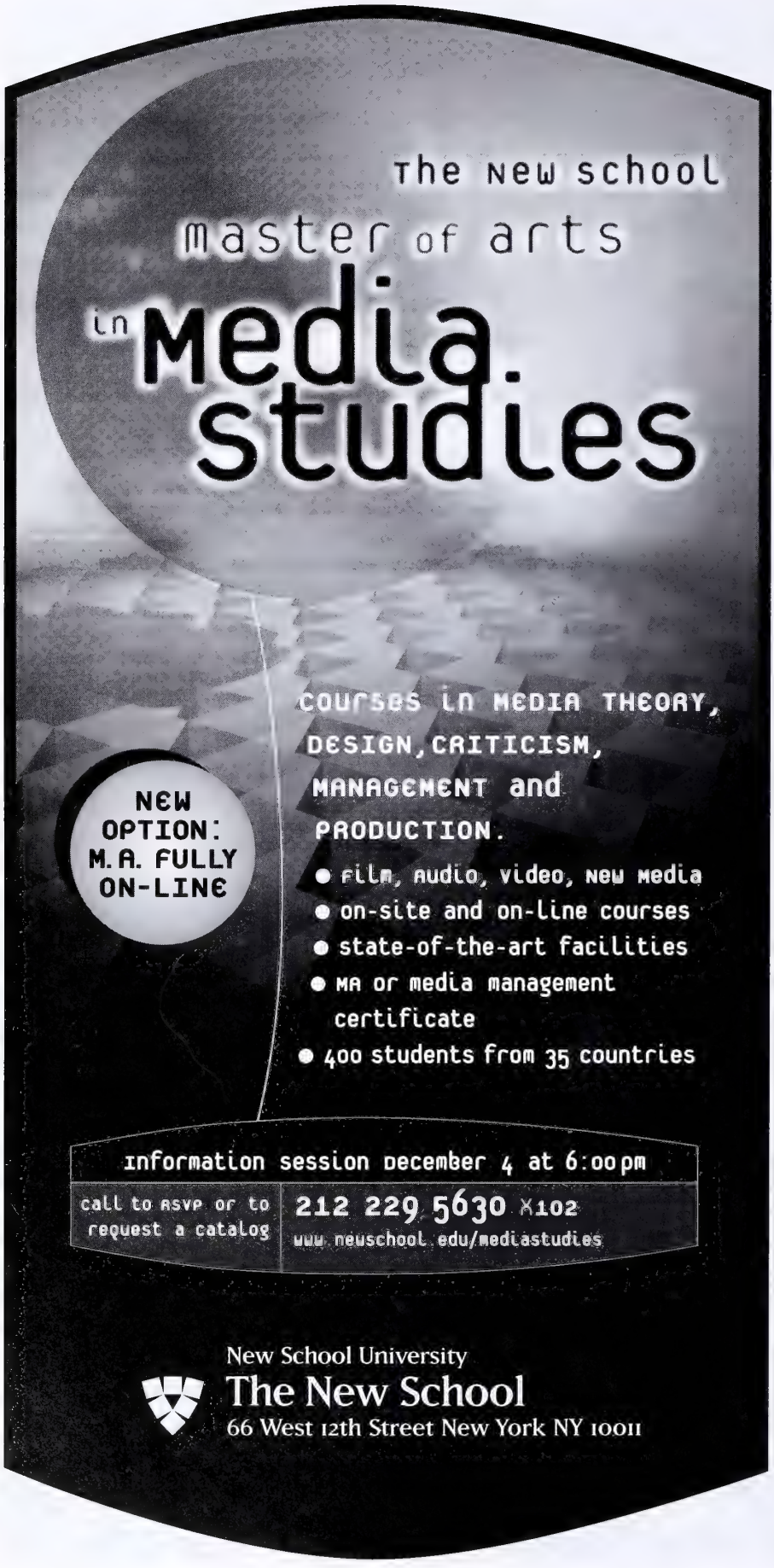
on original productions, and less on post-theatrical product. HBO produces so much superior nonfiction programming, they have no need to acquire documentary features, and they were never that interested in foreign language titles or small-scale, non-star movies. The video situation is even worse. Now, the line is that the only videos that sell come from movies that have already sold out in theaters. These revenue streams, until recently our best buffer against rising distribution costs and the ever-present possibility of a disappointing theatrical performance, are endangered.

But, what does this really mean? We have all been complaining for some time that there are too many independent films being made and way too many being released. A glut of unworthy titles that were made precisely because they had ancillary value—whether because of genre or cast—have left little room for better films that may not have featured some star looking for an edgy, indie credential, or that may not have fallen into a clear-cut category one finds on a video shelf.

If fewer movies get made that were never movies, but were really videos all along, perhaps there will be more slots at Sundance, more room on distributors' line-ups, and eventually, more shelf space at Blockbuster for quality films. It really is possible that a situation that seems so threatening to us now will result, in time, in something that is better for everyone.

I believe that this can happen, and that is why I and the many people who do what I do, still feel exhilarated. The turmoil around us can create enormous opportunities. We should all take comfort in the fact that each of our companies has a chance to enjoy a triumph such as *Crouching Tiger, Hidden Dragon*, or *Life Is Beautiful*, or *Croupier*, or *Memento*, or any of the other "indie" successes that nobody thought would work—except the people who made them work. Those smart, crazy, lucky people are independent film distributors and I am proud and happy to be one of them.

Mark Urman is the head of THINKFilm's U.S. theatrical distribution division. He was the head of U.S. theatrical releasing for Lions Gate Films and co-President of Lions Gate Releasing from 1997 until May 2001.



The Cartoon Networking Event

Business was slow, but SIGGRAPH was certainly…hot

BY CHRIS TOME



The SIGGRAPH art gallery was like a "digital opium den."

PHOTO COURTESY SIGGRAPH

IT'S THE RUNNING JOKE WITH THE IN crowd at SIGGRAPH: Every year, supposedly all effort is made to have the world's biggest computer graphics convention in the hottest possible place in the world. This year the venue was once again Los Angeles in August, and although it was not as oppressive as New Orleans last year, it almost makes one look forward to next July in San Antonio.

It may have been the temperature, but the rambling technology exhibition was less bustling than in years past, and less well-stocked with exciting announcements from big companies. But there was still tons to see and do on the conference side of things. This is where filmmakers and graphic artists get to show their stuff during the five-day event that draws thousands of artists and technology specialists. Of course, there's also the hearty audience of animation and video game fans to the show room floor to play with the hottest new CG toys.

Animation shop PDI (in association with DreamWorks) did a special session on the making of *Shrek*, which it created using Alias|Wavefront Maya and a suite of proprietary in-house tools. Square Pictures, creators of the critically panned but nonetheless breathtaking *Final Fantasy: The Spirits Within*, showed how they used Maya and MEL (Maya Embedded Language), to create the film and its cast of virtual actors. Industrial Light & Magic was also out in force, showing off their latest work on *Jurassic Park III* and *Pearl Harbor*.

Possibly the most highly anticipated event of SIGGRAPH is the Electronic Theater, which is where everyone from large production facilities to indie animators show their best work from the previous year. The selection committee for the program scans hundreds of entries to find the best work for a two-hour reel, which is shown over the course of the conference at the Orpheum Theater. Other pieces deemed worthy of viewing but which were unable to fit because of time reasons screened all week at the Computer Animation Festival screening rooms in the L.A. Convention Center.

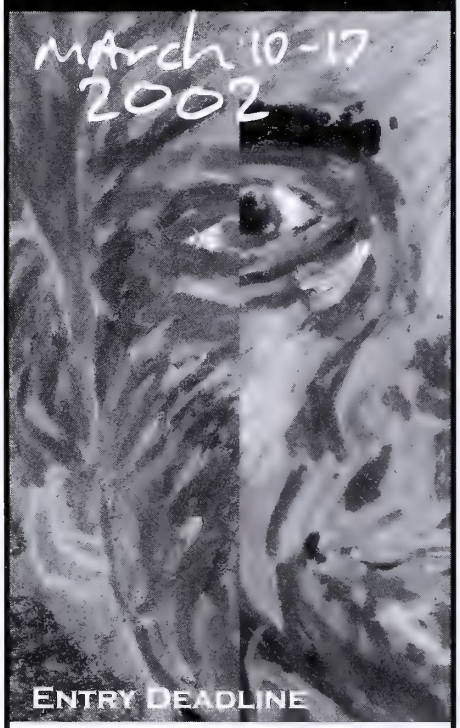
Probably the most impressive piece at the ET this year was simply titled *Work in Progress*, from a little shop named Industrial Light & Magic. Although hard to follow storywise, it was powerfully beautiful, with every effect in the book used quite creatively—from particle effects to fur, landscapes, character animation, and more. Even more surprising was that ILM allowed the material to be put onto the DVD that SIGGRAPH sells at the show. The other real crowd-pleaser was a short called *Ice Age*, from animated short Oscar-winner Blue Sky Studios. When a 3-D cartoon squirrel tries to bury an acorn in the ice, he quickly finds himself trying to outrun a wall of ice the size of a skyscraper, and the animation is a beautiful tip of the hat to classic '40s-style Warner Brothers 2-D animation. Blue Sky was bought in 1999 by 20th Century Fox, which could mean that creating a full-length version of *Ice Age* in 3-D may be its only shot at such a project. Just look what happened to Fox's Arizona studio after *Titan A.E.* bombed. For Blue Sky's sake, the story and characters better live up to the amazing animation in the trailer.

For work that doesn't fit on a screening reel, SIGGRAPH has a section called the "Art Gallery," which was busy all week. The area that housed it was set up like a "digital opium den," in the words of a friend, with lots of hanging fabric, sparsely lit spaces, and old Victorian furniture. The most talked about piece in the gallery was "Protrude, Flow," a liquid magnet-type installation that was stunning in its movement and beauty. In the words of Japanese artist Sachiko Kodama, "The piece is an interactive installation which expresses the dynamics of fluid motion of physical material, the dynamics of organic, wild shapes and movements of liquid by means of digital computer control." Heady stuff, and a total trip to see.

Half of the job of any serious SIG-

CALL FOR ENTRIES

40th Ann Arbor Film Festival



ENTRY DEADLINE

DECEMBER 1, 2001

16mm independent and experimental films in all categories and length: documentary, animation, narrative, experimental, personal documentary

– $35 entry fee
– $18,000 awarded in cash prizes
– Awards jurors: Pat Oleszko, Jay Rosenblatt, Chel White

FOR ENTRY MATERIALS

www.aafilmfest.org

Ann Arbor Film Festival
PO Box 8232
Ann Arbor, MI 48107 USA

phone: (734) 995-5356
email: vicki@honeyman.org



PHOTO COURTESY SIGGRAPH

The crowds on the exhibition floor.

GRAPH attendee should be to network and socialize with as many new people as possible throughout the week. And what better place to do that than at the parties? Alias|Wavefront had its Global Users' Alliance meeting at the Mayan Theater (how apropos) and at the party, Chris Landreth and Habib Zargarpour of ILM were among the first inductees into the Maya Masters hall of fame. The next night was the gang from NewTek's turn, and the user group meeting was a great time. Then Digital Domain took a turn.

The other half of the job at SIGGRAPH is to test out all the new equipment and software. On the exhibition show floor each year, hardware and software vendors pull out the big guns. They hold back press releases to announce new advances at the show, and they introduce or ship new products on the opening day of the exhibition. This year was only different in that many companies cancelled out of the show in advance, and some backed out at the last minute, leaving the SIGGRAPH conference organizers scrambling to fill vacant holes on the show floor.

There were some new products, however, and the most well-received was the surprise announcement from animation software giant NewTek, that it was now shipping LightWave 7, a major new upgrade to the popular and powerful 3-D animation software used in film, games, and broadcast, among other industries. New features include Motion Mixer (like Trax in Maya) which allows you to blend animations much like editing clips of video in an editing package. Digital Confusion, another cool new tool, allows for a vastly improved Depth of Field tool, and there's so much more. Find out about it at www.lightwave3d.com.

An interesting aside was that at the NewTek event, Richard Kerris of Apple (formerly of Alias|Wavefront) gave a talk about his vision of the future of 3-D. Kerris and a couple pals have been working the last few months on a "next-gen" type 3-D application, and although he said little while speaking at length, he did



PHOTO COURTESY BLUE SKY STUDIOS

Blue Sky's *Ice Age* could make or break the animation studio.

drop hints.

"As animators," Kerris explained, "We need to have power like directors do in the real world. A director may tell an actor to go through the door, walk over to the table, grab the glass of water, and pour it on his head. Our 3-D characters need to have that kind of intelligence." Kerris said that more information is forthcoming, and that you can find out more by watching www.tweakfilms.com.

On the hardware front, nVidia was showing off the Quadro DCC, its nVidia GeForce 3-based graphics card, which is also the pixel-pumping heart of Microsoft's XBox gaming system GPU. SGI was

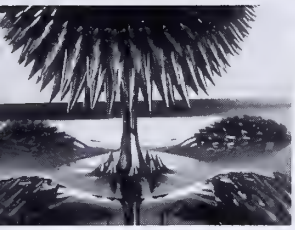


PHOTO COURTESY ARTIST

Sachiko Kodama's Protrude, Flow was a hit of the gallery.

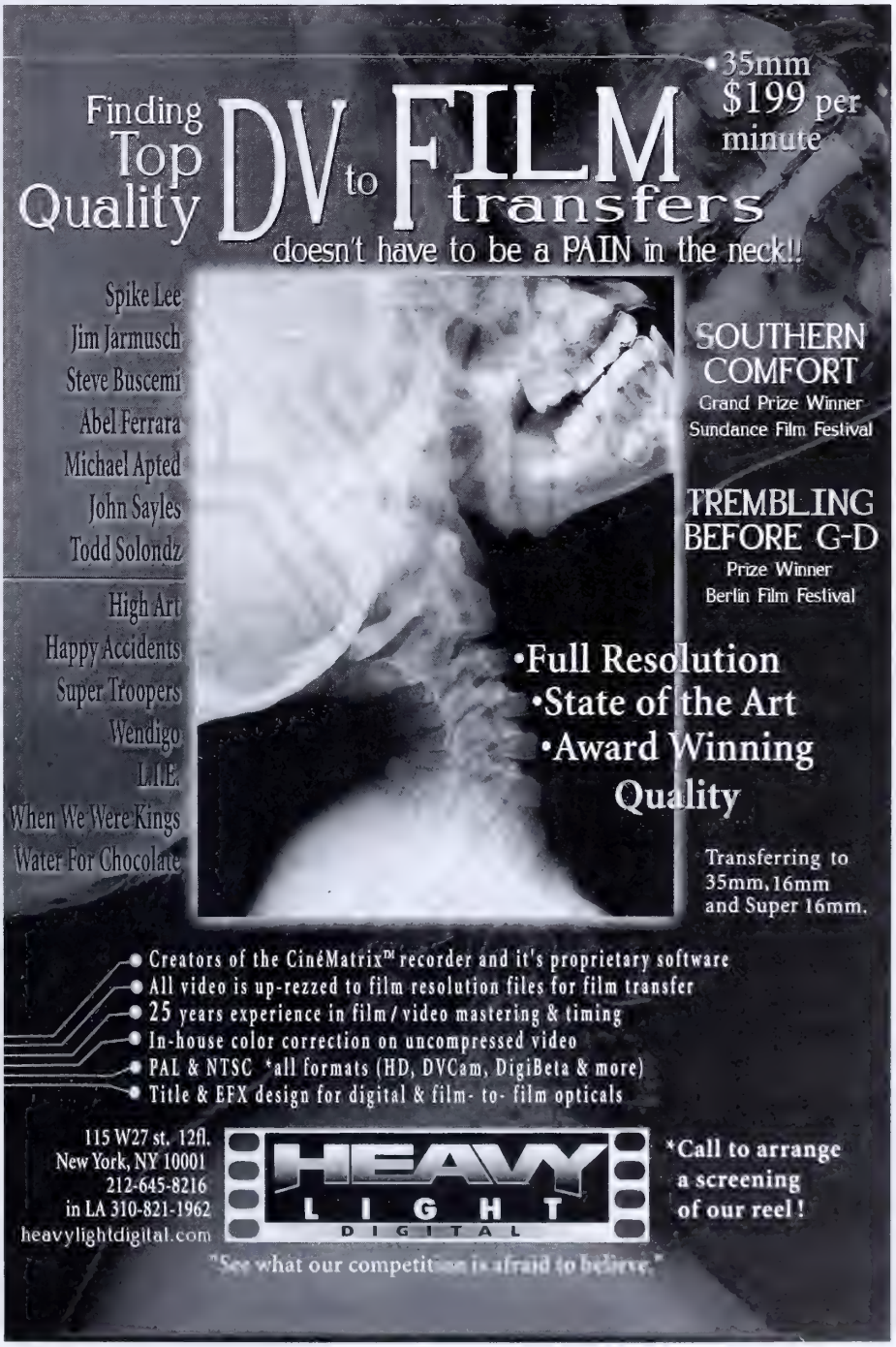
announcing their new O2 line and quietly not announcing it had killed its entire Windows line of desktop workstations. Then, after the show, when no one could network any longer, SGI laid off what was rumored to be 1000 people. It was not a great product endorsement in a marketplace where people know how to read the signs of doom.

All in all, SIGGRAPH is a place to learn new things, see new tech, blow out your feet, and make new friends. As the lines between 3-D, visual effects, video editing, and motion graphics tend to blur, we all need to digitally learn how to play well with others. If you find the average video show, DV Expo, or NAB isn't enough for you, you just may find your creative muse at SIGGRAPH 2002, to be held in San Antonio. It's all just 1s and 0s, right?

Chris Tome is CEO of www.cgchannel.com and is director and CEO of 3D/VfX Magazine, scheduled to launch in November 2001. Contact him at ctome@cgchannel.com.

For more information and links to the companies mentioned in this article visit www.aivf.org/independent. For more about SIGGRAPH see www.siggraph.org.





Screening in the Rain

Edinburgh turns wistful at 55

BY DARREN MCDONALD

SCOTTISH WEATHER NEVER FAILS. Come in out of the rain, see a movie, and leave with a new umbrella. At least this was the case for one screening at this year's Edinburgh International Film Festival.

Oh, the rain. It couldn't have come at a better time than for the opening night of the slightly style-over-content dystopic film *Battle Royale*, which has caused controversy in Japan because of its depiction of youth violence. Diane Henderson, Cameo Cinema general manager, says, "It was chucking it down outside and luckily with a bit of foresight we had umbrellas hanging from the roof with the *Battle Royale* logo on them. We sold out the performance. And before we knew it most of the umbrellas were gone—but that's what we planned anyway."

It had been like this all summer in Scotland. The magnificent sky-splitting sun was only interrupted about 90 percent of the time by furious bone-chilling rain.

Could this be the reason that this year's festival, the 55th annual, reported record growth in attendance? Or perhaps it is because there was quality viewing from every nook and cranny of the globe?

The slate is possibly due to the transition of power in the festival programming office, with Lizzie Franke, outgoing after five years, and Shaun Danielsen new in the director's chair. In the future, Danielsen is going to be tweaking the festival in intimate places. He's a horror fan and will undoubtedly integrate a Peter Jackson element into next year's festival. There's also talk of more anime.

But for this year, he had a vast array of 18 world premieres out of hundreds of films in 13 sections. The features included Jean-Pierre Jeunet's *Amelie*, Asif Kapadia's *The Warrior*, and Danny Boyle's new pair, *Strumpet* and *Vacuuming Completely Nude in Paradise*. Kenny Glenaan's *Gas Attack*, about Turkish Kurds in Glasgow, won the best new British feature award. It was a movie junkies' paradise and people queued up round the block, huddled in doorways anxious to get their next fix of cinematic bliss.

One strange thing about the lines was how diverse they all were. At a 12:45 AM show of Stacy Peralta's



Tony Alva in Stacy Peralta's *Dogtown and Z-Boys*, a thriller for all ages.

PHOTO : PAT DARRIN / SONY PICTURES CLASSICS



Gray skies couldn't darken the spirit of moviegoers, especially when they got free umbrellas.

PHOTO COURTESY AUTHOR

Dogtown and Z-Boys one day., on line was a teenager puffing on a bong and blowing single megaton mushroom clouds of smoke into the air, right next to a couple in their mid-to-late 50s, who were remembering being in their teens when crazed kids were getting on plastic wheels bolted to plywood. Sean Penn narrates this documentary of the history of skate, which includes some excellent '70s footage of the transition from surfing waves to surfing concrete. It holds a real appeal for boarders and documentary hounds alike. The atmosphere resonated in all rows and the rowdy crowd eventually silenced themselves as the curtains parted and they paid dutiful respect to their forefathers.

The festival was helped along by cross-pollination from the surrounding festivals that all overlap and ebb into each other (fringe, book, international, jazz & blues, science, children's, and the military tattoo) and make you disorientated. But even when you are dodging 15-foot men on stilts juggling fire, dancing midgets painted red doing backflips, or bumping into Sean Penn in the local off-license, you feel enough at ease because something tells you, you are meant to be here; you are home. You may even find yourself in the healing morning twilight rain, which washes the remnants of last night's party away to make way for what's to come tonight.

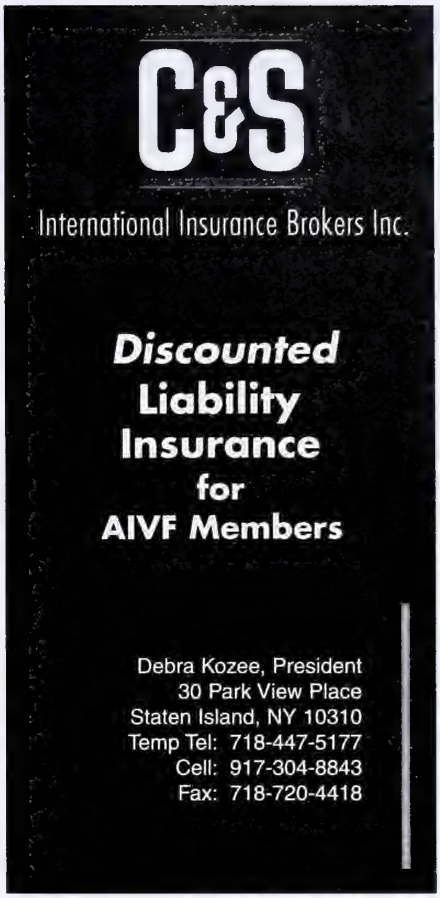
Another side attraction, beyond the movies, was its main venue. The Cameo is the place for independent cinema. Originally called The King's Cinema when it was built in 1914, it's steeped in tradition and history. It officially opened as the Cameo in 1949, just after the Edinburgh festival started. This year at the festival, there were some people in wartime blue or purple rinsed hairdos paying homage to it.

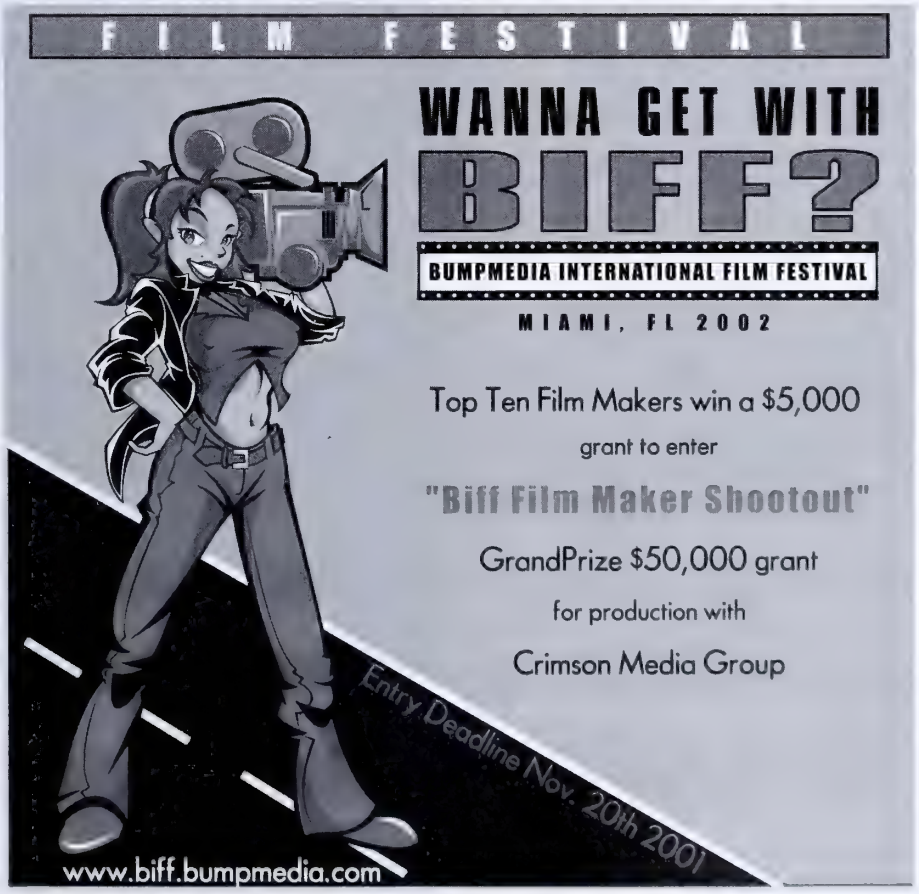
"Two wee old ladies came in just to have a trip down memory lane, they were astounded to see how little the plan of the cinema had changed," says Henderson. "They were telling me 'We remember when we used to bring glass jam jars and get in to see a film.'"

Darren McDonald is a writer living in Elgin, Scotland.

For more information see www.edfilmfest.org.uk







On View

BY JASON GUERRASIO

THEATRICAL

Trembling Before G-d (New Yorker Films, Oct. 24). Sandi Dubowski's feature-length documentary, which took top honors at the 2001 Berlin Film Festival, delves into the complicated world of religion and homosexuality, specifically, the response to gays and lesbians in the Orthodox Jewish community. The film follows a variety of subjects over five years, from the world's first openly gay Orthodox rabbi to closeted married Hasidim to a pair of Orthodox lesbian high school sweethearts who just want to be accepted by the world. Much of the story is about how the community rejects people because of their sexuality, but there's also hope in the film, in that love continues as gays and lesbians struggle to understand what keeps their community from accepting them.

Donnie Darko (New Market Film Group, Oct. 26). Richard Kelly's psychedelic tale is told through the eyes of 16-year-old Donnie Darko (Jake Gyllenhaal), who, after escaping a near-death experience, is led by a six-foot tall bunny to do strange and troublesome deeds that not only affect him but everyone around him. Also hopping on this magical misery tour are Drew Barrymore (who also executive produced the movie) and Noah Wyle.

Tape (Lions Gate, Nov. 2). Richard Linklater's adaptation of Stephen Belber's stage play is an experimentation of sorts with digital video, at least in terms of using a camera agile enough to make tight turns and keep up with complicated twists of dialogue. The whole scenario takes place within a dimly-lit hotel room with Jon (Robert Sean Leonard) and Vince (Ethan Hawke) practically bouncing off the walls as they spar—verbally and physically—over long-held jealousies. Most of these bad feelings come from Vince's end, since Vince is an aimless drug dealer and Jon is in town to show his first film at the local film festival, and Jon got the girl of Vince's dream in high school. The last item is the main point of contention in the film, as Vince is out to knock Jon off his self-satisfied perch and get him to admit that he was less than gentlemanly years ago in his relationship with Amy (Uma Thurman), a woman they both dated in high school.





(Above) Todd Field directing

PHOTO: CLARK WALKER / LIONS GATE FILMS

(Right) Robert Sean Leonard hides his emotions from Ethan Hawke in Richard Linklater's *Tape*.

PHOTO: CLARK WALKER / LIONS GATE FILMS

The Fluffer (First Run Features, Nov. 16). In Richard Glatzer's satire, gay porn star Johnny Rebel (Scott Gurney) is, in fact, straight. He becomes the focus of obsession for Sean (Michael Cunio), who moves to L.A. to become a big Hollywood star only to get sucked into the underbelly of the porn world. Sean gets a job as a cameraman on one of Johnny's films but soon becomes more involved in the picture when he switches job titles to become Johnny's "fluffer" (you can probably guess, but there's a definition at www.fluffer.com).

In the Bedroom (Miramax, Nov. 23). Inspired by the stories of the late fiction writer Andre Dubus, *In the Bedroom* is a finely-observed portrait of an upper-middle class New England family faced with sudden tragedy. The film marks the writing and directing debut of actor Todd Field (*Broken Vessels, Eyes Wide Shut*) and stars Tom Wilkinson and Sissy Spacek as parents slowly succumbing to their grief, but not being able to share that pain with each other. The pair won the Special Jury Prize for Acting at the 2001 Sundance Film Festival.

The Business of Strangers (IFC Film, Dec. 7). Like a female response to Neil LaBute's *In the Company of Men*, Patrick Stettner's tale is about two women in a non-descript airport hotel who take out their aggression on a local man. Julie (Stockard Channing) a consummate corporate climber, and Paula (Julia Stiles), a technical assistant whom Julie has just fired, have had a bad day and so after a few drinks at the bar they start to play cruel and merciless head games with a fellow drinker, Nick (Frederick Weller).

TELEVISION

David Mamet Marathon (Sundance Channel, Oct. 28, check local listings). The Sundance Channel pays homage to

legendary writer, producer, director David Mamet with an evening movie marathon: *American Buffalo, House of Games, The Postman Always Rings Twice.*

When the Bough Breaks (PBS, check local listings). Three Missouri families are highlighted in Jill Evans Petzall and Deed Roger's documentary about the lives that are affected when mothers are incarcerated for non-violent crimes (drug abuse, stealing, prostitution). The film looks at the grandparents, foster parents, and social workers who now are responsible for children left behind. But the main focus is on the children themselves—most of them under-educated, living in poverty, and extremely violent to everyone around them. The question the filmmakers raise is if the justice system is perpetuating the problem it is trying to prevent by leaving more than a quarter of a million children to follow in the footsteps of their mothers.

The Cazalets (PBS, Nov. 5—Nov. 19). Elizabeth Jane Howard's family epic about the Cazalet family and their struggles during World War II is a six-hour drama that centers around three brothers and a sister, their spouses, and their children coming of age in a challenging world. The main character is Edward (Stephen Dillane), an anti-Semitic, racist, anti-intellectual. Though he's happily married, he indulges in the finer things in life during his "business lunches." With a war dawning on the horizon, the Cazalet family decides to retreat to their parents' country home where they can deal with their family problems during a time of war.

Open Outcry (PBS, Nov. 9). A fascinating look at the high-speed, high-powered trading floor of the "Merc," which is not only a workplace full of pressure and perseverance, but a self-contained culture, with its own means of communication, values and code of conduct. Jon Else's piece paints a compelling picture of sudden wealth, equally sudden disaster, and grace under pressure as these warriors of the trade room floor do battle with billions of dollars at stake.

Jason Guerrasio is an intern at The Independent.

BRAVO
film & video
40 WEST 27TH STREET
2ND FLOOR
NEW YORK NY 10001
www.bravofilm.com

Sound Stage Rentals
34' × 28' × 14'; 600 amps; Hard Cyc/Blue Screen; Silent A/C; Great for Interviews, Music Videos, Commercials, and Pilots; Complete Lighting Package Available.

Linear and Non-linear Editing
DVCam, BetaSP, ¾", S-VHS; ABC Roll; DVE—Pinnacle Alladin.

Production Packages
We produce affordable commercials and music videos from start to finish with substantial discounts for first-time clients.

Audio Services
ADR; Music for Video/Film; Audio sweetening; Mastering; Protools System; Voice-over.

Tel: 212 679 9779 · Fax: 212 532 0444

Context
STUDIOS
2 stages
48x44 with cyc wall
30x24 sound stage
multi-camera digital video
• audio post-production •
recording & rehearsal studios
• video editing • stage rentals •
tape duplication
• production office •
lighting & grip packages
Artists and Independents Welcome
Located in Williamsburg
1 North 12th Street Brooklyn,NY
718.384.8300
www.contextnyc.com

mercerMEDIA
212.219. 3776
Sound design, editing and mixing
VO recording, ADR, and foley
Original music and sound effects
Non-linear video editing
Streaming media services
DVD authoring
RECENT PROJECTS INCLUDE:
Alan Berliner
The Sweetest Sound
FAIRness & Accuracy in Reporting
Counterspin
Sandi Simcha Dubowski
Trembling Before G-d
Robert Clift & Salomé Skvirsky
Stealing Home: The Case of Contemporary Cuban Baseball
Lynne Sachs
Investigation of a Flame
MERCERMEDIA.COM

SURVIVAL ENTERTAINMENT MOTTO:
BUDGET & INSURANCE
D.R. REIFF & ASSOCIATES
ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 247-0739

Profiles

Milt Thomas
Claire

BY FELICIA FEASTER

MILT THOMAS DOESN'T SEEM LIKE A PARticularly old-fashioned type. He is, after all, an openly gay Atlanta bon vivant known for organizing carnivalesque parties like the local premiere of John Cameron Mitchell's *Hedwig and the Angry Inch*. And yet, for the past five years, Thomas has devoted himself to a project that can only be described as antiquated. Thomas' *Claire* is a 60-minute silent film shot on a '20s-era hand-cranked Mitchell Standard 35mm. After years of struggling, Thomas set the film's debut for November at Atlanta's 85-year-old Rialto Theater.

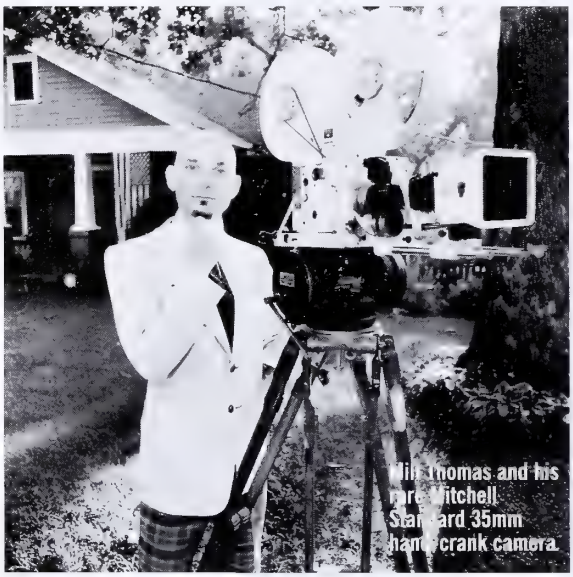
Drawn from an ancient Japanese fairy tale, "Kaguyahime," in which an elderly couple discovers a tiny moon-child in a bamboo stalk, *Claire* blends elements of rustic Americana with timeless fairy tale and classic cinema. In Thomas' version, the moon-child (Toniet Gallego) is found in a corncrib and adopted by two elderly men, Joshua (Sister Missionary P. Delight) and Walt (James Ferguson), who live in the Appalachian countryside. Claire soon grows to human size and Joshua and Walt raise her, though a string of supernatural and tragic events intervene to complicate a happy ending.

The film relies on silent film storytelling as well as more fantastic images—luminescent moon tears, or an opulent lagoon where the film's Water Nymph Dancers perfom—suggesting a surrealistic hybrid of Georges Méliès, Max Reinhardt's *A Midsummer Night's Dream*, and the off-kilter vision of Canadian filmmaker Guy Maddin.

Thomas' initial inspiration for making a silent feature came from an unusual source for an independent: a big-budget Hollywood production. While living in Japan, Thomas saw Francis Ford Coppola's *Bram Stoker's Dracula* and was struck by a sequence that mimicked the look of a hand-cranked silent camera.

"The initial concept was a 10-minute short made exactly the way it would have been made in 1920," recalls Thomas, though the film eventually morphed into more of an homage to silent film.

A friend pointed Thomas to the



Milt Thomas and his Mitchell Standard 35mm hand-crank camera

Mitchell Standard model, used by Mary Pickford's cameraman, Charles Rosher. The cameras had a production run of about 2,000 from 1921 to 1970, which meant Thomas could conceivably find replacement parts. He eventually hooked up with an eccentric North Carolina dealer of antique still cameras and turn-of-the-century motion picture cameras.

But finding the camera and actually shooting *Claire* on a slim but imaginatively employed $50,000 budget was only a small part of a complicated process. Shot over a week in the summer of 1997 and two weeks in winter/spring of 1998, the remainder of Thomas's time has been spent devising creative ways to pay for the postproduction, negative cut, and prints of the film. Thomas estimates the total cost for *Claire* at $80,000.

For Thomas, *Claire* is not only an experiment in outdated film styles, but also a vehicle for conveying his politics. *Claire*'s "alternative" family—two rugged, American men and the delicate Japanese daughter they adopt—are part of Thomas' conscious effort to reshape the notion of family in a subtle and nondidactic way. Within this sweet, nostalgic environment Thomas imagines the kind of loving alternative family absent from most past films.

This approach to family also helped make the project more appealing when Thomas applied for grants from gay organizations such as San Francisco's Frameline Fund, which became a sponsor.

Just as innovative as Thomas' story line are his ambitions for the film's exhibition. He plans to donate all proceeds from *Claire* to AIDS organizations in each city where the film appears. The decision was prompted partly by the fact that Thomas's boyfriend at the time he was working on the script was diagnosed with AIDS. And by identifying *Claire* so closely with gay issues, Thomas expects to tap into the resources and publicity machine of regional gay organizations when it begins its cross-country tour.

Despite his modern attitudes and edgy art-school appearance, something old-fashioned and tender lingers from Thomas' past and helps explain why he is attracted to such an outmoded art form. The name of Thomas's production company, Put Down the Plow Productions, is a nod to Thomas's great uncle Milt, the black sheep of the family. It was the money that Uncle Milt left Thomas that allowed him to buy his first 16mm camera, but his influence continues in other ways, too. As family lore goes, one day the teenage Uncle Milt paused from his sweaty labor in his family's fields to lay his plow down. He never returned to pick it up. Uncle Milt ran off to join the Navy, eventually winding up as a labor organizer in Texas and extolling his follow-your-dreams approach to life to his nephew.

"He would pull me aside," Thomas remembers, "and say, 'You can be whatever you want to be. Just listen to yourself.'"

Felicia Feaster is a freelance writer on film and art based in Atlanta and the co-author of Forbidden Fruit: The Golden Age of the Exploitation Film.

PHOTO COURTESY FILMMAKER

John Langley
The Crime Channel

BY SCOTT CASTLE

JOHN LANGLEY HAS TAKEN A LOT OF BASHing over the past 14 years for creating the Fox series *Cops*, which has been credited with, among other things, the downfall of Western civilization. What the show rarely gets credit for is revolutionizing the way Americans view law enforcement and criminals, mostly by filming these two opposing forces as they are, for better or worse, with no interference.

Langley is about to break ground again, this time with an always-on digital cable network called, appropriately enough, The Crime Channel. The new venture launches in the spring of 2002 through USA Networks and will be dedicated to all things crime-related—with the exception of courtroom proceedings, which already have a home on Court TV. The idea is to tap into Americans' inherent curiosity about the extreme highs and lows of human experience.

"TV has always dealt with law enforcement—always," Langley, 58, says from his office in Los Angeles. "My objective has been to minimize editorial involvement and try to be as pure as possible given the genre and the venue, which happens to be network television."

While the line-up of the channel isn't completely set yet, there's at least one given: There will be endless episodes of *Cops*. There will also be syndicated reruns of crime-related TV shows and new ones like *Police Beat*, a magazine-style series hosted by a retired homicide detective with 30 years experience in the L.A. sheriff's department.

"Crime is really the most popular genre historically in books, movies, and television," explains Doug Lee, general manager of the channel. "Where Court TV has 12 to 14 hours a day of courtroom footage covering trials, we will be an entertainment channel that will have both fiction and non-fiction 24/7."

And after keeping *Cops* a closed shop, Langley will open his new network to independent producers to do special reports and films, with much the same system A&E and CourtTV use for their productions.

"We will be scouring the earth for acquisitions that really fit the genre," says Lee. With 168 hours of programming to fill every week, independent producers should take notice. "We're pretty much set for our launch," adds Langley, "but we're wide open thereafter, whether it's scripted, documentary or reality, or whether it's some form or genre I've not thought of yet."



John Langley is taking the *Cops* spirit to a 24-hour cable channel.

PHOTO: LISA HERGO / FOX

Last June, Langley premiered the crime concept on the Web at www.Crime.com, with a long-term plan of morphing it into a full-fledged cable outlet. The site features breaking crime-related news, manhunt information, and Crimecam, a four-camera, 24-hour live webcam feed from Maricopa County jail near Phoenix, Ariz. Langley's plan progressed in March when Barry Diller's USA Networks purchased the site to launch it as a channel for digital cable and satellite providers—and regular basic cable in the few markets where slots are still available.

"I started Crime.com with the sole goal of reverse convergence," Langley says. "It's the only story I know of a dot-com company becoming a channel."

Langley's love affair with both sides of the law dates back 20 years to when he directed a documentary called *Cocaine Blue*. He was teaching classes at the University of California at the time while working toward his doctorate in philosophy and aesthetics. During the filming, Langley went along on a police raid and found the experience unique, heart pounding, and educational, and the idea for a show following police officers took root.

Langley recalls that he wanted "to do a show with just the cops—to feel what they feel, see what they see—and do a genuine pure ride-along. Not editorialize about it, just have a window to another universe." He pitched the idea to networks for seven years, with several of them passing on it more than once. It took a combination of the fledgling Fox network looking for programming, and a timely writer's strike pulling scripted shows off the air, to get *Cops* into the line-up for 1987.

Langley, one of the few commercial TV producers on the board of trustees of the International Documentary Association, is pleased that the show has lasted this long, but humble in his role of democratizing verité filmmaking.

"When you watch *Cops*, you go beneath the surface and you can see all kinds of things about our society, you can see us airing our dirty laundry," he says. "If you look a little beyond it you can see the psychology and sociology of crime and you can get a much better take on society."

When he first created this formula, he says, "I thought I was a genius." Then a few seasons into *Cops*, he saw Frederick Wiseman's 1968 documentary *Law and Order*, about the Kansas City police department. "I didn't invent cinema verité," Langley now knows. "I thought I was a hotshot, and then I discovered that I was beaten by 20 years." He adds, "What I did do was popularize video verité for network television."

In his next incarnation, he hopes to popularize this same aesthetic for cable and the Internet, merging entertainment and information, and generally following, he says, "the Aristotelian notion that we should teach and delight."

Scott Castle is the assistant editor at The Independent.

28TH NORTHWEST FILM & VIDEO FESTIVAL

THE NORTHWEST FILM CENTER*PORTLAND ART MUSEUM

PORTLAND, OREGON*NOVEMBER 2-10*ON TOUR 2002

NINE DAYS OF THE MOST OUTSTANDING NEW NARRATIVE, ANIMATED, DOCUMENTARY AND EXPERIMENTAL WORK FROM ARTISTS LIVING IN THE NORTHWEST

THIS YEAR'S FESTIVAL IS PROUD TO HOST SPECIAL SCREENINGS, WORKSHOPS AND SALONS IN CONJUCTION WITH AIVF AND NAMAC'S MAESTRO CONFERENCE.

For more information, www.AIVF.com/maestro

PAST FESTIVAL JUDGES
FREUDE BARTLETT
PHIL BORSOS
ERNEST CALLENBACH
JOHN COOPER
KAREN COOPER
FRANK DANIEL
JO ANN DANZKER
STEVE DEJARNETT
TODD HAYNES
JIM HOBERMAN
DAN IRELAND
EDITH KRAMER
STAN LAWDER
TED MAHAR
LEONARD MALTIN
DAVID MILHOLLAND
MARV NEWLAND
PAT O'NEILL
B. RUBY RICH
RACHEL ROSEN
NORIE SATO
AMY TAUBIN
CHRISTINE VACHON
GUS VAN SANT
JANE VEEDER
CARMEN VIGIL
AMOS VOGEL
MELINDA WARD
ELLEN WATERSTON
GENE YOUNGBLOOD
2001/BILL PLYMPTON

WWW.NWFILM.ORG

Portland: On Their Own On the Oregon Trail

BY D.K. HOLM

THE JOKE AMONG PORTLAND RESIDENTS WHO PAY ATTENTION to such things is that there is a curse that hexes all commercial movies made there—confirmed recently when bad weather plagued Bill Friedkin's shoot of *The Hunted*, and then star Benicio Del Toro broke his arm.

That leaves the field wide open to independent filmmakers in this city of half a million and they are taking advantage of it not only by producing projects but also by exhibiting and distributing them on their own. The field is fueled by Miranda July (Joanie4Jackie.com), who distributes films by women, and Peripheral Produce, a roving anthology of recent films curated by filmmaker Matt McCormick, who also steers Rodeo Filmco (www.rodeofilmco.com).

PHOTO COURTESY DAVID WALKER



The partners of the new Ground Floor Cinema spark Portland's exhibition scene

But that's really just the beginning. David Walker, the movie reviewer for the *Willamette Week*, just added a new exhibition opportunity to the mix by joining forces with Jonah Loeb of IndieDVD.com, a Portland-based company that issues independent and underground films in DVD. They've formed Ground Floor Cinema, a continuing series of short film packages by independent filmmakers, both local and national, held at the Clinton Street Theatre in southeast Portland. Walker says, "We decided that there were a lot of good local filmmakers, and we wanted to get as many of them together as we could and have a showcase of their work. The distribution network for both short films and independent films can be very exclusive."

The Northwest Film Center also has a traveling tour that lasts several months and makes 20 stops throughout the Northwest, including Alaska, British Columbia, Montana, and Idaho, as well as Washington and Oregon. "The Northwest Film Center does the most in terms of exhibiting regional work," says animator Chel White.

And in addition to the myriad pubs and coffeehouses that screen local works, the art collective Red 76 (www.red76.com), is currently putting on screenings, including several live film scoring nights. Hollywood Theatre has an invitational screening on the first of the month. And The Charm Bracelet (www.charmbracelet.org), a film/art installation enterprise run by Brad Adkins, presents monthly expositions involving film and videomakers.

"All of these people are doing distribution and screenings," says director Vanessa Renwick. "We are blessed."

D.K. Holm is writer based in Portland

Honk If You Love the Arts

OREGON IS ON ITS WAY TO RISING up the ranks of per capita spending on the arts, after a long rest at the bottom of the list.

In June, the state House of Representatives and Senate passed—almost unanimously—the Oregon Trust for Cultural Development, which could end up providing nearly $6 million in funds each year for projects, starting in 2003. The funding will come through partnerships, tax-deductible private donations, and sales of "cultural" license plates, among other initiatives.

The money is not earmarked yet for specific projects, but will instead be split up between state arts organizations, county cultural groups, Indian tribes, and a competitive grant fund.

Since money from the fund won't be available for two more years, Oregon artists have to rely on existing awards, including: the Oregon Arts Commission, which awards a $5000 media fellowship once a year; the Regional Arts & Culture Council (RACC) in Portland, which offers a $20,000 grant to an established filmmaker; and the Oregon Council for the Humanities and the Northwest Film Center, which givses out cash and lab service awards.

"We have a tremendously rich landscape and we have to preserve that," says Tamastslikt Cultural Institute director Bonnie Conner, a member of the task force that developed the bill. "We were at great risk of losing that which makes us a culture. And for all Oregonians to value our lives gives us hope."

Portland in the Can

Beth Harrington's hour long documentary *Welcome to the Club: The Women of Rockabilly* has aired on Oregon Public Broadcasting, and should find its way to PBS for national broadcast early in 2002. •Cinematographer **Eric Edwards's** most recent work is on the indie coming-of-age feature *The Slaughter Rule*, starring Ryan Gosling (*The Believer*). •**Vanessa Renwick** admits to having four films in various stages of completion, one of which is *Critter*, about wolves. •**Zak Margolis's** current work in progress is *Drowning Boy* an animated work that can be viewed in installments at www.endsound.com/drowningboy. •**Jim Blashfield** is working on *Bunny Heads*, for which he just received a grant. •Ex-Northwest Film Center curator **Howard Aaron** is completing a feature length documentary called *Hollywood Confronts Fascism*, which portrays how actors, musicians, screenwriters, and directors alerted the United States (and the world) to the threat of Hitler and fascism in the 1930s. •**Patti Lewis** is wrapping up editing on her documentary, *Finders Keepers*, about all kinds of collectors. •Cable access advocate **Cynthia Lopez** is working on a political satire for Portland Cable Access called *They Would Be Senators*. •Animator **Chel White** is working on a feature-length narrative script he intends to direct called *Path of Bees*.

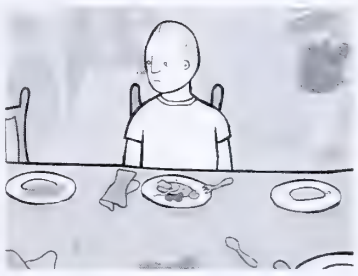


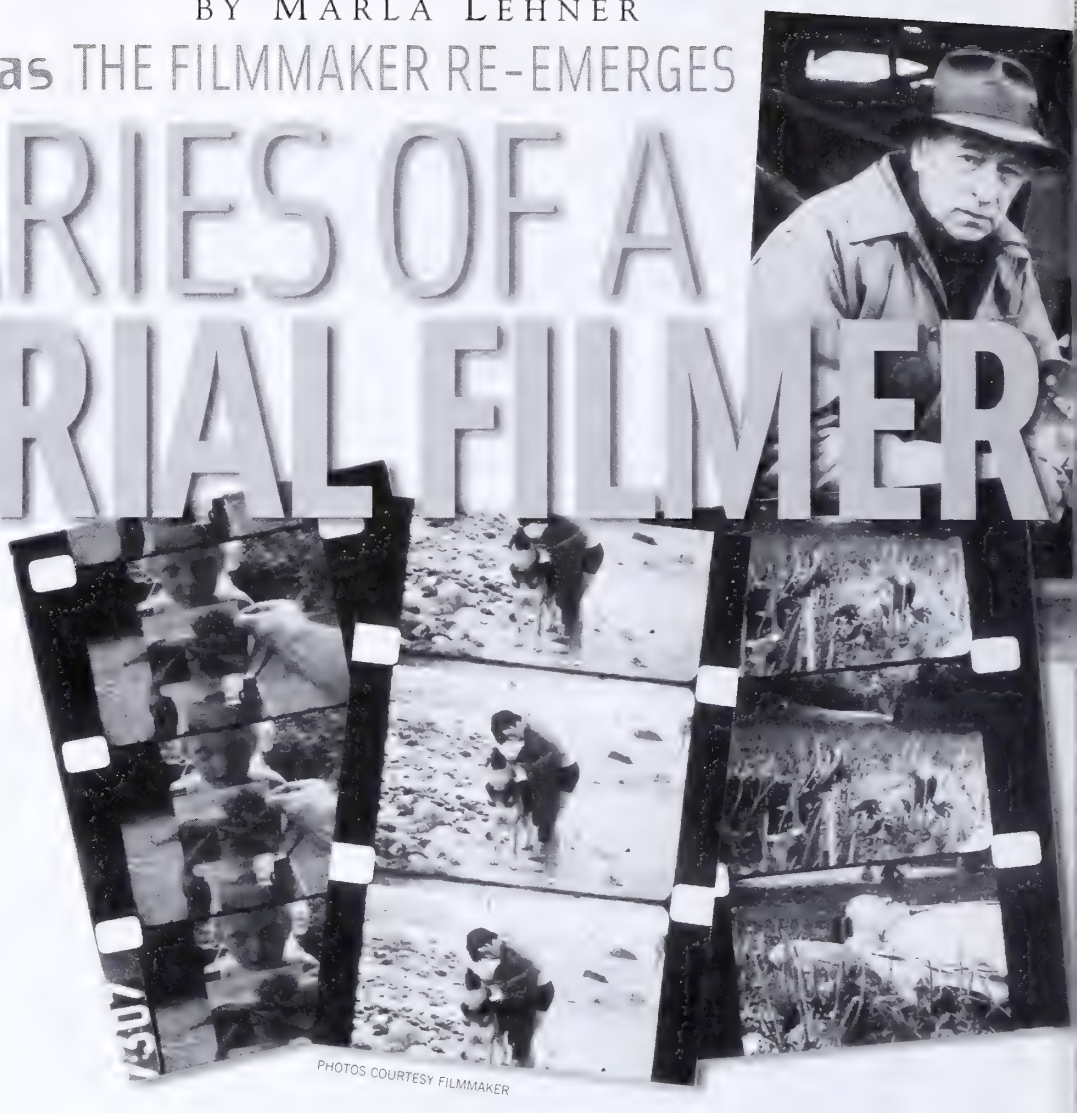
PHOTO COURTESY FILMMAKER

Zak Margolis' *Drowning Boy*

BY MARLA LEHNER

Jonas Mekas THE FILMMAKER RE-EMERGES

DIARIES OF A SERIAL FILMER



PHOTOS COURTESY FILMMAKER

JONAS MEKAS SAYS THE NEW York film world thinks of him as a maverick, not a filmmaker.

That might just be the right word for Mekas, who has been steeped in the American independent film scene for over 40 years. Depending on whom you ask, Mekas might be labeled a journalist, a film champion, an organizer, an activist, or a preservationist. Only a few followers of his work call him a filmmaker first—and most of those reside outside the borders of this particular country.

"Here they don't look at my films. They only hear about me as an activist doing this, doing that," says Mekas, his Lithuanian accent still strong despite having immigrated here over 50 years ago. "I would say in America I'm not a filmmaker at all."

Here Mekas is best known as the director of Anthology Film Archives, which preserves and screens independent films, and as the former *Village Voice* critic whose column helped publicize and galvanize the fledgling New York avant-garde film movement in the 1960s and '70s.

Now, at 78-years-old, with over 22 films and 13 books of prose and poetry behind him, Mekas is gaining recognition for his film work stateside as well, thanks to his latest effort, *As I Was Moving Ahead, Occasionally I Saw Brief Glimpses of Beauty*, which just might be his breakthrough film. When it was shown at the Berlin Film Festival last February it was received with such enthusiasm that several screenings were added. Since then, festivals in London, Buenos Aries, Vienna, Vancouver, Denver and Sao Paolo have vied for the film.

As I Was Moving is the latest in a series of diary films that have become Mekas' signature, each focusing on a distinct period of his life. This time, Mekas has turned the camera's lens on his nuclear family. The nearly five-hour opus was constructed from 40 hours of footage of family scenes, and though there are some traditionally weighty moments, such as Mekas' wedding day and the births of his children, the images that make up the backbone of the film are of life's everyday activities—eating dinner with friends, petting the cat, picking flowers with his children—and the impact is startlingly profound.

"Jonas is seldom so emotionally direct as he is in this film. It's enormously moving," says P. Adams Sitney, a professor of film history at Princeton University. "There are people who make film diaries, but the scale on which Mekas does it is unique."

Mekas recognizes that this film, which has elicited emotional responses from many audiences, is unique. "The content of this film is not like any other film that you can talk about," he says, "because it takes 20 to 25 years and it is about family, a family that goes through the years and nothing much happens. Children grow and seasons change. The content is very different from any dramatic film that follows a certain script, stories, and anecdotes."

As I Was Moving has the feel of a person sifting through an attic full of mementos trying to piece together his life. And it



PHOTO: PETER SEMPEL

Jonas Mekas at work.

Scenes from Mekas's life form the five hours of *As I was Moving Ahead, Occasionally I Saw Brief Glimpses of Beauty*.

(middle) John F. Kennedy Jr. in Mekas' 2000 film *This Side of Paradise*.

makes sense. Mekas is coming to the end of an era. His daughter was recently married. His son left for college last year. His 27-year marriage has ended. And he's planning to move out of the SoHo loft where he has lived since 1974. With this film, he seems to be taking stock of what he calls the happiest time of his life.

Through much of it, Mekas lulls the audience into a hypnotic state with instrumental music. But his stilted voice-overs, which sound like intimate whisperings—the kind of personal self-reflection usually saved for a diary or a loved one—make for the most powerful moments.

"I have not been able really to figure out where my life begins and where it ends," Mekas' shaky voice narrates as the film begins. "I have never been able to figure it all out, what's it all about, what it all means."

The camera is almost exclusively fixed on Mekas' daughter, Oona, his wife, Hollis, and to a lesser extent, his younger son, Sebastian. Oona, having grown up in front of the camera, is a captivating, unselfconscious presence. Hollis, too, acts as if there's nothing unusual in being filmed during the most personal moments, such as laying in bed naked on a sunny morning. The family's ease adds to the sense that the audience is witnessing the passage of time.

"He has a lot of other personal films and they all make me cry, but there is something different in this one," Oona confides. "It's a natural progression in the diary films, but this is an extra personal diary film. This is like the lost pages of the diary. This is the real thing."

Hollis Melton, Mekas' now-ex-wife, is careful to point out that although the scenes were real, as a whole it was Mekas' version of their family history. "We did have a beautiful life...But it seemed to me that [the film] was his fiction. I was a person in the film. But that person, I don't know if she exists or if she exists in his mind."

Mekas is certainly aware that the images and their sequence are his perception of the past. "What you are seeing is my imaginary world, which to me is not imaginary at all," he says in a voice-over. "It's real. It is as real as anything else under the sun."

For Mekas the act of filming and stringing images together seems to be his method of coming to terms with his past. Two of his best-known films, *Lost, Lost, Lost* (1976) and *Reminiscences of a Journey to Lithuania* (1971-72) document and dissect monumental periods of his life—his first years in New York and his return to his native Lithuania, respectively.

In 1922 Mekas was born in Lithuania to a family of farmers. He and his older brother, Adolfas, left Lithuania in 1944 when the authorities discovered the two helped write and distribute an anti-Nazi newspaper. Eventually, the brothers ended up in forced labor camps for the duration of World War II and remained in displaced person camps until they were given passage to the U.S. in 1949.

The brothers were bound for Chicago, but when their ship landed in Manhattan, they fell in love with the city. The early years in New York were tough, but the city acted as a university to the culture-hungry pair who attended every theater, music, dance, and film event they had time for.

Inspired by such filmmakers as Godard and Truffaut, in 1955 Mekas and Adolfas began *Film Culture* magazine, which examined the burgeoning art form. Several years later, Mekas started "Movie Journal," his weekly column in the *Village Voice*. The column received more letters to the editor than any *Voice* feature and helped establish Mekas as a seminal figure in the film world.

"I think that Jonas is the most important figure in the field/world of avant-garde film," says Amy Taubin, film critic for the *Voice*. "There would have been people making oddball films, but there would not have been an American avant-garde film movement if it had not been for Jonas."

Mekas' energy attracted an array of influential people into his circle including Andy Warhol, John Lennon, Salvador Dali, Jackie Kennedy and Allen Ginsberg, all of whom appear in his films. In the '60s particularly Mekas was a powerhouse for the movement. Among his endeavors were helping to organize the Filmmaker's Cooperative, a distribution company, in 1962; opening a movie venue called Filmmakers Cinematheque in 1964; and founding Anthology in 1970.

Although many people see Mekas' organization as his most important contribution to film history, others believe that his efforts as an activist hampered his career as a filmmaker.

"In that sense, Anthology and its collection has been an albatross around Jonas' neck," says Taubin. "It was up to Jonas to go on this endless, endless money-raising thing, which I think, has harmed him, certainly as a filmmaker, certainly as an artist, as a writer, as all those things."

Mekas acknowledges that keeping Anthology afloat in difficult financial times took away from his filmmaking, but says he doesn't have any regrets. "I would do it the same way," he says.

Now that the staff of Anthology has grown, Mekas has more time to focus on his own work. He has reels of unedited film and he estimates 1,000 hours of video footage that he plans to edit into a video diary series. And after all these years, his work will likely slowly continue to gain recognition.

"When other people were getting enormous credit [in the '60s] Jonas was there filming, recording what he had to record," Sitney says. "Now people have come to recognize that this is one of the great unique achievements and it's one of incredible aesthetic intensity."

Marla Lehner is a freelance writer in New York

As I Was Moving Ahead, Occasionally I Saw Brief Glimpses of Beauty will be playing at Anthology Film Archives in New York City Dec 12-22

Appeasing the Festival GODS

10 filmmakers assess their chances

BY BETH PINSKER

EVEN ACCOMPLISHED FILMMAKERS HAVE TO APPLY TO FILM FESTIVALS. They might be able to get an intern to do some of the work, but they still have to fill out the application forms, meet the deadlines, send the screener tapes, assemble the press materials, pay the entry fees, and do everything that first-timers fresh out of film school have to do. And they usually toil in the same sort of obscurity.

Studio movies get listed in the trade papers and people in the industry talk about them for years before they start filming. But where do you find emerging filmmakers before they even get to that stage when audiences can see their work at some film festival somewhere? You find them working in video stores, teaching, editing other people's films, making commercials, syncing sound in the dark of night in their basements, or holing up in their parent's houses writing their next screenplays.

The Independent tracked down a few members of this elusive group, filmmakers who have finished shorts or full-length features in time for the fall deadlines that could get them into Sundance, Slamdance, South by Southwest or any number of other festivals in the winter and early spring, to see how they plot their strategies.

THE FILM SCHOOL GRADUATE

Matt McNevin is that proverbial fresh-eyed film school graduate who calls in from the video store where he works. He has just mailed the Sundance entry for his 27-minute science fiction short, *Revelation,* and has been inspired by a *Mr. Rogers* episode he caught that morning. "The tiger Daniel, from the land of make believe, made a mobile for an arts festival and Lady Fairchild trashed it," McNevin says. "That made me feel really sad. But then Daniel says, 'I had fun thinking it up and I had fun making it, so I'm happy.' And I thought, that's how I think about my movie."

Matt McNevin's *Revelation*.



McNevin may have gotten an A on the film, but he knows that's no guarantee he'll get into festivals. *Revelation,* which is set in the year 2276, focuses on an underwater society where a young boy wonders about what's on the surface of the water. There are a few specialty sci-fi festivals out there, and a few festivals in his hometown of Washington, D.C., that he thinks he might have good luck with. Mostly, he's just sending out applications and hoping that he gets a letter in return, even if it's telling him he didn't get in (Telluride was one of the first to neglect to reject him at all). "In terms of getting in, I think it's quite unlikely," he says. "What I've been hoping for is that people will recognize the story is solid and worth thinking about, if the execution is raw at some points."

HAVING AN IN

On the other end of the spectrum, twin filmmakers Greg and Gavin O'Connor are trying to pass on what they learned making *Tumbleweeds* to another pair of twin filmmakers, Alex and Andrew Smith, so they can get their debut feature off the ground. *The Slaughter Rule*, starring David Morse and Ryan Gosling, is about a high school senior having a tough year after his father dies. He ends up getting close to his football coach and learning a few things about life.

Alex and Andrew Smith's *The Slaughter Rule*.



"Yes, we have a relationship with Sundance," says Greg O'Connor, who is organizing the film's application strategies. "But the film goes through the same process as everyone else. It has to stand on its own merits. I'm very certain that if it doesn't, that it won't get in."

That said, O'Connor thinks Sundance is the right place for the film—they'll apply to other festivals, but Sundance is what they want. "It's a very American story, about the American West, and Sundance is probably the best American festival," he says. But the biggest thing O'Connor learned from *Tumbleweeds* is not to have expectations that he can repeat that string of luck. "A lot of great films go to Sundance and don't have that experience that we had with *Tumbleweeds*."

GETTING PAST THE SHORTLIST

"It's never been a real priority of mine to let a festival make or break me," says Bryan Cole, who is in the process of submitting his documentary short, *Boom Town,* to festivals. "Often, people believe that if their film is going to a festival that they'll be catapulted into some orbit that heretofore had been inaccessible. Festivals are great, but you still have to go out and make another movie." *Boom Town*, which is about members of the Suquamish Tribe in Washington State who sell fireworks in the summer, will actually be Cole's fourth short on the festival circuit. This time he's hoping to make it to one of the top-tier fes-

tivals, and not just on to the shortlist as he has at Sundance previously.

Cole has a company behind him—New York-based Mixed Greens—and that's providing him some support as he goes through the process, at least in terms of getting out paperwork and things like film stills. He also wonders if they might help him with the connections a filmmaker needs to get into the big festivals. "I think there's a showmanship that plays into all of this. That's not one of my strengths," he says. "The more passive you are, the less chance I think you get. You're not on the radar." The other issue is money. "I think early in my career, I definitely didn't pound the pavement because I exhausted my funds on making the movie."

Bryan Cole's *Boom Town*.



THE PLIGHT OF THE META SHORT

Curio started its life at a film festival, but director Adrienne Weiss isn't sure that it will continue its life at one. The 10-minute silent sepia-toned short was filmed on the fly at the 2000 Newport Film Festival as part of the festival's entertainment. Weiss came with a Sony PD-150 and five actors, including Glenn Fitzgerald and Aleksa Palladino, and took suggestions for the plot at a public brainstorming session. The result was a take on the tale of Eros shot at Belcourt Castle, a gothic mansion museum.



Adrienne Weiss' *Curio*.

Weiss, who now teaches workshops for directors, says she dropped the ball on submitting her first short two years ago to festivals. This time, she got a student to do the festival application organization in exchange for free tuition. Weiss has a plan to apply to Slamdance (and Sundance too), ResFest, Shorts International, and other festivals of that ilk. "I'm not sure what my expectations are," she says. "I want to apply because I didn't last time. I just want to get the film out there, meet other filmmakers."

THE BEST-LAID PLANS...

Into the Body was originally supposed to be a one-hour companion documentary to Steven Spielberg's *A.I.*, since it's about human beings and how they can be transformed with technology. With all the stem cell talk over the summer, "It's a hot topic," says Joseph Arnao, the owner of L.A.'s Precision Post, who produced the project and is overseeing its distribution. But because things didn't turn out as planned, and because he financed the project himself, Arnao says his main concern is a sale. "In order to make a good sale and get it exposed, we're thinking, OK, we'll go back around and do the festival route," he says. "I'm just bummed that I had the opportunity to get it into bigger festivals like Toronto, but didn't apply because I thought we had a deal."

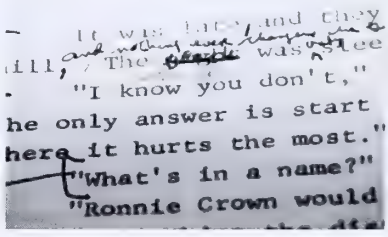


Joseph Arnao's *Into the Body*.

Arnao's past festival-applying experiences have taught him, however, that, "It's a crap shoot." He says you can make it to the short list of a festival like Sundance, and they can fight over you, and then you can lose out for political reasons—or as happened in his case, his champion was absent the day they decided his fate.

THE FILM FESTIVAL BACKUP PLAN

Mark Moskowitz is a film festival skeptic. His friends keep telling him he has to submit his just-completed documentary to Sundance and other festivals, but he's not so sure. First of all, *Stone Reader* is five hours long and he's loath to cut a two-hour version. The piece is about the filmmaker's search for Dow Mossman, the reclusive author of *The Stones of Summer*, which completely dropped off radar screens after 1972, along with its author. The questions Moskowitz asks are: What makes people write, what makes them stop and what motivates all of us in terms of the arts?



Mark Moskowitz's *Stone Reader*.

"I'm 48 years old. I know a lot of people in the business. To me the film festival idea is to get to one of those people," he says. His main goal is to get the piece as a series on PBS or onto a DVD in full form. "I don't know the value of submitting to Sundance. Some buzz? What does the buzz get me? I'm not interested in that because buzz kills the mystery. The idea right now is to submit to one of these things as a fall-back."

AFTER THE SHORT CIRCUIT

You make some shorts in film school that go to a few festivals and pick up a few awards. Then you go out in the real world, where you have to pay for your own equipment, cast, props, and support yourself at the same time. What Joe Biancaniello hopes is the next chapter for him, after having three shorts out there, is that his feature, *Mary/Mary*, will hit the circuit and get distribution, giving him the ability to be a filmmaker full-time instead of teaching editing.

The 90-minute film is about the fear of HIV among four young adults who end up spreading paranoia from one person to the next—through intimate contact only, not just swapping casual conversation—instead of swapping any diseases. "We've been working on finishing the film for that Sundance deadline;



Joe Biancaniello's *Mary/Mary*.

it remains that golden opportunity," Biancaniello says. But he adds that he's doing a lot of research now on what festivals will be right for his film in terms of theme and audience, instead of just going for the big score.

THE DIGITAL DIVIDE

There are always two kinds of features at big festivals: the ones with people you've heard of, and the ones with nobody you know, but you get the impression that you might know some of them soon. Amy Davis Taylor is hoping that's going to be the line on her feature, *Five on a Futon*, about the active life of a piece of furniture that secretly has money stashed in it. "I don't care who makes it first, drag us along," she says.



Amy Davis Taylor's *Five on a Futon*.

Taylor filmed the movie in DV in her apartment, and dressed several scenes on a props budget of $100. She got an editing "scholarship" after a scout at Avid Film Camp saw her trailer on iFilm. Still, she's not sure what's next. "My research is that the acceptance of digital films is not good. They say you can submit, but these films don't get a lot of recognition," she says. "It's kind of expensive. I'm still producing all the materials myself. And I try to send out all the requirements plus that little extra something. You need something to stand out." Her hook might be, at the end of the day, that she cuts down her 72-minute feature to a short. As it is, she says, "It's barely a feature in some people's books."

PRIORITIZING THAT WISH LIST

"It's a shot in the dark whenever you send your film out there," says documentary filmmaker Phil Bertelsen. "You can wait for months to hear and bypass other opportunities to screen the film in hopes that one thing will work out." Bertelsen's new film *Outside Looking In*, is particularly anxiety-filling for him since it focuses on three families that have adopted African-American children, including his own. His current film on the festival circuit, *The Sunshine*, is about a hotel for transient men on the Bowery in Manhattan.

"I had a great time at Double Take, Newport and Woodstock," he says. "I like traveling with the work if I can. It's a great opportunity to see the world."

He's sending his film off to Sundance, hoping that will help it get on *P.O.V.*, but that's just the start of a festival wish list that actually concludes with Hot Springs in 2002, which he's eligible to apply to now if he would give up on Sundance.

Phil Bertelsen's *Outside Looking In*.



The only way to feel confident about getting in is, "if you're Barbara Kopple," he says. That's about it. The most valuable lesson for me has been to learn that there are no guarantees. And that no one festival is the panacea. I don't get my hopes dashed."

SUNDANCE OR BUST

Nancy Kelly wasn't aiming for the Sundance deadline when she started working on her latest documentary, *Downside Up*, about how a Massachusetts town created the nation's largest contemporary art museum in an abandoned factory to try to revive its economy. All her previous films have premiered at the Mill Valley Film Festival near her home outside of San Francisco. So now she's trying to figure out how to get into Sundance. Her last experience was with her American Playhouse feature in 1990, *Thousand Pieces of Gold*, which she workshopped at the Filmmakers' Lab, but the film was then rejected in final form.



ALL PHOTOS COURTESY FILMMAKERS

Nancy Kelly's *Downside Up*.

"Sundance is so huge, and I don't even know who to call. I'm just going to be dialing numbers," she says. Kelly doesn't know what her odds are even though her project comes with the pedigree of being funded by ITVS and is being considered for next summer's *P.O.V.* series. "If they don't accept it, oh well," she says. "But *P.O.V.*, for example, they pay a lot of attention to that sort of thing."

All in all, she wants to take her film to festivals because she thinks the experience is important. "In the beginning, festivals were building the indie film audience. Now that audience exists, but the festivals still cultivate it and bring people in who wouldn't otherwise see those kinds of films. They get children started on it," she says. "I think they have something important to contribute."

For more information about each of these films and Web links see www.aivf.org/independent.

What to Expect When You're Accepted

festival do's and don'ts

BY KYLE HENRY

HIGH ENTRY FEES, JADED CROWDS, BORING INDUSTRY PANELS MODerated like gossipy People Magazine interviews—who needs them? Well, unfortunately, we all do. As much community fundraiser as celebrations of cinematic daring, North American film festivals have become one of the few places to get your work seen and sold.

Having self-released two hour-long documentaries on the circuit in the past five years, and more importantly, having worked on the other side as a festival programmer, here is what I've learned that might save you some time, money, and grief:

MAKE A LIST. Don't enter just any festival. Prepare a targeted list of festivals for the upcoming year. Start with 20. Check out the reputations of the ones you don't know about before you apply. Make sure inclusion in one won't exclude you from others in a particular country or region. My doc *American Cowboy*, about a gay rodeo champ, never got sold but played at over 50 gay and lesbian film festivals worldwide. We had a hell of a good time, met wonderful people, and even got paid for a few screenings. But we had some bad experiences too, including print damage and bizarre programming slots. Unless cinema is your church, a 10 A.M. Sunday morning screening slot is a real problem for attendance.

MIND YOUR BUDGET. Typical festival fees for features in the United States range from $25 to $50. Big ones such as Sundance charge $50 for features, but have early submission special rates around $30. For goodness sake, don't pay more than $70! Festivals that charge $100 or more seem like money-making scams, whatever they might say about operating costs. If they care about filmmakers at all, they'd realize that these rates are extortion. Better yet, enter more European and international festivals. Most have no entry fee, but send early to avoid high shipping costs. Budget mantra: Enter early, save money.

NO FREE RIDE. Most festivals will pay for almost nothing. Your costs will involve, among other items, publicity, travel, housing, transportation, print shipping, etc. One bright exception for me was Cinequest in San Jose, which put me up in a fancy motel and subsidized transportation. Also of note, Cinematexas last year gave visiting filmmakers and guests bikes for transport. Many festivals will help locate guest housing for you, or at least a couch, if you put in a request well in advance.

BEWARE. Some festivals/markets may ask you to pay to be included in the program. Don't do it. Also, special advertising in a market guide will not help. It's a scam to make more money, and some of these markets remain dubious places of real sales in America anyway. If nothing is being sold, why is it called a market?

TRAVEL LIGHT. For those festivals that pay travel arrangements (like who?), see if there are travel restrictions, how many people the offer extends to, and how many days it covers. Again, most festivals only pay for the celebrity bait's transport.

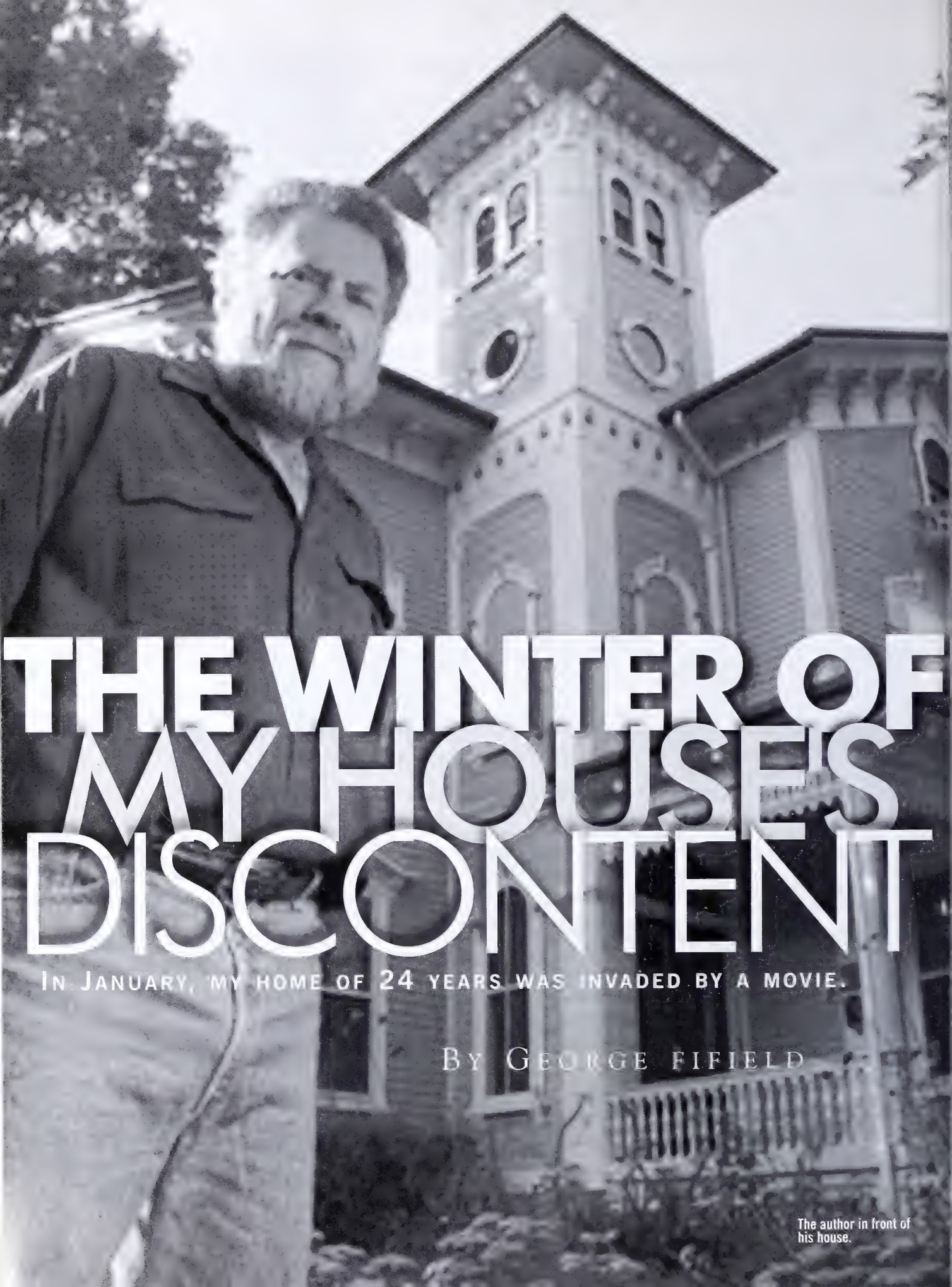
FORWARD PRESS. Don't forget to calculate the costs of the press kit. You'll need about five VHS tapes and press kits for each festival, postcards, flyers, and a few posters. Add more for the majors. Don't go crazy. The press kit shouldn't be more impressive than your film. As a programmer, I could always smell out the awful films by the glossy press kits. There are a few festivals that ask for 10 tapes for press, but I've never gotten more than an article or two per festival, and these articles resulted mostly from persistent campaigning with specific reporters that I contacted personally. If you get into one of the big festivals like Sundance, Toronto, or Berlin, you should also budget for a press agent. You shouldn't be paying more than a couple thousand dollars for the service, unless again somehow you just know your film is going to find a distributor. If any festivals ask you to pay them to put together promotional materials, run away very quickly.

TWO WEEKS OUT. Get that print there, ASAP! Make sure all your trafficking info is correct so the projectionist/programmer knows where to ship the film post fest. Find out what happens if the print is late or doesn't arrive at all.

FOOD FOR THOUGHT. You'll be nervous when your film is showing, but you'll eventually get hungry. The most generous festivals ply you constantly with food. If you have friends working for distribution or major production companies, ask them where the action is, or better yet, hang out with them until late in the evening when they have to drag you along. This is where you'll find the finger food and booze you've been waiting for. Some festivals, almost all European, give you food vouchers. Can you see a pattern emerging here?

THE SCREENING. O.K., so probably something will happen, and by this, I mean something bad. Just prepare for it. The film will burn up in the gate, the sound will drop out, the projectionist will remember the film is in stereo mid-screening, etc. Keep calm, prepare a joke or two to tell the audience, and don't throw a raging bitch fit. The projectionist is probably some scared teenage volunteer the festival hired on the cheap to keep more of your entry fee profits anyway.

Kyle Henry is a filmmaker based in New York.



THE WINTER OF MY HOUSE'S DISCONTENT

IN JANUARY, MY HOME OF 24 YEARS WAS INVADED BY A MOVIE.

BY GEORGE FIFIELD

The author in front of his house.

It was a family affair, a small project for my wife and her sister and her brother-in-law to do together so they could all stretch their talents. And, for the most part, it was a big mess in my life.

My wife, Lynne Adams, wrote a feature-length comedy called *Made-Up* and produced it with her sister, Brooke Adams, whose husband, Tony Shalhoub, directed. All three acted in it; I supplied the set. For three weeks they shot on two of the three floors of our house, all while I was both living and working in it.

When I bought my house, I was young and real estate prices were cheap. Though it is a stunning Tuscany Villa-style Victorian, it needed a lot of work. Over the years, I have fixed it up one room or porch at a time. The offices, where my staff and I organize the Boston Cyberarts Festival, are on the third floor. Many years ago a location scout asked if I was interested in renting my house to a movie crew. It sounded vaguely intriguing. He came over and took pictures, but nothing ever came of it.



Shooting in the dark of night in January.

But then Lynne arrived in my life. She told me about her "movie" on our very first date four years ago. The film stalled. We got married. And then suddenly, we were working together on it. The thought of her making her movie had always both terrified and excited me. I had little idea what I was in for.

LATE DECEMBER 2000

My fiftieth birthday. We threw a party, and it was more of a milestone than I had imagined. The next day the house starts to be transformed. Lynne has gone to great lengths to make this work for me. Even though she is swamped with preproduction details, she planned this party and left the house intact until it was over.

But the next day, paintings by her friends start arriving and furniture starts to be moved. Walls are being painted different colors. My art collection is moved up to our bedroom and new art is brought in. Rapidly the house is transforming itself from the home of a middle-aged art curator into the home of a fictional character. Lynne's sister, Brooke, is playing Elizabeth James Tivey, a middle-aged mother whose husband has recently left her for a younger woman.

Originally, the film was supposed to be an average Hollywood production, at about $5 million or so with a well-known director on board, Phoebe Cates starring, and her husband, Kevin Kline, playing a small part. But that was before I knew Lynne.

The problem with that casting started a few days before we met, while Lynne was in Boston. Kevin backed out to make another movie. The entire package collapsed. A mutual friend had been telling Lynne about me for a couple of years, to no avail. Now in exasperation at this turn of events, Lynne said that she wanted out of Hollywood, would maybe move to Boston and, what the hell, she would go out with me. Thank you, Kevin.

We had one date and then Lynne went back to L.A. The movie's prospects rose and fell. The e-mails flew daily. Three months later she flew back to Boston and moved into my Victorian house with me. A year after that we were married.

At this point we realized that Lynne should make this movie herself. As part of my interest in the technology behind art, we talked about the new power of video technology and how she could use a small DV video camera to make her movie. She began to weave these ideas into her script. Though one of her goals was to make the production less expensive by shooting on video rather than film—getting it down to about $250,000—she used this as a conceit for the plot. Now the story takes place in front of a class of aspiring filmmakers shooting their documentary in video.

Over the summer she talked with her sister and brother-in-law about all of them making it together—Brooke as the lead, Lynne as the main character's sister, Kate, an aspiring videographer, Tony as Max, a restaurateur and wannabe actor who courts Elizabeth. Tony would make his directorial debut with the film; Lynne and Brooke would debut as producers.

Luckily, that fall Lynne met Mark Donadio, who became coproducer with them. (The production company is called Sister Films.) Mark brought to the production the professional production experience and skill that went a long way to making it a success. He also brought with him this great New England crew, most of who had worked with one another before.

The other main role is Elizabeth's daughter, Sara, for whom there was no family member to cast. In the script, the relationship between the daughter and mother is a tumultuous one. The action starts when Sara wants to skip college and become a cosmetologist. Her mother thinks her obsession with beauty is obscene. Sara thinks her father left because Elizabeth let herself get frumpy. Aunt Kate brokers a deal whereby Elizabeth will allow Sara to give her a makeover in exchange for Sara visiting a therapist to talk about anorexia. Kate will tape the makeover for her video class and asks three classmates over to help.

FIRST WEEK OF JANUARY 2001

As preproduction progresses, the number of people in the house increases each day. The costume designer shows up with beautiful clothes, staying late to dye this or that in our washing machine. Juliet Carter, art director, and Russ Fisher, property manager, go through all of our belongings and gently integrate them into this new world, promising to put them back exactly where they found them. When we don't have the right things, they find them elsewhere. Juliet even brings chairs from her mother's home for the kitchen set. I begin to learn new phrases, as signs suddenly appear declaring this or that room to be a "Hot Set"—a room that cannot be disturbed. But then Juliet tells me that the "Hot Set" sign doesn't apply to me.

My own contribution is as cameraperson on my little DV cam

corder, for the constant auditions of aspiring Saras. This role is proving most difficult to cast. Lynne is traveling all the time to the downtown Boston casting agency and meeting young actresses. Or, they come over to the house and I tape them. Then we send the tapes off to California, in turn watching the audition tapes Brooke and Tony were sending us from L.A.

SUNDAY JANUARY 7, 2001

Finally Brooke and Tony arrive in Boston. We're supposed to start shooting in a week, but we still have no Sara. Tony has an excellent actress in mind, but we also have received a tape from 15-year-old Eva Amurri. Brooke has known Eva since she was born, and she ran into her some months before in New York with her mother, Susan Sarandon. She thought Eva would be perfect, but the teen has never had a major role in a movie before. When the search became such a hair-raiser, Lynne and Brooke sent her the script and Eva and her mother made a tape of her in several scenes. We were enthralled. She was fresh, funny, and completely spontaneous. She was Sara. And she was available.

SUNDAY, JANUARY 14, 2001

So Eva and Susan came up today. I cooked a lobster dinner for them, Brooke and Tony, and some of the crew. The Boston crew had worked on many films, but just seeing Susan Sarandon sitting in the living room reading a book wove a Hollywood magic around the film for me. It also makes me realize how Lynne's luck has turned out. The production is small and independent, yes, and under a quarter million. But it is closer to that Hollywood production she planned from the start than the self-financed video art projects I deal with in my world of new media.

I go to bed late, as Lisa Lesniak, the wardrobe person, needs to stay and dye another blouse in our washing machine.

MONDAY, JANUARY 15, 2001

First day of shooting. At five thirty this morning I heard Lynne going down to let people in. I was just as excited and couldn't go back to sleep, making me a zombie for the entire day.



Getting ready for action on *Made-Up*.

When I get up, I find myself in a crowd scene. Forty people are wandering around my house, hanging out at craft services in the kitchen, stringing cable, or carrying lights. The set-up is complicated by the fact that many of the characters in the movie are holding cameras that supposedly are videotaping what you are watching. The director of photography, Gary Henoch, orchestrated this complex multiple camera shoot so that while one is always aware of the conceit, it becomes natural. Gary shot in PAL with a Sony DSR-500 camera. The actors held PAL Sony PD-150s.

I start to develop this sense of existing in a parallel universe—you know, where you can see the creatures in the same room but know that they exist in some other continuum, and this is the freaky part, they can see you.

MONDAY JANUARY 22, 2001

Shooting goes on. We go our separate ways, each universe existing separate but equal, except theirs has movie stars in it. And theirs seems more boring. Oh god, does movie making seem boring. I had never imagined the waiting. They don't spend much time actually shooting. Most of the day involves setting up and blocking the shots, lighting, rehearsals and of course, eating, constant eating. My staff of two loves this perk. I'm falling off my diet.


In the kitchen/craft service area/ screening room.

Mind you, they are using every room in the house as a set except our bedroom (now a storage and bedroom), the guestroom (now the production office), and the third floor (now my sanctum sanctorum and office). The other rooms act as craft services, storage for all the lights and scrims and gels, the sound room, and hair and makeup. One day they shoot in the kitchen and everything has to be moved into the other rooms and the kitchen "dressed." The next day everything moves again.

FRIDAY, JANUARY 26, 2001

We've settled into a routine. Lynne's alarm goes off at 5:30 and she gets up to let the first people in. I put my earplugs in and try to sleep until 7:30 or so when I leave my bedroom in my bathrobe and greet people along the way to the bathroom. When dressed, I wander down through the kitchen to get my yogurt and go up to my offices on the third floor to have coffee and read the paper with my dog.

"Wall busters" are special metal plates that use a turn screw and 2x4s to create a pole for movie lighting in an ordinary room. Their quaint name comes from the fact that if you expand outward into 150-year-old horsehair plaster walls enough to support the heavy lights used in film production, you create big cracks and holes. They are becoming the objective metaphor for the constant damage that is being done to the house.

Also, since the production, every door in the house seems to remain open at all times. In Boston in January we don't leave doors outside open. But as the grips move in and out dragging cable and equipment, the shutting of doors is left up to me.

Karine Albano, the lighting designer, asks me how I feel with all these people in my house. I think for a moment and say that I feel like the queen ant—a large white sluggish creature surrounded by small fast moving ants constantly rearranging everything.

Moments like this repeat themselves every day now. Crewmembers stop me as I go downstairs to look sympatheti-

cally into my eyes and ask, "How's it going?" I felt like a terminal patient. One guy comments on how well I'm holding up under the strain. I reply that one can handle anything as long as one knows it's finite. He agrees but feels there must be a breaking point: After x number of days, you couldn't take it anymore. He pauses and thinks about this and then he asks me, in a casual way, "Do you have any firearms in house?"



Eva Amurri gives a makeover to Brooke Adams.

I sit in on the occasional shoot, mostly behind Tom Williams' sound cart. As large as the house is, it is impossible to actually see much shooting as the lights and camera angles take up so much room, but Tom's cart has a monitor and I watch from there. Today they are doing a scene on the back stairs between Brooke and Eva. Lynne's character, Kate, and three young men from Kate's video class, played by Lance Krall, Jim Issa, and Kalen Conover, are videotaping the makeover. This means that every scene is shot so that Gary, the DP, and his DSR-500 camera can get the point of view of the actor's cameras. Very little footage from the their cameras is used.



Huddled outside watching the monitors.

In this scene, Eva's Sara is trying out some false face-lifts she has made from band-aids on her mother. Before the final shot, Eva asks if she can try an idea. She pulls up on the false face-lifts until Brooke's face is stretched like taffy. Then she looks at Brooke wide-eyed and says, "Cooool!" She is a natural. This is the shot that is used in the final edit.

I can see that Brooke, Tony, and Lynne are all doing a great job, though Lynne's triple role as producer, actor, and writer are taking a toll on her. The only cloud is the drumbeat of time. Money is limited and each day costs us about $10,000. We must finish on schedule.

FEBRUARY 1, 2001

Only three more days!!! Every day I go to the mailbox and deliver to the production office a thick sheaf of 9x11 manila envelopes addressed to "Extras, Sister Films." I learn that they each contain a headshot and resume. There are two location days, one at a restaurant and one at the museum where I work, where extras are needed. The production placed an ad on www.newenglandfilm.com and we are deluged. It seems sort of sad to me, all these people striving to be in the rear of a scene for which they will not get paid. But photos and resumes arrive daily.

Today things started late because of the late night run the evening before. I was alone in the house as I came downstairs to get the paper from the front porch. I saw an envelope in the mailbox and got it. It's an unstamped, un-addressed note card, and inside are some Kodak prints of a young latina teenager vamping in front of a potted palm in a living room and a handwritten note on lined paper spelling out the school plays the teen was in. It ends with, "My goal is to become a professional actress. Thank you for the opportunity." The address is in Lowell, an hour and a half away. This young woman and her ambition must have driven down in the middle of the night. I am amazed at the palpable desire to get a nonspeaking bit part on a small independent feature. Fame is a most remarkable drug.

SUNDAY, FEBRUARY 4, 2001

At last I am introduced to the concept of the "wrap party." And thus, I am introduced to the concept of the wrap present. Out of nowhere, the line producer gives me a gift certificate to a restaurant. I am embarrassed that I have nothing for anyone. Later the d.p. asks if I will miss them. I reply, "I will miss you all individually, not collectively."



Lynne Adams and director Tony Shalhoub.

POSTPRODUCTION

After Boston there was some shooting in L.A. and then there was the long process of editing a movie in two cities. As I write this at the end of summer, the movie is now "locked," that is, the edit is finished and Lynne is working on getting a distributor. She will apply to send *Made-Up* to various film festivals and she is talking to producer's reps. I am on the credits with Bob Wiener as Executive Producer. The other credit I feel that I deserve is that of door closer.

We are all excited about the movie's prospects. Of course, we are sure that it will be a hit. But the great thing for me, besides watching Lynne bloom into an expert film producer, is seeing how our house is really one of the important characters in the film. Twenty-four years of painting, scraping, and hiring contractors will pay off once more as this old Victorian brings the 'Romantic' into this romantic comedy.

Our house is back to normal, although certain of Mimi Feldman's room color changes and decorations have stayed. Brooke keeps making jokes about *Made-Up 2* and scheduling shooting in our house again. But Lynne's future screenplay ideas do not include a Victorian home in Boston, at least I hope not, for I can tell you this: there is no reason to invite a film crew into your home except love.

George Fifield is the director of the Boston CyberArts Festival.

ALL PHOTOS: CLAIRE FOLGER

More than Just a Copy

Public domain rules, one step removed

BY ROBERT L. SEIGEL

PART 1 OF THIS SERIES WAS A DISCUSSION of how to determine whether a work is in the public domain, thereby allowing artists to use such materials in a project without having to obtain any consent from or provide compensation to the materials' owners.

Othello, written by William Shakespeare sometime in the 16th century, is a work that is certainly in the public domain. But what of *O*, the recent film directed by Tim Blake Nelson that is a contemporary retelling of the play in a high school setting? If you wanted to use parts of *O*, or make a work based on the controversial concluding scene of the film, would you need copyright permission, since the original work is in the public domain?

Because *O* is an example of a derivative work, which is a common way of using items in the public domain to create new artistic expressions, the answer is yes. Changes in a work's characters, plot line, scenes, and dialogue transform an original work into a derivative one. In the area of nonfiction, a work is deemed derivative if an artist has taken a substantial part of a pre-existing work and has revised it by such measures as updating, adding to, or changing the original underlying work.

Although you can use without permission a work that has fallen into the public domain, you may not use a derivative work based on one in the public domain if the derivative work is subject to copyright protection. One thing to be sure to check on that score is whether the work in question was published, which under U.S. copyright law means that copies of the work are available to the general public. The limited sale, lease, or gift of an original work, as well as play performances and lectures in which copies of the text of the work have not been made available to the public, do not constitute a publication—although photocopies that are distributed or pages posted on the Internet do count.



Josh Hartnett and Mekhi Phifer in Tim Blake Nelson's *O*.

Translations into other languages, new forms, or abridgements of a public domain work (e.g., an audiocassette) can be considered derivative works that can be protected under copyright law. However, only the newly created material in a derivative work based on public domain material can be subject to copyright protection. For example, only the newly created dialogue, characters and scenes in a play based on a public domain work can be protected under copyright law. A compilation, even if it has been created from a public domain work, is also derivative and therefore can be copyrighted. The best way to avoid a possible copyright infringement claim is to always work directly from the public domain work.

It's also possible the reverse could happen: A derivative work might fall into the public domain but the original work is protected under copyright law. In such an instance, you could not use the derivative work without the consent of the owner of the protected underlying work. For example, the copyright of a public domain film based on a copyrighted source work would require the consent of the owner of the protected work.

You should investigate if a work—regardless of whether it's a film, television program or a creation in any other medium—supposedly in the public domain was first published outside the United States since such works may be subject to copyright restoration as discussed in Part 1 of this article (e.g., a work created outside the U.S. in which a minimum of one of the copyright owners is a U.S. citizen or resident or if a work's copyright term has not expired in its country of origin). You should also make sure to determine if a

work is based on a pre-existing work or contains elements that are themselves protected under copyright law (e.g., the underlying story and music for *It's a Wonderful Life*).

Another issue arises when there may be a separate legal theory to prevent an artist from using material from a public domain work. For example, if you want to use footage from a public domain film, you may have to obtain consents from the performers to avoid a "right of publicity" violation by any of the performers.



In addition, the public domain status of a work does not excuse you from paying any required residuals based on collective bargaining agreements with the Writers Guild (WGA), Screen Actors Guild (SAG), or the Directors Guild (DGA). Public domain works that have such new elements as replacement soundtracks, new narration, colorization, or such editing as "pan and scan" can cause public domain works to become eligible for copyright protection unless the new elements can be and are removed from the original public domain works.

It's also important to note whether a public domain work contains any copyrighted visual art such as paintings, posters, photographs, or sculptures. This is not so much an issue of public domain but of "fair use." The need for consent is low under arguments of fair use or incidental use if the copyrighted visual images appear for only a few seconds or cannot be identified because they are obscured in some manner. To avoid the risks inherent in these cases, the most prudent course of action would be to remove or obscure the image in the new work.

In considering whether you've violated any well-known person's right of publicity or the trademark or service mark of any good or service, you must determine whether you're using the public domain material (e.g., film footage with a copyright term that has expired) for any advertising or other primarily commercial purposes. For example, if a public domain work featuring Arnold Schwarzenegger is used in a television commercial, Mr. Schwarzenegger has a claim for violation of his right of publicity since the commercial is being used for primarily commercial purposes.

On the other hand, if a public domain work that features a celebrity or a trademark for a good or service is included in a play, film, or television program, the likelihood of there being a violation of that celebrity's right of publicity or the good or service's trademark would be minimal since your work is editorial or informational in nature and protected by the First Amendment. (However, to avoid possible claims, you still should attempt to secure releases from companies with trademarked goods and services.)

Music is the most problematic area to determine whether a work is in the public domain, as there are usually two separate copyrights for music: the copyright of a musical composition and the copyright of a sound recording that includes the musical composition.

Copyright protection occurs for the musical composition when the songwriter creates and fixes the musical composition in some form, whether in writing (e.g., sheet music) or recording (e.g., tape or CD). You can include public domain musical compositions in a film, play, or television program without having to seek the permission of or offer money to any person or entity.

Publication, as it pertains to music, is when copies of sheet music, tapes, CDs, or other recording media that include the composition are offered to the general public for sale, lease, loan, or even if copies of the recordings of the composition are distributed at no charge. Although, if a composition was recorded and even distributed prior to 1978, such distribution did not constitute a publica-

Dekart VIDEO

NON LINEAR / LINEAR
OFF LINE / ON LINE
BETA SP, DV EDITING
DV, HI8, _ SP, INTERFORMAT
CD-ROM OUTPUT

EXCELLENT RATES
EXPERIENCED EDITORS

SOHO/CHINATOWN LOCATION
MASTER & VISA ACCEPTED

(212)-219-9240

EMAIL:
DFROESE@COMPUSERVE.COM

SPECIALS@
DCTV

STUDIOS FOR RENT
AVID SYMPHONY
CYBERSTUDIO
FINAL CUT PRO
CAMERAS

NEW
WORKSHOPS
DVD PRODUCTION
BUDGETING & FUNDRAISING
INTERACTIVE FILMMAKING
STREAMING
AND MORE



87 Lafayette Street, NYC
tel (212) 966-4510
www.dctvny.org

RADICAL AVID

24 Hour Edit Suites
3D Meridian AVIDS
Media Composer 10.0
Full-time Support

RADICAL AVID
1133 BROADWAY
(212) 633 - 7497

tion of the composition. After January 1, 1978, sound recordings of a composition did constitute publication of a composition.

The same principles concerning whether a derivative work can be copyrighted (e.g., changes in lyrics or orchestrations) apply to musical compositions, including the fact that only the new materials in a derivative work from a public domain composition can be copyrighted.

When investigating whether a composition is in the public domain, you'll likely see copyright notices on the sheet music of public domain compositions. Remember that a copyright claim could be made by a publisher not to the composition itself but to the arrangement (or adaptation) of the public domain composition. However, some arrangements of a public domain composition are entitled to copyright protection since the changes in how the composition should be played are significant; in other cases, such changes are minor and should not be afforded copyright protection. You'll have to make a judgment call concerning which arrangements can be considered worthy of copyright protection. You can avoid this problem by using the original public domain version of the composition and/or use a public domain arrangement of the composition whenever possible. (Or, you can hire a musician to create a new arrangement on a "work for hire" basis in which the artist retains the arrangement's copyright).

There was no federal copyright protection for sound recordings of musical compositions until February 15, 1972. Therefore, the only means of redress for the owner of sound recordings who claimed that someone else was using such recordings without consent would be to bring an action for record piracy or common law copyright infringement in the state courts. However, an amendment to the U.S. copyright law permitted sound recordings to have federal copyright protection. Covering sound recordings distributed after February 15, 1972, the amended copyright law indicated that the state protection for recordings would end in February 2067, thereby placing all pre-1972 sound recordings into the public domain.

All recordings, therefore, published after February 15, 1972 are protected by copyright law for 95 years from the publication date of such sound recordings. Unpublished recordings produced during this time period are still covered under state law. Congress removed this publication distinction on January 1, 1978 by providing copyright protection to those recordings created on or after that date for both published and unpublished sound recordings. (Those sound recordings published between January 1, 1978 through March 1, 1989 that lacked a copyright notice entered the public domain unless the work was registered with the U.S. Copyright Office within a certain time period after publication.)

You have a vast treasure trove of materials to use to enrich your work without seeking permission or payment for such use. However, legal landmines between you and such sought-after materials abound and it's best to have a plan to progress with a minimum of liability.

Robert L. Seigel (or rseigel@DSBLLP.com) is a NYC entertainment attorney and a partner in the Daniel, Seigel & Bimbler, LLP law firm that specializes in the representation of clients in the entertainment and media areas

The best way to avoid a possible copyright infringement is to always work directly from the public domain work.

Reach the heart of the film community...

Advertise with

the Independent
FILM & VIDEO MONTHLY

You'll speak directly to experienced working filmmakers who buy stuff.

TOTALLY INDEPENDENT

Industrial Light and You

Create 3-D animation on your own

BY GREG GILPATRICK

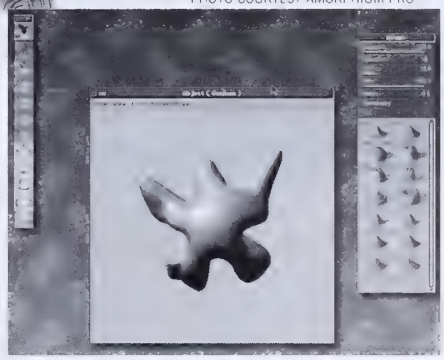
PHOTO COURTESY AUTHOR



(left) Poser's "sketch designer" transforms your work into an image that looks as if it were sketched by an artist.

(below) Amorphium Pro's 3-D modeling capabilities allow you to pinch, poke, or pound an object until it fits the shape you want.

PHOTO COURTESY AMORPHIUM PRO



BETWEEN *SHREK*'S TOP GROSSING BOX office performance and *Final Fantasy: The Spirits Within*'s startling realism this summer, the financial promise of 3-D animation has certainly crept into the subconscious of every movie industry player and observer. But most independent filmmakers probably don't give the medium a second thought.

The general consensus is that 3-D animation is expensive, time-consuming, and difficult. And it is, at least for those producing a high-quality, feature-length animated picture. Fortunately, there are new tools available for independents that level the 3-D playground, allowing them to use professional-quality 3-D animation in low-budget, non-studio work.

This article is an introduction to 3-D production tools designed to be accessible to the beginner, along with a few suggestions on how to use these tools in independent productions. Wherever possible I use the least technical language, however there are some terms you may be unfamiliar with. The version of this article on the AIVF Web site (www.aivf.org/independent/technology) contains more examples and definitions of technical language.

THE APPLICATIONS

Disproving the conventional wisdom, Poser (Curious Labs $219 Mac/Win) and Amorphium Pro (Electric Image $379 Mac/Win) are two relatively inexpensive programs that don't take much time to master and are easy to use. Both programs have interfaces that are less complex than any of their professional-level cousins like Lightwave or Maya, and if you already have a computer powerful enough to edit video, you can use these programs effectively. One of these programs may serve all your 3-D needs, or it may serve as just your entrance into producing professional 3-D visual effects and animation. If you're looking for a step-ladder effect to progress through the 3-D world, you'll want to consider next 3-D Toolkit (DV Garage, $199, Mac), a online and video training system which is discussed later.

As with any digital media production tool, the use of the words "beginner" and "intuitive" are relative. If you find yourself struggling to operate non-linear video editing software effectively, these products are probably not for you. But if you feel comfortable creating media with computers and are interested in exploring new methods, you may find what you are looking for here.

Poser is possibly the most fun you'll have with your computer outside of video gaming. People who show up at my studio when I work with Poser are immediately drawn to this little animation program because it is designed to manipulate that which we already know best—the human body.

Poser started life as a simple program for visual artists to see a model of the human body in any pose imaginable from any perspective. Then, 3-D animation artists asked for a program with the ability to animate a human figure across a span of time, and Poser developed into a tool that could easily animate the human body.

Poser differs from most other 3-D animation programs because it is not part of a system to design people or objects—a process called "modeling." Instead, Poser is used exclusively to animate the movement of figure that is provided (usually human, but the software package also includes animals, such as a dolphin and dog; there are also several figures available from third-party providers). The user selects the part of the body to manipulate—this can be as general as the entire torso or as specific as the top joint of a pinky—and then moves it to the desired point at a desired point in time. For instance, if you want your figure to wave her arm, you would set the arm to start at the left, and then you'd move half a second forward in time and set the arm to the right. Poser would then move the arm between the two points within the half-second you allotted.

One drawback is that the interface is a little daunting to understand at first. Once you go through the first chapters of the manual, however, you will have a good understanding of how to manipulate characters and the virtual camera that defines how you see what you are working with. One of the most intriguing features of Poser is its "Sketch Designer" output. This gives you the ability to finish your

Brooklyn Digital
PRODUCTION & POST
CONVENIENT LOCATION 718 797 9051
AVID
Creative Editor
2:1 Compression
Beta SP
DVCam
MiniDV
Pro Tools
After Effects
Complete Digital Production Packages
Aaton LTR-54
Super16 Package
www.studiobrooklyn.com
ESCAPE FROM MANHATTAN

Downtown AVID
(212) 614-7304
online/offline avids
1:1, avr 77
final cut pro now available
large, private suites
24 hour access
noho location
pro tools mix plus
full service recording facility
experienced engineers
sound design
voiceover and ADR
sound effects library
CITYSOUND PRODUCTIONS
(212) 477-3250

www.mbnyc.com
135 West 20th Street N.Y., NY 10011
Tel: 212-242-0444 Fax: 212-242-4419
media BOX
cd-rom duplication and mastering
video duplication and transfers
production services and editing
dvd encoding, authoring and burning
video encoding for the internet and cd-rom
Film Festival Special - 20 VHS tapes w/sleeves & labels - $99
DVD disk: $200/1st minute, $10 each additional minute

work as an image that looks as if it were sketched by an artist.

Amorphium Pro, while more complex than Poser, is also a tool with an immediate appeal to the 3-D beginner. It's similar to a full-fledged 3-D modeling and animation application like Electric Image's high-end Universe 3-D ($1,999), but it attempts to simplify the process so that it can be approached by someone new to 3-D with relative ease. The main difference from a standard 3-D package is that instead of creating 3-D objects from scratch with unintuitive tools, you work with pre-defined objects that you then mold, shape, and paint to meet your needs.

To modify your object's shape you either pound, pinch, poke, pull, or smooth it until it fits the shape you want. Amorphium Pro's approach is analogous to molding an object out of clay and its tools are similar in approach, which is sets it apart from other 3-D applications.

Another difference is that Amporphium Pro doesn't have anywhere near the amount of features of a more professional level 3-D application. That doesn't mean, however, that it's not a good program to experiment with 3-D modeling to see if you feel comfortable with it. Like Poser, Amorphium Pro has a unique interface with its own idiomatic structure that will take a few days, if not weeks, to master. Unfortunately, Amorphium Pro's manual is not as helpful as it should be, leaving a lot of the learning left to trial and error. The good news is this approach lends itself to a sense of play that makes the process more interesting than in other applications.

One thing I found that helps the process of using Amorphium Pro is the addition of a graphics tablet to your computer. A tablet such as the Wacom Graphire2 ($100, Mac/Win) creates an accurate sense of molding your models by hand that using a mouse does not.

Poser and Amorphium Pro hold a lot of potential for the beginning 3-D artist to create good work, but if you are interested more in working at a professional level, creating realistic visual effects or complex animation, there are a multitude of other products available. All of these products are highly technical and immediately daunting to the uninitiated. Fortunately,

there is help for those that want to learn the trade of professional 3-D production from some of the best 3-D artists in the world.

DV Garage is a company focused on training people in advanced 3-D design skills. Headed by Alex Lindsay, a former artist at Industrial Light & Magic, DV Garage is releasing a series of products intended to introduce people to 3-D design.

Already, DV Garage's Web site (www.dvgarage.com) presents video tutorials on 3-D design and free tips for creating realistic images. 3-D Toolkit is DV Garage's first of these. This collection of video tutorials, bundled with a working copy of the professional Electric Image Animation System, holds great promise for training the next generation of 3-D artists. [Although DV Garage was still working on finishing the 3-D Toolkit at press time, the on-line version of this article includes my experience with the product].

THE IDEAS

Those new to 3-D production probably have a hard time thinking about the ways they can utilize 3-D in their small productions. Surprisingly, some of the best ways independents can use 3-D may never end up on screen.

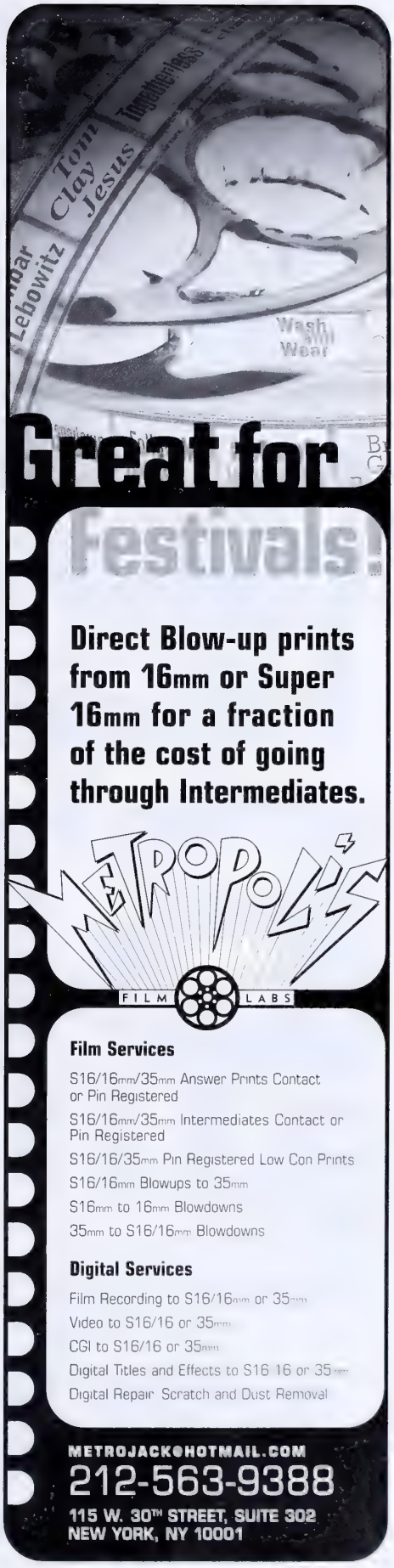
Animatics is a process used extensively in the big-budget movie realm to visualize sequences of a film during preproduction to plan and test before shooting. An animatic can be anything from drawn storyboards transferred to video to low-quality 3-D animation. While the justification for animatics is usually to save money on shooting expensive sequences, independents should also consider animatics for their own purposes.

With Poser, you can set up and animate your characters and then place a virtual camera wherever you wish. While this is not exactly close to the reality of shooting, it could be provide a fertile testing ground for your ideas and an effective tool for sharing your plans with cast and crew.

If you are content with standard single-frame storyboards, Poser is also an excellent choice to visualize interactions between characters. The "sketch render"







option even makes it so that your storyboards will appear hand-drawn.

Amorphium Pro also provides effective tools for pre-visualization. The interface allows for great freedom in designing any object you can imagine. If your production calls for specially-built props and set dressing, you can design them in Amorphium to share your ideas with the crew.

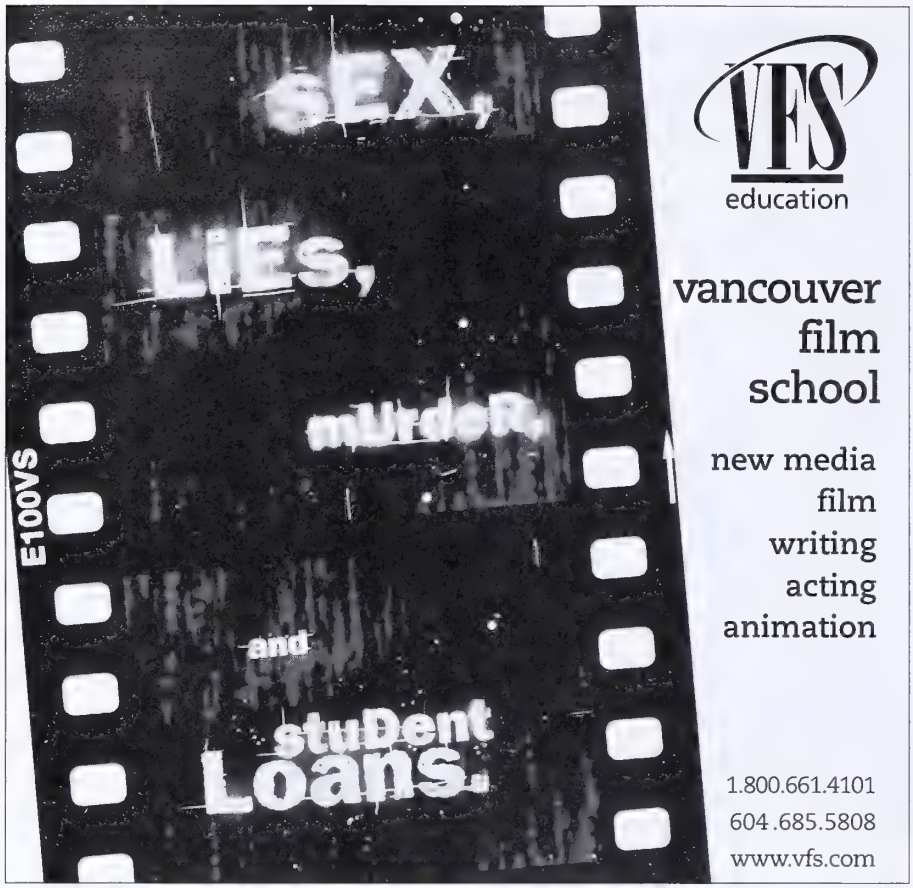
Actually putting 3-D content into your production is still a complex and tedious task, but these tools make it possible for those working on a budget and with moderate technical knowledge to do so. One possibility is for documentarians who want to re-create an event without the cost of shooting live action. With Poser, Amorphium Pro, and some patience, someone could produce a scene for possibly much less money. Effective sound design could be used to counter any "unrealistic" feelings the audience would have seeing an animated scene.

Amorphium Pro is also well-suited for designing simple object and text animation—perfect for someone creating a stylish logo or text piece. If you want a professional looking introduction for your production company or need to create TV-like titles, Amorphium Pro could do the job well.

Finally, both Amorphium Pro and Poser (with the addition of the Poser Pro Pack, $149) can export Flash animation to the Internet. If you plan on promoting your work on the Web, some 3-D content can give your site the polish you need to gain more attention. Used in conjunction with Macromedia's Flash, a filmmaker without years of digital design experience could create a professional-looking promotional Web site.

Creating compelling and creative content, however, is ultimately dependent upon the artist and not the tools. Just as independent video and filmmakers have created startlingly good work with low-resolution super 8 and Pixelvision cameras, talented artists can turn out amazing work using "low-end" 3-D tools like Amorphium Pro and Poser. If you find yourself intrigued by 3-D content the price and technical barriers are now significantly lower than in the past.

Greg Gilpatrick [greg@randomroom.com] is a New York-based video/filmmaker





Books



Essential Brakhage
Stan Brakhage (McPherson & Co.)

More than almost any other filmmaker born out of the experimental movement—including Andy Warhol and John Cassavetes—Stan Brakhage has endured and flourished while remaining faithful to the avant-garde tradition.

In addition to his body of visual work, Brakhage has contributed important writings and creative essays to the small but growing library focused on experimental filmmaking and filmmakers. *Essential Brakhage*, a collection of writings by the filmmaker originally featured in two out-of-print books, *Metaphors on Vision* and *Brakhage Scrapbook*, highlights just how critical to the art form Brakhage has been, in creating it as well as in sparking the conversation about it.

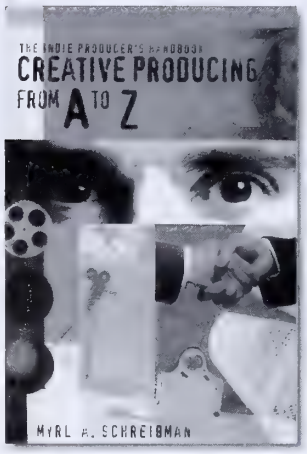
As a filmmaker, Brakhage, arguably the most accomplished and famous experimental filmmaker, has created a body of visual art more like painting in motion than any narrative film. He treats the medium as a canvas, spending hours meticulously scratching, painting on, burning, and otherwise manipulating the celluloid in deliberately unconventional ways. His work has garnered a small, but particularly intense, following that studies the scrapes, scratches, and blotches with zeal.

Although it's often difficult to see Brakhage's work since it's shown in relatively few art-house movie venues across the country, those who experience even one of his 340 films rarely forget the hypnotic effect or dramatic visual impact. *Essential Brakhage* includes many different elements of filmmaking, including outlines about the making of particular films in "notes of anticipation"; salient essays about visual communication, such as in the opening essay "metaphors on vision"; and practical discussions of filmmaking in "eight questions," in which he discusses his experience with financing films and his own history as an artist.

At times reading *Essential Brakhage* feels like stumbling into a collection of obscure poetry. But the book serves its purpose well. Part personal musing, part philosophical text, part rant, it challenges and inspires those who aspire to create or try to understand new ways of seeing.

—Marla Lehner

The Indie Producer's Handbook: Creative Producing from A to Z
Myrl Schreibman (Lone Eagle/ifilm)



In this handy guide, Myrl Schreibman offers advice on everything from how to break down the screenplay to how to get insurance (and what, exactly, to insure) to how to make 25 cents look like 3 dollars on screen.

Drawing on his own experience in the business, Schreibman, a film professor at the UCLA School of Theater, Film and Television, tells it to you straight. Going out in search of funding? You'd better have a solid plan and be ready to answer the important questions potential investors are likely to ask. And, be sure your negotiating skills are up to par, whether you're negotiating your distribution deal or hiring the craft services crew.

Though the title promises an A-to-Z guide, the book is actually organized by the process a producer goes through, beginning with the kernel of an idea and how to start thinking like a producer going all the way through to taking on the film festival circuit. (There is, however, a useful index for quick and easy reference.)

Schreibman, who in addition to teaching has had hands-on experience, offers up a number of solid examples. Not quite sure what a production board is and why you need it? He breaks it down for you. Confused about whom to hire first, the casting director or the production assistant, he lets you know. Also included are suggestions for the basic resources anyone considering going down the producer road should know about and which trade shows are must-attends.

—Farrin Jacobs

The Five Questions Potential Investors Will Ask

"As a business deal, you're selling investors a dream," says author Myrl Schreibman. "When you're selling a dream, you have to be able answer their questions." Here are five that will likely come up (for how best to answer them, you'll have to read the book):

- How much money do you want me to invest?
- What do I get for my investment?
- When do I get my money back?
- How do I know you're not going to ask for more money?
- How do I know that the project will get in the marketplace?

Festival Directory

Call for Entries

Entry Deadline
July 1, 2002

The 50th Annual
Columbus International Film & Video Festival
"The Chris Awards"

the longest running competition of its kind in the U.S

Film Council of Greater Columbus;
5701 N. High St, Suite 200; Worthington, OH 43085;
Ph. & Fax 614-841-1666 **www.chrisawards.org**

call for entries
deadline jan.15
www.cucalorus.org

Cucalorus

the 8th annual
festival of independent film

The 35th New York EXPOsition of Short Film and Video
DECEMBER 6–9 • NEW YORK CITY



Two Boots/Pioneer Theater
DECEMBER 6
155 East 3rd Street (at Avenue A)

NYU's Cantor Film Center
DECEMBER 7–9
36 East 8th Street

NEW YORK EXPO SHORT FILM AND VIDEO
For Info: (212) 505-7742

Call for Entries
Features, Shorts & Documentaries

11th Philadelphia Festival of World Cinema
April 4-15, 2002
Deadline: February 1, 2002

8th Philadelphia International Gay & Lesbian Film Festival
July 11-22, 2002
Deadline: May 1, 2002

Philadelphia Film Society

Ray Murray, Artistic Director
234 Market St., 5th Floor
Philadelphia, PA 19106
TEL: 215-733-0608, Ext. 210
FAX: 215-733-0637
Email: rmurray@tlavideo.com

www.phillyfests.com

producer of the
committed to film as art
Florida Film Festival

"The best regional festival I ever attended."
- Eugene Hernandez, Editor-in-Chief,
indieWIRE/IFC Rant

ENZIAN THEATER

1300 South Orlando Avenue
Maitland, FL 32751 USA
407-629-1088 ext. 222
407-629-6870 fax
filmfest@enzian.org
www.enzian.org

FirstGlance



FirstGlance 5: Philadelphia
(March 25-29, 2002)

CALL FOR ENTRIES
Deadline: November 15, 2001

www.newimaging.com

The Annual
IndieKINO International
FILM Festival



1680-3 SeoCho B/D FL.6 Rm.601
SeoCho-Dong SeoCho-Gu Seoul.Korea
Tel:822)593-6391 Fax:822)593-6291
E-mail : tony@indiekino.com

IndieKINO Inc.
ON-LINE **www.INDIEKINO.com**
www.IIFF.org

BY SCOTT CASTLE

LISTINGS DO NOT CONSTITUTE AN ENDORSEMENT. WE RECOMMEND THAT YOU CONTACT THE FESTIVAL DIRECTLY BEFORE SENDING CASSETTES, AS DETAILS MAY CHANGE AFTER THE MAGAZINE GOES TO PRESS. DEADLINE: 1ST OF THE MONTH TWO MONTHS PRIOR TO COVER DATE (JAN. 1 FOR MARCH ISSUE). INCLUDE FESTIVAL DATES, CATEGORIES, PRIZES, ENTRY FEES, DEADLINES, FORMATS & CONTACT INFO. SEND TO: FESTIVALS@AIVF.ORG

DOMESTIC

ASPEN GAY & LESBIAN FILM FESTIVAL, Jan. 20-26, CO. Deadline: Dec. 1. Festival is presented as part of the annual Aspen Gay & Lesbian Ski Week. This int'l celebration draws gays & lesbians from across the U.S., Europe & Australia & is the oldest such event in the world. Nearly 5,000 men & women arrive here the last week of Jan. for a week devoted to skiing, partying & film fare. Series has been presented as part of the week's events for the past 20 years. Cats: feature, short, doc. Formats: 16mm, 35mm. Preview on VHS. Entry fee: $10. Contact: AGLFF, Neill Hurst, 300 Puppy Smith St. #203-270, Aspen, CO 81611; (970) 544-8228; fax: 925-6431; hirst@sopris.net; www.gayskiweek.com

ASPEN SHORTSFEST, April 9-13, CO. Deadlines: Nov. 17 (early), Jan. 5 (final). Fest is a premiere int'l competitive showcase for short films (30 mins & less). Fest seeks entries of originality, integrity & technical excellence. Student & int'l entries also welcome. Founded: 1992. Cats: comedy, short, animation, children, doc, drama, student, comedy. Awards: cash prizes total $20,000. Formats: 35mm, 16mm, 70mm, Beta SP. Preview on VHS. Entry fees: $35 (early), $45 (final). Contact: ASF, Brad White, 110 East Hallam, Ste. 102, Aspen, CO 81611; (970) 925-6882; fax: 925-1967; shortsfest@aspenfilm.org; www.aspenfilm.org/shortsfest

BARE BONES INTERNATIONAL INDEPENDENT FILM FESTIVAL, April 9-13. Deadlines: Dec. 31; Jan. 31 (late). Projects budgeted for less than a million dollars are eligable to enter the fest. Five days of screenings, workshops, screenplay readings, location tour, youth film projects. Cats: feature, doc, short, animation, experimental, script, music video, student, youth media. Awards: Auteur of the Year, Audience Choice Award, Grand Jury Awards. Formats: 35mm, 16mm, 3/4", 1/2", S-VHS, Beta SP, super 8, 8mm, Hi-8, DV. Entry fees: $25 (shorts); $50 (features). Contact: BBIIFF, Shiron Butterfly Ray, 401 West Broadway, 2nd fl., Box 2017, Muskogee, OK 74402; (918) 483-9701; fax: 307-1545; barebonesfilmfest@yahoo.com; www.barebones2002-sites.cc

BUMPMEDIA INTERNATIONAL FILM FESTIVAL, March, FL. Deadline: Nov. 20. Festival is designed to qualify the top ten indie filmmakers int'lly for the ultimate competition. Fest's top 10 filmmakers will enter the "BIFF Shootout"—each will be awarded the same grant & time to produce a short. The overall winner of the "BIFF Shootout" will receive a grant to produce, direct and/or write a film for worldwide distribution through Crimson Media Group & BumpMedia Films. Cats: doc, short, feature, animation, music video. Awards for all cat. incl. Top 10 best Filmmakers Shootout. Formats: 35mm, 16mm, 3/4", 1/2", DVD, Beta SP. Preview on VHS. Entry fee: $35. Contact: BMIFF, Director James Boyette, 5200 Blue Lagoon Dr., Miami, FL 33126; (305) 262-3330; fax: 262-3005; www.biff.bumbmedia.com

CHICAGO ASIAN AMERICAN SHOWCASE, April, IL. Deadline: Nov. 30. Chicago's annual Asian American film/arts fest, presented by the Foundation for Asian American Independent Cinema & The Gene Siskel Film Center. Seeking features, shorts, docs & videos by and/or about Asian Americans. Send preview tape, bio/production notes, still photo, & s.a.s.e. for tape return. Founded: 1996. Cats: feature, doc, short. Awards: non-competitive. Formats: all formats. Preview on VHS (NTSC). Entry fee: $10 (payable to FAAIM). Contact: CAAS, c/o FAAIM, Box 5435, Chicago, IL 60680; (773) 562-6265; info@faaim.org; www.faaim.org; www.siskelfilmcenter.org



My Ol' New England Home

Last year, the Boston Film/Video Foundation celebrated the 26th anniversary of its annual event, the New England Film & Video Festival, which was founded by a group of filmmakers at MIT. This eyar, the organizers decided to celebrate the artistic work of locals by limiting entries to residents of one of the six New England states or from upstate New York. Always on the lookout for works that demonstrate a strong personal vision, the festival is devoted to highlighting independent work from artists at all stages of their careers. Last year's festival saw the addition of the "Rough Cuts" section, which allows festivalgoers to view and critique works-in-progress. A provocative mix of locals, both on the screen, in the audience, and behind the scenes help make this long-running festival as unique as New England itself. See listing on page 47.

CHLOTRUDIS AWARDS SHORT FILM FESTIVAL, Feb. 23-24, MA. Deadline: Dec. 31. Compete in the Short Film category of Boston's own Chlotrudis Awards, a non-profit organization that honors & supports independent film. Cats: short. Awards: Best Short Film. Formats: S-VHS, DVD. Contact: CASFF, Box 605, Reading, MA 01867; (781) 526-5384; fax: 942-9106; info@chlotrudis.org; www.chlotrudis.org

CROSSROADS FILM FESTIVAL, April 5-8, MS. Deadlines: Dec. 31; Jan. 31 (late). Fest's goal is to provide Mississippi & the Southeast w/ a forum for independent films & filmmakers from around the world, showcasing film as a vital contribution toward the cultural, educational & economical vitality of the community & region. Founded: 1999. Cats: feature, doc, short, student, music video, experimental. Formats: 16mm, 35mm, 8mm, Hi-8, Beta SP, Beta, 3/4", Pixel Vision, DV. Preview on VHS. Entry fees: $45 (feature); $25 (short, Docs, experimental); $10 (student); add $10 after Dec. 31. Contact: CFF, Box 22604, Jackson, MS 39225; (601) 352-5230; questions@crossroadsfilmfest.com; www.crossroadsfilmfest.com

CUCALORUS FILM FESTIVAL, March 20-24, NC. Deadlines: Nov. 15 (early); Dec. 15 (final). Annual festival is held in historic downtown Wilmington, NC. All formats, genres & lengths are accepted. Cucalorus is known as a "summer camp" for filmmakers, w/ tours of Screen Gems Studios, Joe Dunton's Camera House & numerous panel discussions throughout the week. Founded: 1994. Cats: feature, doc, short, animation, experimental, music video, any style or genre. Awards: Non-competitive. Formats: all. Preview on VHS (NTSC). Entry fees: $20 (early); $30 (final). Contact: CFF, Dan Brawley, Box 2763, Wilmington, NC 28402; (910) 343-5995; fax: 343-5227; info@cucalorus.org; www.cucalorus.org

DIGIDANCE DIGITAL CINEMA FESTIVAL, Jan. 11-13, UT. Deadline: Nov. 16. Festival seeks films w/ strong narratives that explore the possibilities of the evolving digital aesthetic. All work must originate in a digital format. Cats: feature, short, music video, web content, doc, experimental, narrative, animation. Awards: Best Short & Best Feature. Formats: DV, Beta SP. Preview on VHS (NTSC) or DVD. Entry fees: $25 (shorts), $35 (features). Contact: DDCF, c/o Filmmaker's Alliance, 4470 Sunset Blvd. #716, Los Angeles, CA 90027; (323) 876-2649; fax: 876-0939; info@filmmakersalliance.com; www.filmmakeralliance.com8760241

DIRECTOR'S VIEW FILM FESTIVAL, Feb. 15-18, CT. Deadline: Nov. 25. Festival is dedicated to the director's craft & firmly believes film to be a director's medium. Fest honors & presents directors who have raised the artistic level of the medium and features narrative shorts & features from established directors as well as to newer filmmakers, w/ its Independent & Int'l Student segments.Fest takes place in Stamford, CT & is competitive, juried by a panel of film critics. Founded: 1999. Cats: short, feature. Formats: 16mm, 35mm, Beta. Preview on VHS. Entry fee: $100. Contact: DVFF, Elizabeth Nelson, Box 312, South Salem, NY 10590; (914) 533-0270; fax: 533-0269; intlfilm@thedirectorsview.com; www.thedirectorsview.com

DOUBLETAKE DOC FILM FESTIVAL, April 4-7, NC. Deadline: Dec. 3. 5th annual event seeks recent creative doc work to screen at the premier doc fest in North America. Fest offers diverse programming that combines the work of established & new documentarians & offers these filmmakers & all guests, a relaxing,

Nashville Independent Film Festival
Celebrate Your Independents
June 5-9, 2002



Early Deadline: December 21
Official Deadline: February 1
www.nashvillefilmfestival.org
615-742-2500 ph 615-742-1004 fax

def²

deep ellum film festival

Nov 14-18,2001 | Dallas TX | www.def2.org

a presentation of DEFMAN a non-profit 501(c)(3) arts organization

big muddy
film festival

february 22 - march 3, 2002

showcasing the best in animation
documentary, experimental, and narrative

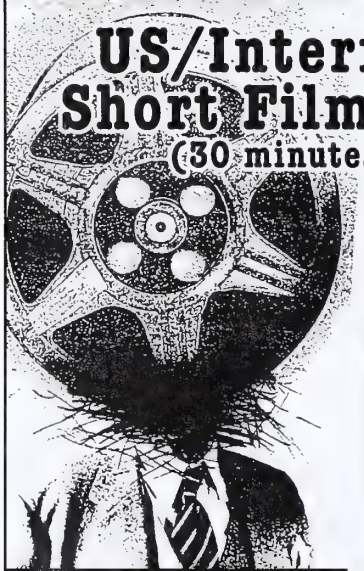
618.453.1482
www.bigmuddyfilm.com

NORTH AMERICA'S PREMIER
INDEPENDENT
FILM FESTIVAL!
THE HOUSTON INTERNATIONAL FILM FESTIVAL
35TH ANNUAL
WORLDFEST HOUSTON
APRIL 5-14, 2002

Deadlines for Entries:
Earlybird: November 15, 2001 • *Regular:* December 15, 2001
Late Deadline (extra fee applies): January 15, 2002
For Poster, Entry Kit, and Information contact:
P.O. Box 56566 • Houston, TX USA 77256-6566
713-965-9955 (USA) • FAX 713-965-9960 • worldfest@aol.com
www.worldfest.org

call for entries

US/International
Short Film Division
(30 minutes or less)



SUBDIVISIONS
Open, 8 mm and underground.

GENRES
Narrative, animation, experimental, and documentary.

DEADLINES
Early: Dec. 01, 2001
Final: Jan. 15, 2002

sixth annual
KANSAS CITY FILMMAKERS
JUBILEE
April 10 - 14, 2002

www.kcjubilee.org
913. 649.0244

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

AIVF's top selling reference:
All New Edition!

The AIVF Guide to International Film & Video Festivals
Edited by Michelle Coe

Up-to-date profiles of over 900 film & video festivals, with complete contact and deadline information. First published in 1982, AIVF's Festival Guide is the most established and trusted source of information and inside views of film and video festivals around the world.

Supplemented by selected reprints from *The Independent's* Festival Circuit column, the guide profiles over 40 festivals from the filmmaker's perspective.



$35 / $25 AIVF members *plus shipping and handling.*

TOTALLY INDEPENDENT

intimate atmosphere. Entries must have been completed between Jan. 1, 2000 & Dec. 10, 2001 & be no more than 180 min. in length. Founded: 1997. Cats: doc, animation. Awards: Audience Award, Jury Award, Center for Doc Studies Filmmaker Prize; Kodak donates $2,500 worth of stock footage for each award winner. Formats: 1/2", 16mm, 35mm, Beta, DigiBeta, DV. Preview on VHS (NTSC preferred). Entry fee: $35. Contact: DDFF, 1317 W. Pettigrew St., Durham, NC 27705; (919) 660-3699; fax: 681-7600; ddff@duke.edu; www.ddff.org

DOVER FILM FESTIVAL, May 1-7, NJ. Deadline: Dec. 1. Festival is currently accepting features, short films (under 20 mins.), docs, animation, graduate student films, screenplays (long & short). Send VHS submission, s.a.s.e. & completed submission form (avail. on Web site). Cats: feature, doc, short, animation, experimental, script, student, any style or genre. Awards: Awards given for Best Picture, Best Short & Best Screenplay. Formats: 16mm, 3/4", 1/2", S-VHS, Beta, Beta SP. Entry fees: $20 (shorts, under 20 min./pgs); $25 (feature). Contact: DFF, c/o Shoehorn Prods, Visjna R. Clayton, Dir., 24 Boonton St., Dover, NJ 07801; (973) 361-8392; (646) 295-8444; dff@shoehornproductions.com; doverfilmfest.shoehornproductions.com

FILM FLEADH: IRISH INTERNATIONAL FILM FESTIVAL, May 14, NY. Deadline: Dec. 1. 3rd annual fest open to films made in Ireland, or by an Irish filmmaker, or by a filmmaker of Irish descent living outside Ireland, or w/ an Irish theme. All genres accepted in the following cats: feature, short, doc, experimental, animation. Screenplay competition open to an Irish or Irish-American writer or writer(s) of Irish descent living outside of Ireland. Scripts must be over 80 pages & don't need to be Irish themed to be accepted. Cash awards to feature, short & screenplay winners. Films produced since 2000 eligible for official selection. Cats: feature, doc, short, animation, script. Awards: Screenplay Award, Feature & Short Film Awards. Formats: 35mm, 16mm, DV, Beta, DigiBeta. Preview on VHS. Entry fees: $25 (film); $30 (screenplay). Contact: FFIIFF, Terence Mulligan, Fest Dir., 29 Greene St, New York, NY 11228; (212) 966-3030 x. 247; fax: 965-9520; Filmfleadh@aol.com; www.FilmFleadh.com

HAZEL WOLF ENVIRONMENTAL FILM FESTIVAL, April 11-14, WA. Deadline: Dec. 10. Fest (formerly Equinox) presents the best in environmental films from around the world & an environmental media workshop series. Seeking works in all genres, addressing environmental issues. Special consideration to works associated w/ environmental campaigns. Max length 60 min. Incl. short written description of the film & sample of promotional material &/or materials from campaign. Formats: VHS (w/ your name & contact info written on the tape; s.a.s.e. optional). Preview on VHS. Entry Fee: $25 (checks payable to: Moving Images VP). Contact: HWEFF, c/o KCTS, 401 Mercer St., Seattle, WA 98109; (206) 443-7239; fax: 443-6691; info@hazelfilm.org; www.hazelfilm.org

HI MOM! FILM FESTIVAL, Feb 28-March 2, NC. Deadlines: Nov. 15 (early); Dec. 15 (final). Festival is accepting short shorts & not-so-short shorts w/ deep thoughts & shallow pockets. Three days of music, movies & yes, again, pancakes in the shape of your initials. Formats: all formats accepted. Awards: Cash & non-cash prizes awarded. Preview on VHS (PAL or NTSC). Entry fee: none (early); $10 (final). Contact: HMFF, 401 Pritchard Ave., Chapel Hill,, NC 27516; himomfilmfest@yahoo.com; www.metalab.unc.edu/cpg

INTERNATIONAL WILDLIFE FILM FESTIVAL, Apr. 20-27, MT. Deadline: Jan. 15. Created & based in Missoula, Montana the festival is the world's longest running juried wildlife film competition & fest, hosting a wide-range of special events, workshops, seminars, public & private screenings, panel discussons & receptions. Fest's mission is to foster knowledge & understanding of wildlife & habitat through excellent & honest wildlife films & other media. The IWFF strives to build bridges for the peolpe who are involved in wildlife, filmmaking & distribution. Categories & entry fees: Music Video ($75), Children ($100), TV ($150), News story ($50), Point of View ($75), Environmental ($150), Human Dimensions ($150), School Group ($25), Amateur ($50), Newcomer ($75), Non Broadcast ($100), TV, children, youth media. Awards: incl. Best of Fest, Best of Category, Best of Craft, Best Photography, Best Soundmix, Editing, Script, Narration, Animal Behavior, Use of Graphics & Animation, Educational Value, Scientific Content & Merit Awards for areas of excellence. Formats: NTSC Beta, NTSC Beta SP, NTSC DigiBeta, VHS, S-VHS, PAL. Preview on VHS (NTSC, PAL, SECAM), U-Matic (NTSC). Entry fees: $25-$200 (depending on cat, see above). Contact: IWFF, Katie Fernandez, IWFF, 27 Fort Missoula Rd. Ste. 2, Missoula, MT 59804; (406) 728-9380; fax: 728-2881; iwff@ wildlifefilms.org; www.wildlifefilms.org

KANSAS CITY FILMMAKERS JUBILEE, April 4-8, KS. Deadlines: Dec. 1 (early); Jan. 1 (final). 6th annual event open to domestic & int'l short films 30 min. or less. Cats: narrative, experimental, animation, doc, 8mm, underground. Awards: Top film in each genre will win at least $1,000 of cash or prizes. Fest awarded over $66,000 in cash & prizes in the last four years. Formats: all formats accepted. Preview on VHS. Entry fees: $20 (early); $25 (final). Contact: KCFJ, 4826 W. 77th Terrace, Prairie Village, KS 66208; (913) 649-0244; kcJub@kcjubilee.org; www.kcjubilee.org

METHOD FEST INDEPENDENT FILM FESTIVAL, Apr. 12-19, CA. Deadlines: Dec. 15 (early); Feb. 1 (late). Named for the "Stanislavski Method," fest highlights the great performances of independent film. Seeking story driven films w/ outstanding acting performances. Founded: 1999. Cats: feature, short, student, children. Awards: Sculpted statuettes in various cats, film services & 5000 feet of Fuji Motion Picture Film to winning film. Awards to Best Actor, Actress, Screenplay. Formats: 16mm, 35mm, Beta SP, DV, DigiBeta, DVD. Preview on VHS. Entry fees: student: $25; shorts: $30 (early), $40 (late); features: $40 (early), $50 (late). Contact: MFIFF, c/o Franken Enterprises, 880 Apollo St. Ste. 337, El Segundo, CA 90245; (310) 535-9230; fax: 535-9128; Don@methodfest.com; www.methodfest.com

MIAMI FILM FESTIVAL, Jan. 24-Feb 3, FL. Deadline: Nov. 15. Annual festival is an important regional cultural event that features more than two dozen of the best crafted, most moving films from around the world. All films are chosen for their artistic merit & originality. Cats: doc, feature, Spanish language, Kids movies, Midnight Madness, Made in Miami. Formats: 35mm. Preview on VHS. Contact: MFF, Laura Rooney, Managing Director, Florida Int'l University, University Park, PC 230, Miami, FL 33199; (305) 377-3456; fax: 577-9768; info@miamifilmfest.com; www.miamifilmfest.com

NASHVILLE INDEPENDENT FILM FESTIVAL, June 5-9, TN. Deadlines: Dec. 21 (early); Feb. 1 (final). Formerly the Sinking Creek Film & Video Festival, fest is the longest-running film fest in the South w/ an int'l reputation for its support & encouragement of independent media. Festival programs over 150 films & provides high-end industry level workshops. Fest incl. workshops, panels, screenings, parties & closing awards ceremony. Founded: 1969. Cats: incl. short narrative, animation, doc, feature, student, experimental, young filmmakers, TV (episodic & pilots only), family/children, short, youth media, children. Awards: cash prizes awarded for all cats plus a special award: The Regal Cinema/Nashville Independent Film Festival Dreammaker Award which grants the award-winning film a week's run in a Regal Cinema in Los Angeles county which then qualifies the award for Academy Award consideration. 1st prize in the short narrative & animation cats also qualifies winner for Academy Award consideration. Formats: 35mm, 16mm, Beta, DigiBeta. Preview on VHS. Entry fees: $10 (young filmmaker-high school age or younger); $30/$35 (under 60 min.); $40/$50 (over 60 min.). Contact: NIFF, Brian Gordon, exec. dir., Box 24330, Nashville, TN 37202; (615) 742-2500; fax: 742-1004; niffilm@ bellsouth.net; www.nashvillefilmfest.org

NEW ENGLAND FILM & VIDEO FESTIVAL, April 8-13, MA. Deadline: Dec. 15. New England's 27th annual primary competitive regional fest devoted to new works by any independent video or filmmaker who is a resident or student in New England states: CT, ME, MA, NH, RI, VT, upstate NY, north of & incl. Westchester Co. (residency req. for eligibility). Also open to any undergrad or grad student who has completed his or her works while attending a New England college or Univ., or any undergrad or grad who maintains New England residency while attending college elsewhere. Student entries must have been completed while a student. Cats: All lengths & genres, doc, experimental, animation, feature, short. Awards: $7,000 in cash & services, plus awards in several indie & student cats w/ distinctions for film & video. Formats: 35mm, 16mm, 3/4", 8mm. Preview on VHS. Entry fees: $35 (first entry); $25 (students, first entry); $10 (any additional entries). Contact: NEFVF, Boston Film/Video Foundation, 1126 Boylston St. #201, Boston, MA 02215; (617) 536-1540 x. 18; fax: 536-3576; fest@bfvf.com; www.bfvf.org

NEW YORK LESBIAN AND GAY FILM FESTIVAL, June 6-16, NY. Deadlines: Dec. 22 (early); Feb. (final, call for deadline date). Committed to presenting diverse & culturally inclusive programs, fest showcases all genres of film, video & new digital media (incl. dramatic features & shorts, docs & experimental works) by, for, or of interest to lesbians, gay men, bisexuals, or transgendered persons. Jury awards incl. Proposals for lecture & film-clip presentations, curated film/video programs & interactive media installations also accepted. Founded: 1989. Cats: feature, doc, experimental, short. Awards: Jury awards for Best Narrative Feature, Best Feature Doc & Best Short, Audience Award. Formats: Digital, CD-ROM, 35mm, 16mm, 3/4", 1/2", Beta SP, Beta. Preview on VHS. Entry fees: $15 (early); $25 (final). Contact: NYLGFF, Basil Tsiokos, 47 Great Jones St., 6th fl., New

We are a facility specializing in picture and audio post for projects finished on film. We offer full audio services; sound design, foley, ADR and mixing. Film editing at 24 or 30 fps on high end digital non linear systems and full technical support at every stage of your project. Please contact us for more information.

ONE KILOHERTZ TM

One Kilohertz Inc. 580 Broadway, no. 712 New York, NY 10012 Tel (212) 625 0853 Fax (212) 625 0854

York, NY 10012; (212) 254-7228; fax: 254-8655; info@newfestival.org; www.newfestival.org

NEW YORK UNDERGROUND FILM FESTIVAL, March 6-12, NY. Deadlines: Dec. 1 (early); Dec. 15 (final). New York City's premiere showcase for films that go beyond mainstream expectations & commercial concerns. Founded: 1994. Cats: narrative feature, narrative short, doc, experimental, animation. Awards: Juried prizes for Best Feature, Best Short, Best doc, Best Animation, Best Experimental, plus the Festival choice award. Formats: 35mm, 16mm, 1/2", super 8, Beta. Preview on VHS. Entry fees: $30; $35. Contact: NYUFF, Ed Halter, 151 1st Ave. #232, New York, NY 10003; (212) 340-9476; fax: 675-1152; fest@nyuff.com; www.nyuff.com

NOT STILL ART FESTIVAL, April 26-27, NY. Deadline: Dec. 15. 6th annual fest invites media artists working in abstract & non-narrative electronic motion imaging, in conjunction w/ music/sound design, to submit programs under 10 min in length. Fest is interested in work made w/ all technologies, the primary criterion being the aesthetic of the electronicscreen. Screenings will tour & be broadcast. Formats & preview: 3/4", Hi-8, S-VHS. Founded: 1996. Cats: Non-narrative, Electronic Imaging. Awards: Non-competitive. Preview on mini-DV. Contact: NSAF, Box 496, 33 Lancaster St., Cherry Valley, NY 13320; (607) 264-3476; fax: 264-3476; notstillart@improvart.com; www.improvart.com/nsa/

OUT FAR! PHOENIX INT'L LESBIAN & GAY FILM FESTIVAL, Feb. 14-17, AZ. Deadline: Dec. 1. Feature length & short films are geared towards the alternative community at large. A variety of subjects, themes & messages are programmed. Founded: 1997. Cats: feature, doc, short, animation. Awards: Viewer's Choice: Best Film, Best Short, Best Lesbian, Best Gay. Formats: 35mm, 1/2". No entry fee. Contact: Out Far, Amy Ettinger, Vision Events, Inc., 819 Solano Dr., Phoenix, AZ 85013; (602) 686-8542; outfarfilmfest@aol.com; www.outfar.org

PHAT SHORTS: THE FILM FESTIVAL, April, NY. Deadline: Dec.1. Premier NYC venue celebrating the artistry of shorts & the ingenuity & community of independent filmmakers. Seeks narrative, experimental, doc & animated films & videos of 30 min. or less. Founded: 1995. Cats: short, feature, doc, experimental, animation, student, music video. Formats: 16mm, 35mm, 1/2", Beta, DigiBeta, DVD. Preview on VHS (NTSC only). Entry fee: $15. Contact: Phat Shorts, Packawallop Productions, 136 East 13th St., New York, NY 10003; (212) 979-6792; info@phatshortsfest.com; www.phatshortsfest.com

PORTLAND JEWISH FILM FESTIVAL, Jan. 16-Feb. 6, OR. Deadline: Nov. 15. Festival seeks dramatic features, docs, shorts & experimental works that touch on Jewish themes & culture. Founded: 1995. Cats: Feature, Doc, doc, short, animation, experimental, family, children. Formats: VHS, Beta SP, 16mm, 35mm. Include press materials & still w/ entry, 35mm. Preview on VHS. No entry fee. Contact: PJFF, Institute for Judaic Studies, 2900 SW Peaceful lane, Portland, OR 97201; (503) 246-8831; fax: 246-7553; howard@aracnet.com

SAN ANTONIO CINEFESTIVAL, Feb. 20-24 & March 1-3, TX. Deadline: Nov. 19. Now in its 24th year, the country's longet running int'l Chicano/Latino film & video fest will feature seven days of film screenings, workshops & panels at the historic Guadalupe Theater & in venues throughout San Antonio. Fest will incl. premieres, workshops, panels & special screenings of videos produced by young filmmakers. CineFestival's Premio Mesquite & honorable mention awards will be given in the following cats: narrative (feature & short), doc, experimental, First Work/Emerging Artist, & will incl. a special Jury Award to entry that best exhibits the spirit of CineFestival. Founded: 1978. Cats: short, feature, doc, animation, experimental. Awards: Prizes in all cats, plus First Work Award & Jury Award. Formats: 35mm, 16mm, 3/4", 1/2", Beta SP. Preview on VHS (NTSC). Entry fees: $20; $10 (students: high school, college & community youth training programs). Contact: SACF, Ray Santisteban, Dir.of Media Arts, Guadalupe Cultural Arts Center, 1300 Guadalupe St., San Antonio, TX 78207; (210) 271-3151 x. 32; fax: 271-3480; info@guadalupeculturalarts.org; www.guadalupeculturalarts.org/media.html

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL, April 18-May 2, CA. Deadline: Dec. 1 (docs, shorts, animation, experimental & TV); Jan. 3 (narrative features). Founded in 1957 & the oldest film fest in america, SFIFF is presented each spring by the San Francisco Film Society showcasing approx. 200 features, docs & shorts; fest is dedicated to highlighting current trends in int'l film & video, w/an emphasis on work w/out U.S. distrib. Fest has two sections: the invitational, noncompetitive section for recent features, archival presentations, retros & special awards & tributes recognizing individual acheivement & the competitive section for doc, shorts, animation, experimental & TV. Founded: 1957. Cats: feature, doc, short, animation, experimental, music video, student, youth media, TV, any style or genre. Awards: incl. Golden Gate Award w/ $500 cash & certificates of merit. All Golden Gate winners in the film & video, New Visions & Bay Area Divisions will compete during the fest for Grand Prize awards for Best Doc, Best Bay Area Doc, Best Short & Best Bay Area Short. Grand Prize awards incl. $1,000 in cash. Narrative features by emerging filmmakers eligible for the SKYY Prize, a juried cash award of $10,000 for outstanding filmmaking. Audience awards incl. Best Narrative Feature, Best Doc Feature. Noncompetitive awards incl. Akira Kurosawa Award; Peter J. Owens Award. Formats: 35mm, 16mm, 3/4", Beta, Beta SP, DigiBeta, super 8, 8mm, Hi8, 70mm, DVD, 1/2". Preview on VHS or DVD. Entry fees: $45-$200 (depending on length of film or video). Contact: SFIFF, Doug Jones, 39 Mesa St., Ste. 110, The Presidio, San Francisco, CA 94129; (415) 561-5000; fax: 561-5099; djones@sffs.org; www.sffs.org

SEDONA INTERNATIONAL FILM FESTIVAL, March 1-3, AZ. Deadline: Dec. 1 (early); Jan. 8 (final). 7th annual fest features the finest in current American & int'l independent cinema, tributes, panel discussons & an in-depth workshop entitled "Visual Effects: Image w/ Imagination." Cats: dramatic & doc (features & shorts), animation. Awards: Audience choice—Best of Festival for full-length & short films. Formats: 16mm, 35mm. Preview on VHS. Send VHS preview tape, synopsis, & complete production credit list Entry fees: $35 (shorts, 30 min. & under); $50 (features); $10 discount for entries postmarked before Dec. 1. Contact: SIFF, 1725 W. Hwy 89A, Ste. #2, Sedona, AZ 86336; (800) 780-2787 or (520) 282-0747; fax: 282-5358; scp@sedona.net; www.sdonafilmfest.com

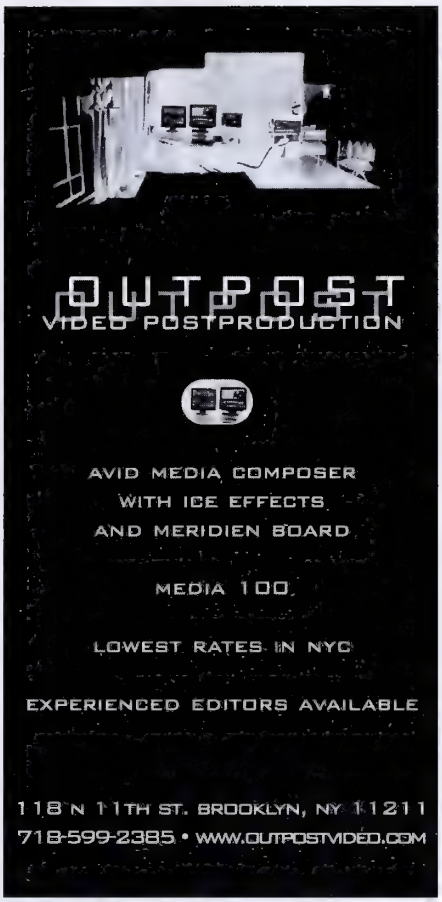
SHERO FILM FESTIVAL, April 18-21, NY. Deadline: Dec 13 (early), Feb (final). Festival honors a leading actress of color who consistently stars in non-traditional roles & it highlights the works of independent filmmakers whom created stereotype-busting roles for women. Action & martial arts films, animation, shorts & features of any genre incl. docs are presented at the fest. Awards: Grand Jury Prize, Runner-up Prizes & Audience Choice (non-comp). Formats: 16mm, video. Entry fees: $10 feature/$10 shorts (early); $20 feature/$15 shorts (final). Contact: SFF, RAFS, 655 Fulton St., Ste. 139, Brooklyn, NY 11217; (718) 670-3616; fax: 596-0603; www.ighmultimedia.com

SPINDLETOP/LAMAR UNIVERSITY FILM FESTIVAL, Feb. 1-3, TX. Deadline: Dec. 15. 3rd annual fest is dedicated to bringing to light the work of new & emerging filmmakers. Enjoy workshops & master classes w/ writers, directors & industry professionals. Fest is known for the networking & contact opportunities it provides for participants. Cats: experimental, feature, narrative, "1st time/novice" filmmaker, music video, animation, "old timers." Formats: 16mm, super 8, DigiBeta, Beta SP, Beta, 1/2", S-VHS, 3/4", Hi-8, DV, U-matic. Entry Fee: $20; $15 (student). Contact: SLUFF, O'Brien Stanley, Depy of Comm./Lamar Univ., Box 10050, Beaumont, TX 77710; (409) 880-7222; stanleyoo@hal.lamar.edu; www.spinfest.com

TAMBAY FILM & VIDEO FESTIVAL, April 4-7, FL. Deadline: Dec. 5. Festival strives to present work to the public, potential distributor & other filmmakers, as well as creating a film forum for Florida filmmaking. Founded: 1999. Awards: cash & non-cash prizes in Best New Director, Reel Humanitarian Award, Best of Show & Jury Award cats. Formats: 16mm, 35mm, S-VHS, Beta. Preview on VHS. Entry fees: $35 (35mm); $30 (16mm/all video formats); $25 (student). Contact: TFVF, 16002 Saddle Creek Dr., Tampa, FL 33618; (813) 964-9781; Tambayfilm@yahoo.com; www.tambayfilmfest.com

TELEVISION DOC FESTIVAL, May, NY. Deadline: Dec. 15. The Museum of Television & Radio hosts this annual fest that showcases the outstanding television documentaries of the past year—giving the public a second chance to see quality work (on the big screen) & to celebrate the work of important doc makers. The two-week fest consists of docs that have aired & premieres of unaired programs. In addition, a sidebar of three to six programs will highlight the work of either a prominent documentarian or a specific genre. Founded: 2000. Cats: doc, TV. Formats: S-VHS, Beta, Beta SP, DigiBeta, DV. Preview on VHS. No entry fee. Contact: TDF, Ron Simon/Allen Glover, Museum of Television & Radio, 25 West 52nd St., New York, NY 10019; (212) 621-6600; (212) 621-6699; TVDocFest@ mtr.org; www.mtr.org

TEXAS FILM FESTIVAL, Feb., TX. Deadline: Nov. 14; Nov. 25 (late). Festival is a non-competitive invitational fest run entirely by student volunteers w/in the MSC Film Society. Since 1993, their purpose has been to celebrate contemporary independent filmmakers & to promote film as an artistic medium focusing on education rather than securing distribution. Founded: 1993. Awards: $200 for Best Feature; $200 for Best Doc; $75 for Best Short. Preview on VHS. Entry Fee: $35 (features); $25 (student features; $15 (non-competitive Features); $10 (Shorts); $15 (additional if postmarked after Nov. 25.). Contact: TFF, c/o MSC Film Society, Texas A&M Univ., Memorial



AVID at DIVA

large rooms
with a view
in mid-town
24 hr building

AVID 1000/AVR 77
AVID 800 Film Composer

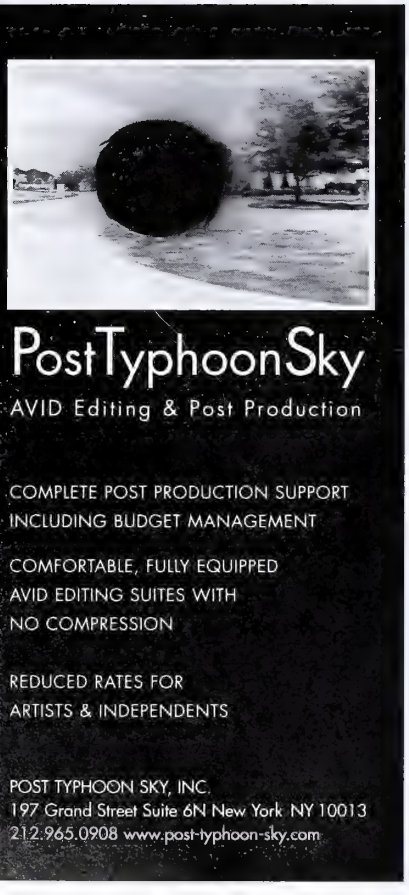
Newly reconfigured
Easier for editing

As long-time
AIVF members
our goal is to help
other independents

DIVA Edit
1-800-324-AVID
330 W 42nd St NYC



Final Cut Pro
Editing
Betacam SP, DVCAM
DV, Timecode DAT
Uncompressed video
Filmlogic software
24 Frame editing
Igniter Film card
300 GB storage
EARTH VIDEO
www.earthvideo.net
212-228-4254



Student Ct, Box J-1, College Station, TX 77844; (409) 845-1515; fax: 845-5117; caj2960@unix.tamu.edu; penny@msc.tamu.edu; ww.msc.tamu.edu/msc/film society/fest

U.S. COMEDY ARTS FESTIVAL, Feb. 27-March 3, CO. Deadline: Dec. 1. Festival is the annual HBO-sponsored event held in Aspen, Colorado that features the best comedic film, theater, stand-up & sketch to an industry-heavy audience. Approximately 25 features & 25 shorts are selected from over 800 submissions. Cats: feature, short (under 60 min.). Formats: 16mm, 35mm. Preview on VHS. No entry fee. Contact: USCAF, Attn: Film Program, 2049 Century Park East, Ste. 4200, L.A., CA 90067; (310) 201-9595; fax: 201-9445; kevin.haasarud @hbo.com; www.hbocom edyfest.com

WORLDFEST HOUSTON INTERNATIONAL FILM & VIDEO FESTIVAL, April 5-14, TX. Deadlines: Nov 15 (early); Dec. 15; Jan 15 (late). WorldFest has reduced the number of films screened to a maximum of 60 feature & 100 short premieres, w/ a total & absolute emphasis on American & Int'l Independent feature films. WorldFest honors films from Mexico, Canada, France & Germany. Remi Statuette is Grand Prize, going to top fest winners. Associated market for features, shorts, documetaries, video, independent/ experimental & TV. Fest also offers 3-day seminars on writing screenplays, producing & directing, plus distribution & finance. Founded: 1961. Cats: feature, doc, short, script, experimental, animation, music video, student, youth media, TV, children, family. Awards: Student Awards Program. Scripts & screenplays also have competition. Over $10,000 in cash & equipment awards. Formats: 35mm, 16mm, 3/4", 1/2", Beta SP, S-VHS, DigiBeta, U-matic, DVD, CD-ROM, Web. Preview on VHS. Entry fees: $40-$90. Contact: WFHIFVF, J. Hunter Todd, Festival Director, Box 56566, Houston, TX 77256; (713) 965-9955/(800) 524-1438; fax: (713) 965-9960; worldfest@aol.com; www.worldfest.org

Foreign

BERMUDA INTERNATIONAL FILM FESTIVAL, April 12-18, Bermuda. Deadline: Dec. 1. Festival is held in a relaxed, intimate & casual setting is open to all films. It incls. opening & wrap parties, tributes to excellence in Film, workshops, lunchtime "Chats With" series at local coffe houses. Founded: 1997. New & unknown filmmakers are encouraged to apply. Cats: any style or genre. Awards: Jury Prize (Best Narrative Film), Jury Prize (Best Doc), Bermuda Shorts Award & Audience Choice Award. Formats: 35mm, 16mm. Preview on VHS. No entry fee, $15 for tape return. Contact: BIFF, Aideen Ratteray Pryse, Box HM 2963, Hamilton HMMX, Bermuda; (441) 293-FILM; fax: 293-7769; bdafilm@ibl.bm; www.bermudafilmfest.com

BRADFORD FILM FESTIVAL, March 8-23, UK. Deadline: Nov. 16. Since its inception in 1985, the festival has gone from strength to strength, presenting new & classic films from around the world. Festival incl. the Shine Awards highlighting the work of new European filmmakers as well as the ever-popular Widescreen Weekend which draws large format enthusiasts from around the globe w/ the Museum's ability to show every film format up to & incl. Cinerama & IMAX. Cats: doc, feature, experimental. Formats: 35mm, Beta SP. Preview on VHS. No entry fee. Contact: BFF, Lisa Kavanagh, National Museum of Photography, Film & Telelvision, Pictureville, Bradford, UK BDI INQ; 011 44 1274 203308; fax: 44 1274 770217; filmfest@nmsi.ac.uk; www.bradford filmfest.org.uk

GALWAY FILM FLEADH, July 9-14, Ireland. Deadline: Dec. 1. The foremost fest for presenting new Irish films alongside cutting edge int'l cinema. Over 60 features & 80 shorts screened over six days w/ int'l critics from *Variety, Film Comment* & other publications. Founded: 1988. Cats: Short, Feature, Any style or genre, doc. Awards: Best Irish Short, Best First Short, Best Doc, Best Animation (all must be directed by Irish filmmakers) & Best First Feature, Best Feature Doc. Formats: 35mm, 16mm, Beta SP, DigiBeta. Preview on VHS. Entry Fee: 15 euro. Contact: GFF, Cluain Mhuire, Monivea Rd, Galway, Ireland; 011 353 91 751655; fax: 353 91 735831; gafleadh@iol.ie; www.galwayfilmfleadh.com

HONG KONG INTERNATIONAL FILM FESTIVAL, March 26-April 10, China. Deadline: Early Dec.. Festival regularly incls. a selection of Int'l, Asian, & Hong Kong Cinema Retrospectives among 200 films & videos screened at various venues. Fest has been recognized as a valuable showcase for Asian works that allows the West to discover the riches of Chinese cinema. Cats: feature, doc, short, animation. Formats: 35mm, 16mm. No entry fee. Contact: HKIFF, Film Programmes Office, Leisure & Cultural Services Department, Level 7, Administration Bldg., Hong Kong Cultural Centre, 10 Salisbury Rd., Tsimshatsui, Kowloon, Hong Kong, China; 011 852 2734 2903; fax: 852 2366 5206; hkiff@hkif.org.hk; www.hkiff.org.hk

LONDON LESBIAN & GAY FILM FESTIVAL, April 3-17, UK. Deadline: Dec. 8. 15th annual int'l noncompetitive fest addressing lesbian & gay identity & experience. Submissions must not have been previously screened in UK & must have been produced in last 2 years. Cats: feature, doc, short. Formats: 70mm, 35mm, 16mm, 8mm, 3/4", 1/2". Preview on VHS. No entry fee. Contact: LLGFF, Carol Coombes, fest administrator, National Film Theatre, South Bank, Waterloo, London, UK SE1 8XT; 011 44 20 7815 1323; fax: 44 20 7633 0786; carol.coombes@bfi.org.uk; www.llgff.org.uk

MALMO CHILDREN & YOUNG PEOPLES FESTIVAL, March 12-17, Sweden. Deadline: Dec. 1. Annual competitive fest features about 100 titles shown to audiences estimated at 13,000 over 5 days. Main feature is latest films from Nordic countries plus Int'l Panorama. Program incls. seminar for teachers & others who use film; different theme each year. Co-produced w/ Swedish Film Institute & Film i Skane. Fest also incls. debates & seminars for people working w/ film. Fest is also meeting place for the Children & Youth film in Northern Europe. Founded: 1984. Cats: feature, short, doc, animation. Awards: City of Malmo Award, SEK 50.000 (approx. $5,400) to best film. Formats: 35mm, 16mm. Preview on VHS. No entry fee. Contact: MCYPF, Lennart Strom, Box 179, S-201, Malmo, Sweden S-201 21; 011 46 40 30 91 64; fax: 46 40 30 53 22; info@buff.nu; www.buff.nu

OPORTO INTERNATIONAL FILM FESTIVAL-FANTASPORTO, Feb. 22-March 2, Portugal. Deadline: Dec. 15. Now in 22nd edition, noncompetitive fest debuted in

1981, founded by editors of film magazine *Cinema Novo* & has evolved into competitive fest for features that focus on mystery, fantasy & sci-fi. Official Section, competition for fantasy films; Directors' Week, competition for 1st & 2nd films (no thematic strings); Out of Competition for Films of the World, info section & retro section. Fest runs in 12 theaters w/ 2,500 seats altogether & screens nearly 200 features. Press coverage extensive from major newspapers, radio stations & TV networks. Entries must have been completed in previous 2 years. Awards: incl. Best Film, Best Direction, Best Actor/Actress, Best Screenplay, Best Special Effects, Best Short Film, Special Award of the Jury. Formats: 16mm, 35mm. Preview on VHS (NTSC or PAL). No entry fee. Contact: Oporto, Mario Dorminsky, Director, Rua Anibal Cunha, 84 - sala 1.6, 4050-048 Porto, Portugal; 011 351 222 076 050; fax: 351 222 076 059; fantas@caleida.pt; www.fanta sporto.online.pt

QUEERDOC (QUEER SCREEN'S LESBIAN & GAY DOC FILM FESTIVAL), Sept. 6-9, Australia. Deadline: Dec. 1. Also presents the Sydney Mardi Gras Film Festival. Founded: 1998. Cats: doc. Awards: Audience Award. Formats: 35mm, 16mm, Beta SP. Preview on VHS. No entry fee. Contact: QueerDoc, Richard King, Queer Screen, PO Box 1081, Darlinghurst, Australia NSW1300; 61-2-9332 4938; fax: 61-2-9331 2988; richard@queer screen.com.au; queerscreen.com.au

REVELATION INDEPENDENT FILM FESTIVAL, Feb. 7-17, Australia. Deadline: Dec. 1. Fest is a non-competative event & represents Austrailia's major alternative film fest. Fest seeks to bring to Oz the best in maverick spirit & individual filmic style. Founded: 1998. Cats: Doc only for 2001, feature, doc, short, animation, experimental, music video, student. Formats: 35mm, 16mm, Betacam SP, VHS, Beta SP. Preview on VHS. Entry fee: $17. Contact: RIFF, Richard Sowada, Fest Dir., PO Box 135, Sth Fremantle, Australia 6162; 011 61 8 9336 2482; fax: 61 8 9336 2482; dakota@omen.net.au; www.omen.net.au/~dakota/riff.htm

SYDNEY MARDI GRAS FILM FESTIVAL, Feb.13-24, Australia. Deadline: 1 Dec. Festival is Australia's largest Gay & Lesbian film event. They also presents queerDOC (Queer Screen's Lesbian & Gay Doc Film Festival). Founded: 1993. Cats: feature, doc, animation, experimental, short. Awards: Audience Awards, Best feature, Doc, Short. Formats: 35mm, 16mm, Beta SP, DVD. Preview on VHS. No entry fee. Contact: SMGFF, Richard King, Queer Screen, PO Box 1081, Darlinghurst, Australia NSW1300; 011 61-2-9332 4938; fax: 61-2-9331 2988; richard@queerscreen.com.au; www.queerscreen.com.au

TOKYO VIDEO FESTIVAL, Nov., Japan. Deadline: Nov.15. Fest for professional & non-prof video prods, founded in 1978, accepts compositions on any theme or in any style; purpose is to promote interest in video culture. Max length of entries must not exceed 20 min.; compositions w/ duration of only few mins or seconds acceptable. Cats: short. Awards: Video Grand Prize ($4,000, 10-day round trip to Japan for 2 people, trophy & citation); Works of Excellence (5 awards of $2,000 & $2,000 equivalent in JVC video equipment, trophy & citation). Formats: 1/2", DV, S-VHS. Preview on VHS. No entry fee. Contact: TVF, JVC Company of America, 1700 Valley Rd., Wayne, NJ 07470; (800) 526-5308; www.jvcvictor.co.jp/english/tvf/index-e.html

THE STANDBY PROGRAM

We provide artists and non-profit organizations access to broadcast quality video post-production services at discount rates.

• Film to Tape Transfer	$175/hr.
• DigiBeta to DigiBeta OnLine	$120/hr.
• InterFormat OnLine Editing	$ 85/hr.
• Animation Stand	$ 85/hr.
• Digital Audio Post	$ 85/hr.

All services include an Editor/Operator.

Contact Us for Services & Info.

PO Box 184 NY, NY 10012-0004
Tel: 212.219.0951
Fax: 212.219.0563
www.standby.org

all in one productions
www.allinone-usa.com

high def/digital editing:
Uncompressed Video
Media 100
Final Cut Pro
After Effects
Commotion Pro
Protools
Talented Editors

support:
HDCAM 24P/60i
Digital Betacam
Betacam SP
DVCPRO/DVCAM/DV
U-matic SP/S-VHS
Hi-8/Video 8

duplication/conversion:
HD/Digital Cloning
Down Conversion
Via HD-SDI/Firewire
Time Code Burn-in

High Def / Digital Cameras
DP & Crew Available
212.868.0028



Magnolia Independent Film Festival
Feb. 7,8,& 9, 2002 • Starkville, MS

Our 5th Annual "Mag" welcomes all lengths, all genres. Cash awards and "Mags" given in eight categories. Entries screened in 35mm, 16mm, Beta, VHS. $10 entry fee. If you attend we house you for free. Congrats to last year's winners: Irene Turner's "The Girl's Room; Patricia Chica's "The Promise"; Ace Allgood's "The Chromium Hook"; Anne Dodge's "In Mound Bayou"; John Kozak's "The Eulogy"; Sadia Shepard's "Eminent Domain".

Entry Forms: Download at www.magfilmfest.com or write to: Ron Tibbett, Festival Director 2269 Waverly Drive West Point, MS 39773
Phone: (662) 494-5836 Fax: (662) 494-9900 email: ronchar@ebicom.net

A Proud "Festival Partner" of The Rhode Island International Film Festival.

NOTICES OF RELEVANCE TO AIVF MEMBERS ARE LISTED FREE OF CHARGE AS SPACE PERMITS. THE INDEPENDENT RESERVES THE RIGHT TO EDIT FOR LENGTH AND MAKES NO GUARANTEES ABOUT REPETITIONS OF A GIVEN NOTICE. LIMIT SUBMISSIONS TO 60 WORDS & INDICATE HOW LONG INFO WILL BE CURRENT. DEADLINE: 1ST OF THE MONTH, TWO MONTHS PRIOR TO COVER DATE (E.G., NOV. 1 FOR JAN/FEB ISSUE). COMPLETE CONTACT INFO (NAME, ADDRESS & PHONE) MUST ACCOMPANY ALL NOTICES. SEND TO: NOTICES@AIVF.ORG. WE TRY TO BE AS CURRENT AS POSSIBLE, BUT DOUBLE-CHECK BEFORE SUBMITTING TAPES OR APPLICATIONS.

Competitions

8TH ANNUAL SHORT SCREENPLAY COMPETITION awards $300 & video copy of 16mm film to be produced in summer 2002. Any subject or genre, original or adaptation (if you have rights); up to 30 min. low-budget production. No entry fee or application; scripts not returned. Deadline: Dec. 1. Send full screenplay & 1 pg. synopsis. Contact: Screenplay Competition, School of Communications, Grand Valley State University, Allendale, MI 49401; philbinj@gvsu.edu

AMERICAN GEM SHORT SCRIPT CONTEST promotes and supports new talent and continues its pledge of creating opportunities for all new artists in film. FilmMakers.com will produce the winning script. FilmMakers.com will provide the winner with the video tape copy of the film. Ten dollars from every entree will be donated to The FilmMakers Film Fund. 1st Prize: $500 and 5 percent of the gross (within three years after completion of the film) and Final Draft software; 2nd Prize: $150 and Final Draft software; 3rd Prize: $100 and Final Draft software; 4th Prize: $50 and Syd Field Video; 5th Prize: $50 and Syd Field Video. Deadline: Dec. 1. Visit www.filmmakers.com for contest particulars. Contact: FilmMakers Magazine, 2001 Screenplay Competition, Box 3489, Chatsworth, CA, 91313.

AMERICAN SCREENWRITERS ASSOCIATION is sponsoring 2nd annual Screenwriting from the Soul Script Competition, dedicated to finding, "the most heartwarming, soulful story of the year." Grand Prize: $1,500 cash plus free registration to 2002 Selling to Hollywod Screenwriters Conference, plus script consultation & dinner w/ Richard Krevolin, USC Screenwritng Professor & author of, *Screenwriting from the Soul*. Entry fees: $40 (ASA menbers); $50 (non-members). Deadline: Oct. 31. Contact: ASA SFTS, Box 12860, Cincinnati, OH 45212; (866) 265-9091; asa@asascreenwriters.com; www.asascreenwriters.com

APPLE AWARDS COMPETITION accepts all types of educational formats, from documentaries to instructional programs & CD-ROMs, for largest educational media competition in U.S., sponsored by Nat'l Education Media Network. Deadline: Nov. 1; late postmark Nov. 30. For more info or entry form, call (510) 465-6885, check out www.nemn.org or email nemn@nemn.org

CINEMARENO, March, NV. Deadline: Feb 1. A year-round festival of independent films & videos, showcasing narrative feature films and shorts with high artistic and entertainment values. Special quarterly screenings focus on new, undistributed works. Formats: 16mm, 35mm, Beta-SP, DV. Preview on VHS. Entry fee: $20. Contact: CinemaReno, Box 5372, Reno, NV 89531; cinemareno@excite.com; Entry form and guidelines at: www.cinemareno.org

COLUMBUS SCREENPLAY DISCOVERY AWARDS: To bridge gap between writers & entertainment industry. One screenplay accepted monthly to receive rewrite notes from script consultant. Awards: 1st place $2,000; 2nd place $1,000; 3rd place $500. Plus script analysis, film courses, conferences & software. Entry fee: $55. Deadline: monthly. Contact: CSDA, 433 North Camden Dr., Ste. 600, Beverly Hills, CA 90210; (310) 288-1882; fax: 475-0193; awards@HollywoodNetwork.com; www.HollywoodNetwork.com

COMMUNICATOR AWARDS, Deadline: Nov. 16. Awards program, founded by video professionals, honors excellence in commercials, corporate videos, & television productions. Founded: 1995. Cats: Over 200 catgories under headings such as medical, religious, broadcast news, cable TV, music videos, etc.; feature, doc, short, animation, script, youth media, student, music video, family, children, TV, any style or genre, installation. Awards: Certificates awarded. Formats: 3/4", 1/2", S-VHS, Beta, Beta SP, DV, DVD. Preview on VHS. Entry fee: $37.50. Contact: Festival, 2214 Michigan St. Ste. E, Arlington, TX 76013; (817) 459-4011; fax: 795-4949; tca@imagin.net; www.communicator-awards.com

HOLLYWOOD SCREENPLAY CONSULTANTS SCREENWRITING COMPETITION: To find quality screenplays for Hagan Productions, Inc. to produce & Cine-Vision 2000 to distribute. Seeking low budget (less than $1.5 million), character or story driven, feature film screenplays. Should be live action, 1 or 2 locations ideal, 10 or less characters, 90-120 pages. Any genre considered. Cats: feature, short, animation, TV movie, TV mini-series, TV series (currently in production or not). Each entry must not have been sold, optioned, in turnaround, in preproduction or have been produced at time of submitted deadline. Prizes: 1st, $2,000; 2nd, $1,000; 3rd, $500; a prominent agent, a WGA signatory agency, will consider winners for representation to production companies & the major studios. Entry fee: $75 per screenplay. Deadlines: Mar. 1, Sept. 1 & Dec. 1. Contact:17216 Saticoy St., #303, Van Nuys, CA, 91406, (818) 994-5977; www.swiftsite.com/ cine-vision2000

HOLLYWOOD SCRIPTWRITING CONTEST: To provide new valuable outlet for recognizing & promoting quality scripts of undiscovered writers worldwide. Registered feature films (no TV dramas or sitcoms) in English; motion picture standard master scene format req. Must be unoptioned, btwn 90 & 130 pgs. Awards: Winning script sent to agents & producers. Winning synopsis published on the Internet & marketed to production companies found in the Hollywood Creative Directory for one year, which includes all major studios seeking new screenplays. 1 year subscription to *Scr(i)pt* magazine. Entry fee: $50. Deadline: monthly (postmarked by 15th of each month). Contact: HSC, 1605 Cahuenga Blvd., Ste. 213, Hollywood, CA 90028; (800)-SCRIPTS; hwd screen@aol.com; www.moviewriting.com

MONTEREY COUNTY FILM COMMISION 2002 SCREENWRITING COMPETITION awards $2,002 top prize & valuable H'wood contacts. Incl. free tuition to the American Screenwriters Association's "Selling to Hollywood Screenwriters Conference." Top 3 winners also receive free tuition and personal one-to-one consultations with industry professionals at Screenwriting Day in Monterey on April 20, 2002. New $1,000 "On Location Award," will be given in recognition of an outstanding screenplay that includes at least 50% Monterey County settings. Deadline: Jan 31, 2002. Screenplays must not have been optioned or sold at the time of submission. Full length film or TV (90-130 pgs). Entry fees: $45 postmarked by Nov. 30, 2001, $55 afterwards. Discounts for submission of 2 or more scripts. Submit early—contest limited to first 500 screenplays received. Contact: (831) 646-0910; www.filmmonterey.org.

MONTEREY COUNTY FILM COMMISSION SCREENWRITING CONTEST: Open to writers who have not yet sold scripts to Hollywood. All genres & locations accepted, contest limited to first 500 entries. First prize: $1,500. Deadlines: Dec. 29 (early); Jan. 31 (final). Entry fees: $40 (early); $50 (final). Contact: MCFC, Box 111, Monterey, CA 93942; (831) 646-0910; mryfilm@aol.com; www.filmmonterey.com

PAGETURNERS SCREENPLAY CONTEST. All entrants receive professional critique. Deadline: Feb. 15. Winner gets $375 & agency recommendations. Entry fee: $75 (features), $25 (shorts). Contact: (323) 252-4243; screenfate@aol.com

CINEMARENO

You Can Bet On It

Known to out-of-towners as a gambling mecca and "The Biggest Little City in the World," Reno is a much different place for locals. And now the city's vibrant arts community is getting a new outlet for work. Produced by a new non-profit organization (also called Cinemareno) with the purpose of promoting the art of motion pictures in northern Nevada, Cinemareno will bring new independent works to audiences year-round. Founder Stephen Davis hopes the monthly screening of both shorts and features on film and video can satisfy the locals "healthy appetite for independent films." With a focus on new and undistributed works Davis is betting his new showcase will be a success. See listing on this page.

SCRIPTAPALOOZA 3RD ANNUAL SCREENWRITING COMPETITION. Grand prize $25,000. Deadlines: April 16 (late entry, $50). Contact: 7775 Sunset Blvd. PMB #200, Hollywood, CA 90046; (323) 654-5809; info@scriptapalooza.com; www.scriptapalooza.com

SCRIPTAPALOOZA TV WRITING COMPETITION Accepting pilots, sitcoms & 1 hr episodics. deadline: Nov. 15. Entry fee: $35; 7775 Sunset Blvd. PMB#200 Hollywood, CA, 90046. Prizes are $500 for each category. Total prizes are $1,500; www.scriptapalloozaTV.com

Conferences • Workshops

REEL ALTERNATIVE FILM SALON AND REEL WRITERS WORKSHOP respectively accept completed film & screenplay submissions year round. Black, Latino, Asian & Native American filmmakers (directors, screenwriters, producers, and DPs) of Color are encouraged to submit their VHS tape or script. Submit your tape or script w/ a synopsis, your bio & a $10 entry fee (check or money order) to: IGH Multimedia, LLC 655 Fulton St., Ste. 139 Brooklyn, NY 11217; (718) 670-3616; ighmultimedia@excite.com

THIRD WORLD NEWSREEL 2001 FILM & VIDEO PRODUCTION WORKSHOP: Workshop emphasizes training & support of people of color w/ limited resourses & access to mainstream educational institutions & traditional training programs w/in film/video industry. Intensive 5-month program focuses on preprod'n, produ'n & post-prod'n. Primary objective to have each member produce, write, direct & edit 2 projects. Workshop begins April. Prior film/video exp recommended but not req. Workshop costs $500. Deadline: Jan. 12. Contact: Third World Newsreel, 545 8th Ave., 10 Fl., New York, NY 10018; (212) 947-9277; fax 594-6417; twn@twn.org; www.twn.org

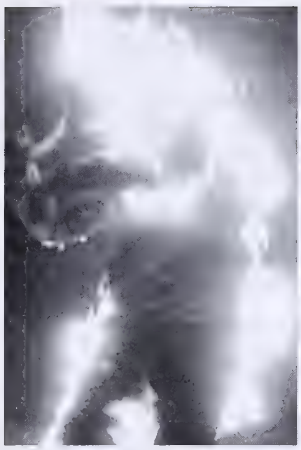
Films • Tapes Wanted

BIJOU MATINEE is a showcase for independent shorts. Program appears weekly on Channel 35 leased access Manhattan Cable South (below 86th St.) every Sat at 2:30 PM. Entries should be 25 min. or less. VHS, 3/4", or DV. Send copies to: Bijou Matinee, Box 649, New York, NY, 10159; (212) 505-3649; www.BijouMatinee.com

CHICAGO COMMUNITY CINEMA: On the first Tuesday of each month short films, trailers, music videos, commercials, student films, and features, of all genres are showcased to an audience of industry professionals. Evenings begin w/ a cocktail hour to showcase local orgs & allow for a strong networking atmosphere before the screenings. Submission form available at website. Entry fee: $25. Deadline: Ongoing. Contact: Chicago Community Cinema, 401 W. Ontario, Ste. 208, Chicago, IL 60610; (312) 863-3451; www.ChicagoCommunityCinema.com

INDUSTRIAL TV: cutting-edge cable access show (now in 5th year), looking for exp., narrative, humorous, animation, underground, etc works for fall season. Controversial & subversive material encouraged. We guarantee exposure in the NYC area & accept: DVC Pro, mini-DV, SVHS, VHS, 3/4" SP, 3/4", Hi-8. Contact: Edmund Varuolo, c/o 2droogies prods, Box 020206, Staten Island, NY 10302; ed@2droogies.com; www.2droogies.com

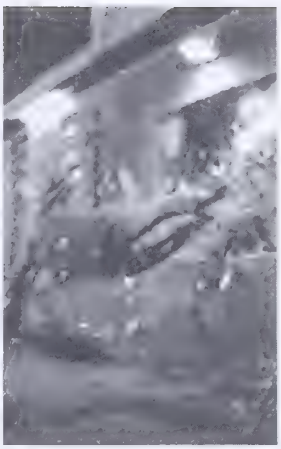
MAKOR continues its on-going Reel Jews Film Series that showcases the work of emerging Jewish filmmakers. Now accepting shorts, features, docs and/or works-in-



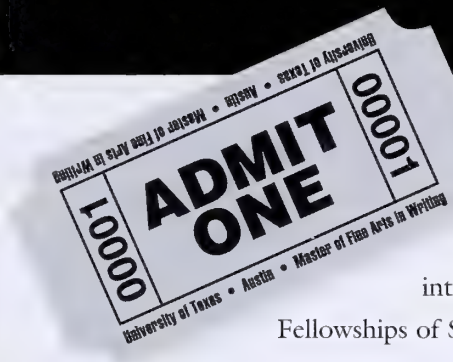
Neil Ruddy
stunts

coordination, fire gags, stunt driving, falls, fight choreography, air ratchets car hits, stunt rigging, equipment rentals

212-254-7944



James A. Michener Center for Writers
Master of Fine Arts in Writing
DIRECTOR
James Magnuson



Combine work in *screenwriting* with fiction, poetry or playwriting in our unique interdisciplinary MFA degree program. Fellowships of $17,500/yr. awarded to all students.

UT Michener Center for Writers
702 E. Dean Keeton St. • Austin, TX 78705

512/471.1601 • www.utexas.edu/academic/mcw

THE UNIVERSITY OF TEXAS AT AUSTIN

NEW DAY FILMS is the premiere distribution cooperative for social issue media. Owned and run by its members, New Day Films has successfully distributed documentary film and video for thirty years.

CALL 415.383.8999
OR 617.338.4969

http://www.newday.com

NEW DAY FILMS

SEEKING ENERGETIC INDEPENDENT MAKERS OF SOCIAL ISSUE DOCUMENTARIES FOR NEW MEMBERSHIP.

progress, regardless of theme, for screening consideration and network building. Contact: Ken Sherman, (212) 601-1021; kensherman@makor.org

MICROCINEMA, INC./BLACKCHAIR PRODS. accepts short video, film & digital media submissions of 15 min. or less on an ongoing basis for the monthly screening program Independent Exposure. Artists qualify for a non-exclusive distrib deal, incl. additional license fees for int'l offline & online sales. Looking for short narrative, dramatic, erotic, animation, etc. Works selected may continue on to nat'l & int'l venues for additional screenings. Submit VHS or S-VHS (NTSC preferred) labeled w/ name, title, length, phone # and any support materials incl. photos. Submissions not returned. Contact: Microcinema, Inc., 2318 2nd Ave., #313-A, Seattle, WA 98121, WA; (206) 322-0282; info@microcinema.com; www.microcinema.com

OCULARIS provides a forum for film and video makers to exhibit their work. All works are considered for programming in our weekly series, travelling programs, and other special projects. Local film/video makers can submit works under 15 min. to OPEN ZONE, a quarterly open screening. Nat'l/international works and medium length works (15-45 minutes) will be considered for curated group shows. For submission guidelines & other info, contact: shortfilms@ocularis.net; www.ocularis.net

PARK4DTV is an Amsterdam-based org specializing in broadcast of a 60 min. TV art piece every night. Works vary from computer-generated abstract work to ultra hard-core reality TV. Founded in 1991, PARK4DTV has broadcast more than 1100 different 1 hr. tapes made by artist around the world & is looking for tapes that fit into the program. Artists will be paid for broadcasted work. Organization also has programs in Rotterdam, New York & Berlin. Contact: PARK4DTV, Box 11344, 1001 GH Amsterdam, Netherlands; info@park.nl; www.park.nl

PBS' *INDEPENDENT LENS*: PBS Programming Dept. seeks submissions for the 2002 fall season of *Independent Lens*. Deadline: Dec. 21. Offering filmmakers a nat'l broadcast venue for their works, *Independent Lens* accepts completed works of all genres & lengths. Fiction, nonfiction docs or live short action works are welcome. For futher info on submissions call the PBS Programming Dept. at (703) 739-5010; www.pbs.org/producers.

PUBLIC BROADCASTING SERVICE accepts proposals from programs & completed programs by indie producers aimed at public TV audiences. Consult PBS Web site from producer guidlines before submitting. Contact: Cheryl Jones, Senior Dir., Program Development & Independent Film, PBS Headquarters, 1320 Braddock Place, Alexandria, VA 22314; (703) 739-5150; fax (703) 739-5295; cjones@pbs.org; www.pbs.org/producers/

SHIFTING SANDS CINEMA is a quarterly screening series presenting experimental video, film, animation & digital media. Short works (under 20 min.) on VHS (NTSC) are sought. Incl. synopsis of work, artist's bio & contract info. Deadline ongoing. Tapes not returned. Submissions become part of the Shifting Sands Archives & will also be considered for curated exhibitions &other special projects. Contact: Shifting Sands Cinema, c/o Jon Shumway, Art Dept., Slippery Rock Univ., Slippery Rock, PA 16057; (724) 738-2714; jon.shumway@sru.edu

SUB ROSA STUDIOS is looking for a variety of different video & film productions for ongoing Syracuse area TV programming & VHS/DVD/TV worldwide release. Seeking shorts or feature length non-fiction productions in all areas of the special interest or instructional fields, cutting edge docs, plus children & family programming. Also seeking feature length fiction, all genres, especially horror and sci-fi. Supernatural themed products wanted, both fiction & non fiction, especially supernatural/horror fiction shot doc style (realistic). Contact: Ron Bonk, Sub Rosa Studios; (315) 454-5608; webmaster@b-movie.com; www.b-movie.com

THE SHORT FILM GROUP accepts shorts throughout the year for its quarterly series of screenings in Los Angeles. The group is a non-profit org created to promote short film "as a means to itself." www.shortfilmgroup.org.

THE VIDEO PROJECT, a leading educational distributor of videos, seeks environment and educational films and videos to aggressively market to the educational market. Contact us with finished projects or rough cuts. The Video Project, 45 Lusk Alley, San Francisco, CA, 94107. www.videoproject.net; video@videoproject.net

THIRD WORLD NEWSREEL, one of the oldest alternative media orgs in U.S., seeks film & video submissions of short & feature length docs, narratives & other works attentive to intersections of race, class & gender. Projects addressing other issues of political & social interest also welcome. Formats: 1/2" VHS. Send submissions, synopsis of the film & director's bio to: Third World Newsreel, Sherae Rimpsey, 545 Eighth Ave., New York, NY 10018; (212) 947-9277; fax: 594-6417; twn@twn.org; www.twn.org

WIGGED.NET, a digital magazine, is seeking innovative & experimental new media works as well as animation & videos made for the web. Work should be under 5 min. Deadline: ongoing. Contact: Seth Thompson, (330) 375-0927; seththompson@wigged.net; www.wigged.net

WOLFTOOB, local NYC TV show is looking for short films & music videos from 1 min. to 17 min. Show is watched by millions, or at least thousands. Contact: info@wolftoob.com

ZOIE FILMS INT'L FILM FESTIVAL presents approx. 30-50 films during year & showcases more than 60 filmmakers. New domestic & foreign films, fiction films, film shorts & docs, animation, experimental, children's programs, etc incl. in fest. Awards incl. Zoie Star Award for Best Picture, People's Choice Award Cash Prizes for top winners. Deadline: Feb. 2. Contact: Zoie Films, 539 Salem Woods Dr., Marietta, GA 30067; (404) 816-0602; fax: 560-6777; www.zoiefilms.com/filmfestxprt.htm

PUBLICATIONS

CREATIVE COMMUNITY: THE ART OF CULTURAL DEVELOPMENT is a new publication commissioned by the Rockefeller Foundation. The report traces the history, theoretical underpinnings, values & methods of community cultural development practice. The report also offers recommendations to strengthen & support the field. Contact: Rockefeller Foundation, Job #3186, "Creative Community," Box 545, Mahwah, NJ 07430; www.rockfound.org

INDEPENDENT PRESS ASSOCIATION: Find an independent audience! IPA's *Annotations: A Guide To The Independent Press* gives you the name & number of the editor you need. For just $10 (plus $3.05 S&H) *Annotations: A Guide To The Independent Press* can open up a world of contacts. Also avail: *Many Voices, One City: The IPA Guide to the Ethnic Press of New York City* ($17 plus $3.05 S&H). For order send check to: IPA, 2729 Mission St., #201, San Francisco, CA 94110; (415) 634-4401; www.indypress.org

RESOURCES • FUNDS

8x10GLOSSY.COM: Online artists' co-op offers free listing for all actors, technicians & organizations in directory & searchable database, free email address (can even be forwarded by fax or letter), free use of bulletin board. Send s.a.s.e. to: Jim Lawter, 37 Greenwich Ave, #1-6, Stamford, CT 06902; www.8x10glossy.com

ARTHUR VINING DAVIS FOUNDATIONS provide grants to support educational series assured of airing nat'lly by PBS. Children's series are of particular interest. Consideration also will be given to innovative uses of public TV, incl. computer online efforts, to enhance educational outreach in schools & communities. Funding for research & preproduction is rarely supported. Recent prod'n grants have ranged from $100,000 to $500,000. Proposal guidelines avail. on Web site. Contact: Dr. Jonathan T. Howe, Arthur Vining Davis Foundation, 111 Riverside Ave., Ste. 130, Jacksonville, FL 32202; arthurvining@bellsouth.net; www.jvm.com/davis/

ARTSLINK provides support to U.S. arts professionals & nonprofit arts orgs to work w/ their counterparts in 27 countries in Central & Eastern Europe & Newly Independent States. Projects should be designed to benefit participants or audiences in both countries. Appl. must be postmarked by Jan 15. Contact: ArtsLink, CEC Int'l Partners, 12 West 31 Street, NY, NY 10001, (212) 643-1985 x.22, artslink@ cecip.org, www.cecip.org.

ASIAN AMERICAN ARTS ALLIANCE administers the Chase Manhattan SMARTS Regrants Program. A total of $28,000 in awards is avail. to NYC Asian American arts orgs w/ annual budgets of $100,000 or less which have 501(c)(3) status or Charities Bureau Registration. Deadline: late fall. Contact: NaRhee Ahn, Program Director (212) 941-9208; info@aaartsalliance.org

CHICAGO UNDERGROUND FILM FUND: 4th year awarding $500-$2,000 postprod'n completion grant for any length & genre on super 8, 16mm or 35mm. Emphasis placed on works that fit CUFF's mission to promote films & videos that innovate in form or content. Deadline: Feb. 5. Contact: CUFF, 3109, N. Western Ave., Chicago, IL 60618; (773) 327-FILM; info@cuff.org; www.cuff.org

COMPOSER CONTACT ON-LINE CATALOGUE: Harvestworks Digital Media Center presents interactive database to learn more about composers who can be commissioned to write & record compositions for various projects. MP3 samples & biographical info can be accessed. Contact: cc@harvestworks.org; www.harvestworks.org

CORPORATION FOR PUBLIC BROADCASTING seeks creative ideas for TV projects that explore America's growing diversity & reflect diverse experiences. The Diversity Fund is part of the "I, too, am America" Initiative. CPB has also allocated up to $2 million this year to create the New Voices, New Media Fund with the objective of harnessing the new media by supporting the creation of mission-driven, diverse new media content; and providing opportunities for diverse content creators working in public broad-

casting to develop the skills that the new media demand. Project appl. will be accepted throughout the year until the avail. fund is exhausted. Be aware that this call may be terminated at any time by CPB. Contact: Diversity Fund or NV, NM, c/o Program Operations, CPB, 401 9th St., NW, Washington, DC 20004; chead@cpb.org; lbarbash@cpb.org; ljones@cpb.org; www.cpb.org/tv/diversity/rfp; www.cpb.org/tv/funding

CULTURAL FUNDING: FEDERAL OPPORTUNITIES: Designed by the NEA to help nonprofit arts orgs identify potential sources of federal support for cultural programs, this online resource incl. listings of federal agencies w/ history of funding art-related projects, descriptions of projects, links, reference tools & tips on navigating specific funding sources. Listings incl. over 100 federal programs & 170 project examples. www.arts.gov/federal.html

FUNDING AVAILABLE: Private individual willing to participate financially in production of low-budget indie films. Send informal outline of project with emphasis on script. Filmmakers will be contacted via snail mail, email, or telephone. Contact: Indies, 1923 35th Pl., N.W. Apt. #1, Washington, D.C. 20007.

JOHN D. & CATHERINE T. MACARTHUR FOUNDATION provides partial support to selected doc series & films intended for nat'l or int'l broadcast & focusing on an issue in one of the Foundation's 2 major programs (Human & Community Development; Global Security & Sustainability). Send prelim. 2- to 3-pg letter. Contact: John D. & Catherine T. MacArthur Foundation, 140 S. Dearborn St., Ste. 1100, Chicago, IL 60603; (312) 726-8000; 4answers@macfdn.org; www.macfdn.org

NATIONAL ENDOWMENT FOR THE HUMANITIES' Division of Public Programs provides grants to media projects that use broadcast & related companion digital media to present high-quality programs that explore the humanities to public audiences. Grants are offered for the planning, scripting & production of film, TV & digital media projects addressing humanities themes. NEH also offers consultation grants to help conceive of new projects. Projects should focus on humanities programming for the general public. Deadlines: Nov. 1 (planning grants), Feb. 1 (planning, scripting & production grants). Contact: Media Programs, Division of Public Programs, Room 426, NEH, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506; (202) 606-8269; publicpgms@neh.gov; www.neh.gov

NYS COUNCIL ON THE ARTS Individual Artists Program announces availability of production funds for video, radio, audio, installation work & computer-based art. Max award $25,000. Artist must also be sponsored by nonprofit org. Deadline: March 1. Contact: Don Palmer: NYSCA, 915 Broadway, 8th fl., New York, NY 10010; (212) 387-7063; dpalmer@nysca.org; www.nysca.org

OPEN CALL 2001. The Independent Television Service (ITVS) considers proposals for innovative programs of standard broadcast lengths for public TV twice a year for Open Call. ITVS seeks provocative, compelling stories from diverse points of view & diverse communities. No finished works. Projects in any genre (animation, drama, doc, experimental) or in any stage of development will be considered. Programs should tell a great story, break traditional molds of exploring cultural, political, social or economic issues, take creative risks, or give voice to

CUT HERE
212 242-9585
SON VIDA PICTURES
41 UNION SQUARE WEST
NEW YORK CITY
ONLINE/OFFLINE AVID



tools & services for the digital imagination

Canon XL-1 Motorola walkies-StarTacs 3/4"
After Effects 5 HHB SQN
Final Cut Pro Sony PD150/100 Beta decks
Matrox Nextels Denecke
Audio Ltd. Mackie Quicktime Photoshop 6
Sennheiser
ombustion Green screen
Pinnacle
HS decks Cobra Cranes
llustrator 9.0 Sony VX2000
Chimera Bogen tripods
Boris Red Canon GL-1
Century Precision DigiBeta MiniDV
MPEG-2
Comteks Pagers Lipstick cameras DVCAM
Discreet edit* Nagras Digital still cameras
Neumann Lectrosonics

Hello World
communications
118 West 22nd Street NYC
212 243-8800 @hwc.tv

LOOKING FOR A DISTRIBUTOR?
The University of California Extension is a leading educational distributor, with 85 years of experience selling to universities, schools, libraries, health organizations, and other institutions worldwide.
If your new work is ready for distribution, give us a call.
University of California Extension
510-643-2788 cmil@uclink.berkeley.edu
http://www-cmil.unex.berkeley.edu/media/

On an Independent Film Budget?

Relax and call Novaworks Computer Systems.



We offer expertise in selecting the best digital video solution for you and your budget. We have an excellent service department with multimedia specialists to provide expert installation and follow-up support. Call us to come by, have a cup of coffee and discuss DV, or attend one of our Free Final Cut Pro® Seminars. Go to www.novaworks.com to register online or call Vicki Schwaid for more information on our Apple® Final Cut Pro® 2.0 bundles at 212.604.9999 X43. Hands-on Final Cut Pro® 2.0, Mac® OS X and FileMaker Pro® Training Classes available now!

NOVAWORKS

212.604.9999

525 West 23rd Street • NYC, NY • 10011 • www.novaworks.com

Apple Specialist

Emerson College seeks candidates for tenure-track faculty positions in the Department of Visual and Media Arts starting September 2002. There are two positions available at this time.

ASSISTANT PROFESSOR, FILM PRODUCTION/DIRECTING

The Department of Visual and Media Arts is seeking to fulfill a tenure-track position in Film Production/Directing. Successful candidates must be able to teach 16mm synchronous sound film production from the beginning to advanced levels and have expertise in one or more of the following: cinematography and lighting, film sound, animation video production, digital post production, directing, multi-media production or new technologies.

Candidates must demonstrate an ability to articulate creative work in the context of media studies and contribute to the overall interdisciplinary focus of the department. The ability to teach cross-media introductory production course is required. Applicants must also have college-level teaching experience and an established record of creative work. A Master of Fine Arts or Ph.D. or equivalent professional experience required.

ASSISTANT PROFESSOR, SCREENWRITING

The Department of Visual and Media Arts is seeking to fill a tenure-track position in screenwriting. Successful candidates should be able to teach courses in either:

- Feature-length narrative screenplay writing on the basic or advanced level (three act structure, five act structure, and alternative structure)
- Writing for the short film (narrative, documentary, experimental)
- Concept Development
- Television writing (TV-Movie, Comedy/Drama Series, Daytime TV)

Instructor will also be expected to supervise directed study projects in screenwriting.

Qualifications include a Master of Fine Arts or equivalent professional experience, a record of professional accomplishment in writing for the screen, and a demonstrated ability to teach at a college level.

Send resume, teaching philosophy and contact information for references to: **Chair, Search Committee, Department of Visual and Media Arts, Emerson College, 120 Boylston Street, Boston, MA, 02116.** Review of applications begins September 15, 2001 and will continue until the positions are filled. Emerson College is an equal opportunity, affirmative action employer and is strongly committed to increasing the diversity of its faculty. Women and minorities are encouraged to apply.

1880 EMERSON COLLEGE

BRINGING INNOVATION TO COMMUNICATION AND THE ARTS

THE EDIT CENTER

Become a Final Cut Pro Editor:
Six-Week Courses and Weekend Intensives



"The Edit Center has been offering budding editors a way to get hands-on experience in postproduction in a fraction of the time..."

www.theeditcenter.com

Apple Specialist

those not usually heard. Download appl. & guidlines at web site. Deadline: Feb. 15. Contact: (415) 356-8383 x232; Beky_Hayes@itvs.org; www.itvs.org

OPEN DOOR COMPLETION FUND: Funding is avail. from Nat'l Asian American Telecommunications Assoc. (NAATA) for applicants w/ public TV projects in final postprod'n phase. Full-length rough cut must be submitted. Awards average $20,000 & NAATA funds must be the last monies needed to finish project. Appl. reviewed on a rolling basis. Review process takes approx. 1-3 months. Contact: NAATA Media Fund, 346 Ninth St., 2nd Fl., San Francisco, CA 94103; (415) 863-0814; fax: 863-7428; mediafind@naatanet.org; www.naatanet.org

OPPENHEIMER CAMERA: New filmmaker grant equip. program offers access to pro 16mm camera system for first serious new productions in dramatic, doc, experimental, or narrative form. Purely commercial projects not considered. Provides camera on year-round basis. Contact: Film Grant, OC, 666 S. Plummer St., Seattle, WA 98134; (206) 467-8666; fax: 467-9165; marty@oppenheimercamera.com; www.oppenheimercamera.com

PANAVISION'S NEW FILMMAKER PROGRAM provides 16mm camera pkgs. to short, nonprofit film projects of any genre, incl. student films. Send s.a.s.e. w/ 55¢ stamp. Contact: Kelly Simpson, New Filmmaker Program, Panavision, 6219 DeSoto Ave., Woodland Hills, CA 91367.

PORTLAND, OREGON FILMMAKING GRANTS; Digital Media Education Center of Portland, OR is announcing an open call for submissions for Avid Film Camp 2001 program. 5-year-old program affords a boost to indie feature directors looking to complete their films, while offering Avid-authorized training to career editors. Beginning this year, films will also receive free Pro Tools audio finishing & Avid Symphony Online editing. Submissions need to be feature-length projects w/ shooting completed. Projects accepted on a rolling basis. Contact: Deborah Cravey, Digital Media Education Center, 5201 SW Westgate Dr., Ste. 111, Portland, OR 97221; (503) 297-2324; deb@filmcamp.com; www.filmcamp.com

SOROS DOCUMENTARY FUND supports int'l doc films & videos on current & significant issues in human rights, freedom of expression, social justice & civil liberties. 2 project categories: initial seed funds (grants up to $15,000), projects in prod'n or post (average grant $25,000, but max. $50,000). Highly competitive. Contact: Soros Doc Fund, Open Society Inst., 400 W. 59th St., NY, NY 10019; (212) 548-0657; www.soros.org/sdf

THOUSAND WORDS FINISHING FUND considers projects by 1st or 2nd time feature filmmakers looking to create intelligent, innovative & challenging films. $500,000 fund is avail. in varied amounts for editing, sound mixing, music rights & other postprod'n costs. Selected films also receive assistance in film festival planning & distribution. Narratives, docs, animation & works-in-progress eligible. Appl. forms avail. on Website: Contact: TW, 601 W. 26th St., 11th fl., New York, NY 10001. (212) 331-8900; fax: 343-2134; finishingfund@thousand-words.com; www.thousand-words.com.

VOLUNTEER LAWYERS FOR THE ARTS offer seminars on "Copyright Basics," "Nonprofit Incorporation & Tax Exemption" & more. Reservations must be made. Contact: (212) 319-2910 x. 9.

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

TO SUCCEED AS AN INDEPENDENT you need a wealth of resources, strong connections, and the best information available. Whether through our service and education programs, the pages of our magazine, our web resource, or through the organization raising its collective voice to advocate for important issues, AIVF preserves your independence while reminding you you're not alone.

About AIVF and FIVF

Offering support for individuals and advocacy for the media arts field, The Association of Independent Video and Filmmakers (AIVF) is a national membership organization that partners with the Foundation for Independent Video and Film (FIVF), a 501(c)(3) nonprofit that offers a broad slate of education and information programs.

Information Resources

AIVF workshops and events cover the whole spectrum of issues affecting the field. Practical guides on festivals, distribution, exhibition and outreach help you get your film to audiences (see other part of insert).

The Independent

Membership provides you with a year's subscription to *The Independent*, a monthly magazine filled with thought-provoking features, profiles, news, and regular columns on business, technical, and legal matters. Plus the field's best source of festival listings, funding deadlines, exhibition venues, and announcements of member activities and services.

AIVF Online

Stay connected through www.aivf.org, featuring resource listings and links, web-original articles, media advocacy information, discussion areas, and the lowdown on AIVF services. Members-only features include interactive notices and festival listings, distributor and funder profiles, and archives of *The Independent*. SPLICE! is a monthly electronic newsletter that features late breaking news and highlights special programs and opportunities.

Insurance & Discounts

Members are eligible for discounted rates on health and production insurance offered by providers who design plans tailored to the needs of low-budget mediamakers. Businesses across the country offer discounts on equipment and auto rentals, stock and expendibles, film processing, transfers, editing, shipping, and other production necessities. Members also receive discounts on classified ads in *The Independent*.

Community

AIVF supports over 20 member-organized, member-run regional salons across the country, to strengthen local media arts communities.

Advocacy

AIVF has been consistently outspoken about preserving the resources and rights of independent mediamakers. Members receive information on current issues and public policy, and the opportunity to add their voice to collective actions.

MEMBERSHIP BENEFITS

INDIVIDUAL/STUDENT

Includes: one year's subscription to *The Independent* • access to group insurance plans • discounts on goods & services from national Trade Partners • online & over-the-phone information services • discounted admission to seminars, screenings, & events • book discounts • classifieds discounts • advocacy action alerts • eligibility to vote & run for board of directors • members-only web services.

DUAL MEMBERSHIP

All of the above benefits extended to two members of the same household, except the year's subscription to *The Independent* which is shared by both.

BUSINESS & INDUSTRY, SCHOOL, OR NON-PROFIT MEMBERSHIP

All above benefits for up to three contacts, plus • discounts on display advertising • special mention in each issue of *The Independent*.

FRIEND OF FIVF

Individual membership plus $45 tax-deductible donation. Special recognition in *The Independent*.

JOINT MEMBERSHIPS

Special AIVF memberships are also available through AIVF Regional Salons as well as many local media arts organizations — for details call (212) 807-1400 x236.

LIBRARY SUBSCRIPTION

Year's subscription to *The Independent* for multiple readers, mailed first class. Contact your subscription service to order or call AIVF at (212) 807-1400 x501.

With all that AIVF has to offer, can you afford *not* to be a member? Join today!

Mail to AIVF, 304 Hudson St., 6th fl, New York, NY 10013; or charge by phone (212) 807-1400 x 503, by fax (212) 463-8519, or via www.aivf.org. Your first issue of *The Independent* will arrive in 4-6 weeks.

For Library subscriptions: please contact your subscription service, or call AIVF at (212) 807-1400 x501.

MEMBERSHIP RATES (see reverse for categories)

Individual	☐ $55/1 yr.	☐ $100/2 yrs.
Dual	☐ $95/1 yr.	☐ $180/2 yrs.
Student	☐ $35/1 yr. enclose copy of current student ID	
Friend of FIVF	☐ $100/1 yr. includes $45 donation	
Business & Industry	☐ $150/1 yr.	
School & Non-profit	☐ $100/1 yr.	

MAILING RATES

Magazines are mailed second-class in the U.S.

☐ First-class U.S. mailing - add $30

☐ Canada - add $18

☐ All other countries - add $45

* Your additional, tax-deductible contribution will help suppor the educational programs of the Foundation for Independen Video and Film, a public 501(c)(3) organization.

Name _____

For Dual: 2nd name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

$ _____ Membership cost

$ _____ Mailing costs (if applicable)

$ _____ Additional tax-deductible contribution to FIVF*

$ _____ Total amount

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmX

Acct # _____

Exp. date: / /

Signature _____

Give your favorite filmmaker a treat!

Order a gift subscription to

the Independent
FILM & VIDEO MONTHLY

"We Love This Magazine!!"
-UTNE Reader-

$ _____ Membership ☐ $55/1 yr. ☐ $100/2 yrs

$ _____ Mailing costs (if applicable)

$ _____ Total amount

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmX

Acct # _____

Exp. date: / /

Signature _____

SEND GIFT TO

Name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

BILL GIFT TO

Name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

DEADLINE: 1ST OF EACH MONTH, 2 MONTHS PRIOR TO COVER DATE (E.G. NOV. 1 FOR JAN/FEB ISSUE).
CONTACT: FAX: (212) 463-8519; classifieds@aivf.org.
PER ISSUE COST:

0-240 CHARACTERS (incl. spaces & punctuation) $45 FOR NONMEMBERS/$30 FOR AIVF MEMBERS
241-360 CHARACTERS: $65/$45 AIVF MEMBERS
361-480 CHARACTERS: $80/$60 AIVF MEMBERS
481-600 CHARACTERS: $95/$75 AIVF MEMBERS
OVER 600 CHARACTERS: CALL FOR QUOTE (212) 807-1400 x. 229

Frequency discount:
$5 OFF PER ISSUE FOR ADS RUNNING 5+ TIMES.

ADS OVER SPECIFIED LENGTH WILL BE EDITED. COPY SHOULD BE TYPED & ACCOMPANIED BY CHECK OR MONEY ORDER PAYABLE TO: FIVF, 304 HUDSON ST., 6TH FL, NEW YORK, NY 10013. INCLUDE BILLING ADDRESS; DAYTIME PHONE; # OF ISSUES; AND VALID MEMBER ID# FOR MEMBER DISCOUNT. TO PAY BY VISA /MC/AMEX INCL. CARD #; NAME ON CARD; EXP. DATE.

Buy • Rent • Sell

ANYTHING AND EVERYTHING for the digital filmmaker—at preferred rates! RENTALS: DV Cam, Mini-DV & Beta SP cameras & decks, mics, lights, tripods, field monitors, etc. POSTPRODUCTION: Full on Final Cut Pro edit suite, consultation, instruction & troubleshooting by an Apple Solutions expert (we make house calls!) Pick our brain, we're happy to talk shop. Call Bob or Chris at Production Junction (212) 769-8927. For a rate card email: Chris@ProductionJunction.com

EQUIPMENT WANTED TO BUY: Looking for a used Avid model 1000 or higher, a 3/4" SP video deck, AVBV board sys, w/ Media Composer ver. 6.5.3 or 7.1. call Dawn: (201) 619-7856.

MOST COMPLETE SUPER 16MM camera package in U.S. We pay roundtrip next day shipping anywhere. You quote us a price. Support, no extra charge. You won't believe it, check it out. (312) 505-3456; www.zacuto-rentals.com

SHARE DOWNTOWN PRODUCTION OFFICE: Up to 300 sq. ft. available, 4-line phone system with voicemail, fax, copier, TV/VCR, cable. Broadway/Houston area. Short/long term. Call High Voltage Prods at (212) 295-7878.

USED FILM AND TELEVISION PRODUCTION EQUIPMENT FOR SALE: Visit our new Web site: www.ProductionClassifieds.com for details. For a limited time, AIVF members can list a piece of equipment for sale at half price. Just use the following coupon code when placing your ad: IND838.

VIDEO DECKS/EDIT SYSTEMS/CAMERAS FOR RENT: I deliver! Beta-SP deck (Sony UVW-1800) $150/day, $450/wk. Also—1:1 Avid Suite, Final Cut, DV Cam decks and cameras, mics, lights, etc. Production Central (212) 631-0435.

Distribution

#1 AWARD-WINNING DISTRIBUTOR AND PRODUCER, seeks new programs on healthcare, end-of-life, disabilities, mental health & caregiving, by independent producers. Our producers and their films receive the attention they deserve! Contact us at 888-440-2963, leslie@aquariusproductions.com, or send a preview copy to: 5 Powderhouse Lane, Sherborn, MA 01701. www.aquariusproductions.com.

#1 DISTRIBUTOR serving independent producers since 1985. Send VHS (any format—w/SASE if return required) for distribution consideration to: Chip Taylor Communications, 2 East View Drive, Derry, NH 03038; www.chiptaylor.com

19 YEARS AS AN INDUSTRY LEADER! Representing outstanding video on healthcare, mental health, disabilities & related issues. Our films win Oscars, Emmys, Duponts, Freddies & more. Join us! Fanlight Productions: (800) 937-4113; www.fanlight.com

BALLANTINE FILMS.COM: Online streaming and resource site for film and video professionals is seeking submissions of independent and student film and videos, preferrbly shorts, in all genres for free streaming broadcast. Contact: info@BallantineFilms.com or visit our web site for more information: www.BallantineFilms.com

BUDGETS/INVESTOR PACKAGE: Experienced Line Producer will prepare script breakdowns, shooting schedules & detailed budgets. Movie Magic equipped. MC, Visa, Amex. Indie rates negotiable. Mark (212) 340-1243.

EDUCATIONAL DISTRIBUTOR SEEKS VIDEOS on guidance issues such as violence, drug prevention, mentoring, children's health & parenting for exclusive distribution. Our marketing gives unequaled results! Call Sally Germain at The Bureau for At-Risk Youth: (800) 99-YOUTH x. 210.

LOOKING FOR AN EDUCATIONAL DISTRIBUTOR? Consider the Univ. of California. We can put 80 years of successful marketing expertise to work for you. Kate Spohr: (510) 643-2788; www-cmil.unex.berkeley.edu/media/

THE CINEMA GUILD, leading film/video/multimedia distributor, seeks new doc, fiction, educational & animation programs for distribution. Send videocassettes or discs for evaluation to: The Cinema Guild, 130 Madison Ave., 2nd fl., New York, NY 10016; (212) 685-6242; TheCinemaG@aol.com; Ask for our Distribution Services brochure.

Freelance

35MM/16MM PROD. PKG w/ DP. Complete package w/ DP's own Arri 35BL, 16SR, HMIs, dolly, jib crane, lighting, DAT, grip, 5-ton truck...more. Call for reel: Tom Agnello (201) 741-4367; roadtoindy@aol.com

ACCOUNTANT/BOOKKEEPER/CONTROLLER: Experience in both corporate & nonprofit sectors. Hold MBA in Marketing & Accounting. Freelance work sought. Sam Sagenkahn (917) 374-2464.

ANDREW DUNN, Director of Photography/camera operator Arri35 BL3, Aaton XTRprod S16, Sony DVCAM. Experience in features, docs, TV & industrials. Credits: *Dog Run, Strays, Working Space/Working Light*. (212) 477-0172; AndrewD158@aol.com

AWARD-WINNING EDITOR, w/ Avid and Beta SP facility. Features, shorts, docs, music videos, educational, industrials, demos. Trilingual: Spanish, English, Catalan. Nuria Olive-Belles (212) 228-4724.

BRENDAN C. FLYNT: Director of Photography w/ many feature & short film credits. Owns 35 Arri BL3, Super 16/16 Aaton, HMIs, dolly, and Tulip Crane. Awards at Sundance & Raindance. Call for quotes & reel at (212) 226-8417; www.dpFlynt.com

CAMERAMAN/STEADICAM OPERATOR: 35BL, 16SR, Beta SP, Stereo TC Nagra4, TC FostexPD-4 DAT, feature lite pkg. to shoot features, music videos, commercials, etc. Call Mik Cribben for info & reel, (212) 929-7728 or (800) 592-3350.

CINEMATOGRAPHER w / Aaton reg/super-16mm, Sony 600 Beta, Sony DSR-500 DVCAM packages + lights + van. Experienced, looking to collaborate on features, docs shorts & commercials. Adam Vardy, reel + rates (212) 932 8255; nyvardy@worldnet.att.net

CINEMATOGRAPHER w/ Arri SR Super 16 package & 35IIC, w/ over 15 years in the industry. Credits incl. 2nd unit, FX & experimental. Looking for interesting projects. Will travel. Theo (212) 774-4157; pager: (213) 707-6195.

CINEMATOGRAPHER w/ Super 16 package with video tap, digital, lighting; 20 yrs experience on features, shorts, documentaries, music videos. Excellent crew. Italian, English, some Spanish; will travel. Renato Tonelli (718) 728-7567; rtonelli@tiscalinet.it

CINEMATOGRAPHER with Aaton 16mm/s16mm package, DVCAM, DV, lighting gear and more. A special interest in docs and other projects with progressive social values. Kevin Skvorak (718) 782 9179; k.skvorak@verizon.net

COMPOSER: All styles from orchestral to rock to jazz to world. 13 years experience. PBS, History, A&E, Discovery, NPR. Features, docs, industrials, interactive, etc. Specializing in historical documentaries. "Symphonic music on a MIDI budget." Sound design and mixing, too. Full Pro Tools setup with video lock. Paul Lehrman, (781) 393-4888; www.paul-lehrman.com

COMPOSER: Experienced, award-winning Yale conservatory grad writes affordable music in any style that will enhance your project. Save money without compromising creativity. Full service digital recording studio. FREE demo CD; initial consultation. Call Joseph Rubenstein; (212) 242-2691; joe56@earthlink.net

COMPOSER Miriam Cutler loves to collaborate with filmmakers—features, docs. Sundance: *Scout's Honor, Licensed To Kill* / Peabody: *The Castro* / *POV: Double Life of Ernesto Gomez Gomez,* PBS & more (323) 664-1807; mircut2@earthlink.net

COMPOSER: Original music for your film or video project. Will work with any budget. Complete digital studio. NYC area. Demo CD upon request. Call Ian O'Brien: (201) 222-2638; iobrien@bellatlantic.net

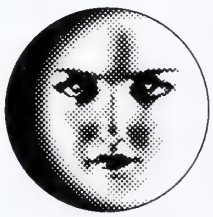
COMPOSER: Perfect music for your project. Orchestral to techno—you name it! Credits incl. NFL, PBS, Sundance, Absolut. Bach. of Music, Eastman School. Quentin Chiappetta (718) 782-4535; medianoise@excite.com

AVIDS TO GO





free delivery and set-up in your home or office
long term // short term rentals
the most cost-effective way to cut your indie film



LUNA
PICTURES

212 255 2564

LUNA DELIVERS

CREATIVE DIRECTOR OF PHOTOGRAPHY w/ lighting director background. Specialty films my specialty. Can give your film that unique "look." 16mm & 35mm packages avail. Call Charles for reel: (212) 295-7878.

DIGITAL VIDEO Videographer/DP, with Canon XL-1 videocam; prefer documentaries, shorts and less traditional projects; documentation for dance, music and performance. Alan Roth (718) 567-8052; (917) 548-4512; alanroth@mail.com

DIGITAL VIDEOGRAPHER with Sony VX-1000 and Lectrosonic radio mic. available and happy to shoot documentaries and shorts. Contact Melissa (212) 352-4141; meliss@rcn.com

DIRECTOR OF PHOTOGRAPHY with Arri 16 and 35BL2 camera pkgs. Independent films a specialty. Create that "big film" look on a low budget. Flexible rates and I work quickly. Willing to travel. Matthew: (617) 244-6730; (845)-439-5459; mwdp@att.net

DP WITH SONY PD 150 (the Sony Mini DVCam camera with superb DAT audio) for hire for documentary narrative, and experimental work. Will bring creativity & sensitivity to your project. Half day rates avail. Call or email for reel & rates: One-eyedcat Productions (718) 788-5169; oneeyedcatprod@aol.com

DV CONSULTANT: Need help w/ Final Cut Pro? Exp. consultant avail. for training in FCP, AfterEffects, Media Cleaner Pro, or just Mac basics. Former Apple tech rep. & working filmmaker in NYC. Discount for AIVF members. Greg (347) 731-3466.

ENTERTAINMENT ATTORNEY: frequent contributor to "Legal Brief" columns in *The Independent* & other magazines, offers legal services to film & video community on projects from development thru distribution. Contact Robert L. Seigel, Esq., (212) 333-7000.

EXPERIENCED CINEMATOGRAPHER with crew & equipment; 16mm & 35mm. Short films & features. Vincent (212) 779-1441.

EXPERIENCED LINE PRODUCER available to help with your Breakdown, Schedule, Day out of Days and/or Budget. Specialty is low budget but high quality. Email: AnnettaLM@aol.com for rates and references.

GRANTWRITING/FUNDRAISING: Research, writing & strategy (for production, distribution, exhibition, & educational projects of media). Successful proposals to NYSCA, NEA, NEH, ITVS, Soros, Rockefeller, Lila Acheson Wallace Foundation. Fast writers, reasonable rates. Wanda Bershen, (212) 598-0224; www.reddiaper.com; or Geri Thomas (212) 625-2011; www.artstaffing.com

LOCATION SOUND: Over 20 yrs sound exp. w/ timecode Nagra & DAT, quality mics. Reduced rates for low-budget projects. Harvey & Fred Edwards, (518) 677-5720; edfilms@worldnet.att.net

SCRIPT CONSULTANT: Does your script have a medical scene or character? Experienced MD/filmmaker will review it for accuracy & authenticity. Reasonable rates & fast turnaround. Jay McLean-Riggs (425) 462-7393; jay.mcleanriggs@aya.yale.edu

THINK YOU CAN'T AFFORD ORIGINAL MUSIC? Rocket Surgeon can build a fantastic score around any budget in any style. FREE Consultation. FREE CD. (718) 545-6687; info@RocketSurgeon.net; Visit us at: www.RocketSurgeon.net

WWW.MILLROSEMUSIC.COM: 11 yrs. of full time experience scoring features and shorts for Ben Stiller, *Conan O'Brien*, HBO, MTV, *SNL* and many more. www.millrosemusic.com. Check out my site, look and listen, then let's talk. Some of the best work in NYC. Reels available upon request. Call Peter Millrose at (212) 496-0444. www.millrosemusic.com

Opportunities • Gigs

EXECUTIVE PRODUCER WANTED for documentary on Black women and abortion. Work with producer/director on various aspects of the film; primary responsibility will be fundraising. Must have producer credit on at least two features, be NYC-based and have fundraising experience. Women/people of color are encouraged to apply. Send resume to: filmdiva@earthlink.net

FELLOWSHIPS AND TEACHING ASSISTANTSHIPS AVAILABLE: The MFA program in Film/Video/Digital Production at the University of Iowa located in the Department of Cinema & Comparative Literature offers teaching or fellowship support to qualified applicants to its 3-year MFA. For more information on how to apply, visit: www.uiowa.edu/~ccl or call (319) 335-0330.

FREE REPORT: "50 Ways To Improve Your Video Business." Grow a successful video business in Legal, Wedding, Corporate, Television and more. http://videouniversity.com

FT/PT FACULTY FOR 1ST RATE NYC MBA PROGRAM: Multimedia Industry Design & Production; E-Commerce; Internet Mkting; Computer Law & MIS; Web TV & Publishing; Theatre/Performing Arts Management; also Entertainment Law; Marketing Film; TV; Music Mgmt. Contact: Attn: FRM-AVF, Audrey Cohen College, 75 Varick St., New York, NY 10013; fax: (212) 343-8477.

ITHACA COLLEGE ROY H. PARK SCHOOL OF COMMUNICATIONS One tenure-eligible position in video prod'n starting Aug. 15, 2002. Position Description: Ph.D. or M.F.A. in video/film or related discipline preferred. Master's degree req. Video prod'n work, incl. nat'l and/or int'l professional experience req. Successful teaching experience req. Commitment to a liberal arts education w/in a professional program is expected. Ideal candidate should demonstrate evidence of: teaching effectiveness appropriate for an undergrad communication program; an ongoing & dynamic scholarly creative profile or potential for such. Teaching responsibilities incl. a combination of production courses incl. beginning studio prod'n, field prod'n, digital non-linear post prod'n, directing, audio for media, lighting & set design, and prod'n management. Addtional teaching responsibilities may incl. multi-media & emerging technologies, scriptwriting, directing performers for camera & other core courses depending on candidate's expertise. Ability to teach at all levels of the curriculum req. Ideal candidate will act as an academic advisor to students & serve on dept, school & college committees. Maintenance of a creative/professional profile is also req. Interest in curriculum development & building strong professional relationships. Experience w/ managing student media orgs a plus. Applicants should send a current vita, statement of interest incl. areas of teaching & creative spe-

cializations, and 3 current reference letters to: Chair, Prod'n Search Committee, c/o Karen Armstrong, Dept. of TV-Radio, Roy H. Park School of Comm., Ithaca College, 328 Roy H. Park Hall, Ithaca, NY, 14850; (607) 274-3260; fax: 274-7041; karmstrong@ithaca.edu. Screening of appl. begins Oct. 29, 2001. Appl. will be accepted until the position is filled. Ithaca College is an Equal Opportunity/Affirmative Action Employer. Members of underrepresented groups (incl. people of color, persons w/ disabilities, Vietnam veterans & women) are encouraged to apply.

PRODUCTION DIRECTOR WANTED: National progressive TV network. Live, mission-driven programs with activists across U.S. Branding spots & pledge drives. Passion for social justice. $35-38,000 DOE, benefits. Women, people of color, people with disabilities, and people of diverse sexual orientations encouraged to apply. Free Speech TV, PO Box 6060, Boulder, CO 80306, or fax (303) 442-6472; www.freespeech.org/fsitv/html/jobs

TENURE TRACK FACULTY POSITION: The Dept. of Communication at Stanford University is seeking a tenure track asst. professor w/ expertise in the contemporary media environment, especially the impact of digital media. This position entails teaching in one or more of the dept's three graduate programs, which incl. a Ph.D. program in communication research, a professional master's program in documentary film & video, and a professional master's program in journalism. The position also requires undergraduate teaching w/ regard to the new media technologies & their interaction w/ established media. Candidates should have a commitment to excellence in their creative work &/or research related to the field. Appointment will begin on Sept. 1, 2002. Women & minorities are particularly encouraged to apply. Stanford Univ. is an equal opportunity, affirmative action employer. For full consideration, applicants should send a curriculum vitae, a brief statement of creative &/or research goals, and the names & addresses of three referees to: Professor Henry Breitrose, Chair, Search Committee, Dept. of Comm., Stanford Univ. Bldg 120, Rm 110, Stanford, CA 94305. Review of applications will begin on Dec. 15 & continue until the position is filled.

WELL-ESTABLISHED freelance camera group in NYC seeking professional cameramen and soundmen w/ solid Betacam video experience to work w/ our wide array of clients. If qualified contact COA at (212) 505-1911. Must have video samples/reel.

Preproduction

SU-CITY PICTURES clients wins awards and get deals! Susan Kougell, Harvard/Tufts instructor, author The *Savvy Screenwriter* analyzes: scripts/films/treatments/queries/synopses/pitches. Credits: Miramax/Warner Bros/Fine Line. Rewrites available. (212) 219-9224; www.su-city-pictures.com

Postproduction

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound-transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable rates. (212) 925-1500.

16MM SOUND MIX only $100/hr. Interlocked 16mm picture & tracks mixed to 16 or 35mm fullcoat. 16mm/35mm post services: picture & sound editorial, ADR, interlock screening, 16mm mag xfers (.065/ft), 16mm edgecoding (.015/ft). Call Tom (201) 741-4367.

A-RAY PRODUCTIONS RENTS AVIDS: Our place or yours. Comfortable edit suites in Weston, CT or we'll bring it to you (2-wk minimum). Rates from $1,250. Includes AVR 77 + Real Time EFX. Award-winning editors available. Call (203) 544-1267.

AUDIO POST AT RATES YOU CAN SWING: Mix 2 Pix/Sound Edit/Design/VO Record/Music Credits: PBS, Discovery, History, National Geo docs, features, short & experimental films. Student rates. Call Dexter Media (617) 783-9660; www.DEXTERMEDIA.com

AVID EDITOR; A dozen feature credits. New Media Composer w/ AVR 77 & offline rez. Beta SP, DAT, extra drives, Pro-tools editing & mixing, and your Avid or mine. Fast and easy to get along with. Credit cards accepted. Drina (212) 561-0829.

AVID MEDIA COMPOSER XL1000: On-Line or Off. Great rental prices! Convenient Chelsea location, 24/7 access: Riverside Films (212) 242-3005.

BRODSKY & TREADWAY Film-to-tape masters. Reversal only. Regular 8mm, Super 8, or archival 16mm. We love early B&W & Kodachrome. Scene-by-scene only. Correct frame rates. For appt. call (978) 948-7985.

CUT YOUR INDIE ON OUR AVID: Avid Media Composer 1000 XL NT workstation in a convenient, friendly Chelsea Production office avail. for your doc, industrial & commercial projects. System incl. meridien software, 9.1 gig hard drive & Beta deck. Call us for rates & availability. Suitcase Prods (212) 647-8300 x. 24.

FINAL CUT PRO RENTAL: Private edit suite in the Financial District w/ 24 hour access. 35 hours broadcast storage, 200+ at low res. Call Jonathan at Mint Leaf Productions: (212) 952-0121 x. 229.

MEDIA 100 EDITING Broadcast quality, newest software. Huge storage & RAM. Betacam, 3/4", all DV formats, S-VHS, Hi-8. . . Great location, friendly environment & low rates, tech support, talented editors & fx artists available: (212) 868-0028.

PRODUCTION TRANSCRIPTS; Verbatim transcripts for documentaries, journalists, etc. Low prices & flat rates based on tape length. A standard 1 hr., 1-on-1 interview is only $70: www.productiontranscripts.com for details or call: (888) 349-3022.

PROFESSIONAL VIDEO COMPRESSION for presenting work over the Internet. Years of experience & clients incl. film festivals & independent filmmakers. Discount for AIVF members. Contact: compression@randomroom.com; www.randomroom.com/compression

STATE OF THE ART AVID 1000, System 10, meridian board, 1:1 compression. Comfy suite, convenient location. Use our editors or yours. Excellent rates. No project too big or small. Final Cut Pro suites & graphic services avail. (212) 219-1400.

HARVESTWORKS
DIGITAL MEDIA ARTS CENTER

DIGITAL AUDIO
VIDEO
MULTIMEDIA

SMALL CLASSES & TUTORIALS
protools | final cut pro | after effects
photoshop | web design | flash
max/msp | sensors

INTERDISCIPLINARY CERTIFICATE PROGRAM

PRODUCTION STUDIOS
24-bit protools | 16 track lock to Beta
media 100 | final cut pro | dv video
multimedia cd-rom | web design

ARTIST-IN-RESIDENCE PROGRAM

596 Broadway, #602 in SoHo
212-431-1130
www.harvestworks.org
info@harvestworks.org



Avid®
training
digital/non-linear editing
Beginning, intermediate, and advanced classes are offered monthly.

The Wexner Center for the Arts is an Avid Authorized Education Center serving Ohio, Indiana, Michigan, Western Pennsylvania, and Kentucky.

Call for more information
Maria Troy, *614* 292-7617

wexner center for the arts
the ohio state university
1871 north high street
columbus, ohio 43210
www.wexarts.org

@AIVF

www.aivf.org

Unless otherwise noted, all AIVF events take place at our office (see below). RSVP required for all events. (212) 807-1400 x301 or info@aivf.org

The AIVF office will be closed from Nov 22-23 for the Thanksgiving holiday. We will re-open on Tuesday Nov 27th.

AIVF BOARD ELECTIONS
POSTMARK DEADLINE NOVEMBER 30!

November isn't just presidential election month, it's also time to vote for the AIVF Board of Directors, which provides support and vision to the organization. Play an active role in the formation of AIVF by voting! For more information, visit www.aivf.org

Only paid AIVF members are eligible to vote in the board elections. If your membership expired on or before Oct. 15, 2001 and you did not renew, you are not eligible to vote. To verify your membership status or to renew, contact members@aivf.org or call (212) 807-1400 x.236. Nominee statements and ballots were mailed in late October and responses are due postmarked Friday, Nov. 30, 2001.

reach AIVF

FILMMAKERS' RESOURCE LIBRARY
HOURS: TUES.-FRI. 11-6; WED. 11-9
The AIVF office is located at 304 Hudson St. (between Spring & Vandam) 6th fl., in New York City. Subways: 1 or 9 to Houston, C or E to Spring. Our Filmmakers' Resource Library houses hundreds of print and electronic resources, from essential directories & trade magazines to sample proposals & budgets.

BY PHONE: (212) 807-1400
Recorded information available 24/7; operator on duty Tues.-Fri. 2-5p.m. EST

BY INTERNET:
www.aivf.org; info@aivf.org

AIVF Co-Sponsors:
TREMBLING BEFORE G-D DISCUSSION SESSIONS

AIVF hosts Q&A sessions on select evenings during *Trembling*'s run at New York's Film Forum. Dates and times will be posted at www.aivf.org. *Trembling* is Sandi DuBowski's documentary about gay and lesbian Hasidic and Orthodox Jews who struggle to negotiate their sexuality and identity within a religious community. See www.tremblingbeforeg-d.com.

AIVF Co-Sponsors:
MEDIA TONIC: A CELEBRATION OF PITTSBURGH FILMMAKERS

November 3, 2001
FFI: www.pghfilmmakers.org;
(412) 681-5449

Pittsburgh Filmmakers, one of the oldest and largest media art centers in the country, celebrates its 30 years with screenings, installations, and exhibitions, along with live music. Don't miss this monumental event!

AIVF Co-Sponsors:
THE OHIO INDEPENDENT FILM FESTIVAL & MARKET

When: November 6-11, 2001
Where: Cleveland, OH
FFI: see www. ohiofilms.com;
(216) 651-7315

Run by AIVF's Cleveland Salon, The filmmaker-run OIFF presents a variety of screenings, panels, and networking opportunities. AIVF co-sponsors OIFF's annual DP Workshop, offering hands-on experience with professional cinematographers (Nov. 3).

Meet and Greet:
COWBOY BOOKING INTERNATIONAL

When: Thursday, Nov. 8, 6:30-8:30 p.m.
Cost: free/AIVF members;
$10 general public

Cowboy Booking International is a theatrical distributor handling American independents, foreign-language films, revivals, and documentaries. Titles include: *Vengo*; *The Life and Times of Hank Greenberg*; *Benjamin Smoke*; *George Washington*; *West Beruit*; and *On Hostile Ground*.

Cowboy offers distribution services for companies, institutions, and producers seeking alternative strategies for challenging and unique films and series.

The company also acts as curator, booker, and distributor on various projects that need specialized attention to find success in the marketplace. Partners Noah Cowan and John Vanco will attend.

Visit www.cowboybi.com

MAESTRO!
Celebration of Media Arts Communities

Portland Oregon, November 2-5
Presented by the Northwest Film Center during the Northwest Film and Video Festival. Visit: www.nwfilm.org

Philadelphia, PA, November 16-18
Presented by The Prince Music Theatre and The Philadelphia Independent Film and Video Association (PIFVA).
Visit: www.princemusictheater.org; or www. pifva.org.

The MAESTRO! (Media Arts Environmental Scanning Tour of Regional Organizations) Celebration of regional Media Arts is a tour of community-based activities presented by a partnership of AIVF, NAMAC, and local media arts organizations.

The program of events addresses professional needs and goals of both filmmakers and the arts organizations that serve them. Activities include: focus groups for artists and organizations; workshops on fundraising and self-distribution; screenings of local work; and a variety of networking parties.

These programs are built from a national perspective, but tailored to the unique characteristics of the specific city's community. MAESTRO gives peer organizations and members of the community a chance to forge connections, as well as build on already-existing resources, providing a unique meeting ground for artists.

For the complete lineup of events, contact AIVF (www.aivf.org) or NAMAC (www.namac.org).

AIVF Co-Sponsors:
ST LOUIS INDEPENDENT FILM FESTIVAL

When: November 8-18
Where: St Louis, MO
For Further Information: www.sliff.com; (314) 454-0042

SURVIVING JUSTICE: THE WOMEN IN PRISON FILM SHOWCASE & BENEFIT

Presented by WomenCare, Women's Prison Association & Home, and AIVF
Sponsored by ABC, Inc.

When: Tuesday, November 13th.
Screening at 6; panel & reception at 8
Where: Anthology Film Archives
(32 Second Avenue/Second Street)

Tickets: $15 general admission; $30 Host. For reservations: WPA
(212) 674-1163 x47

The Women in Prison Film Showcase & Benefit presents a screening of films about women struggling within the criminal justice system, a community discussion, followed by a reception. Panelists will include filmmakers, ex-offenders, and service providers on the issues confronting women prisoners and those transitioning out of prison into the community.

Films to be screened include: *Unintended Consequences,* by Nina Rosenblum; *Autobody,* by Virginia Cotts; *900 Women,* by Laleh Khadivi (courtesy of Women Make Movies)

All proceeds benefit ex-prisoners to attend the National Roundtable for Women in Prison (June 20-23, 2002, New York City), a conference to encourage information sharing and community building among female ex-prisoners, service providers and policy makers.

Be a part of this important event where media really can make a difference. For more information: www.aivf.org; (212) 807-1400 x301.

AIVF Co-Sponsors:
MIX 2001: THE 15TH NEW YORK LESBIAN & GAY EXPERIMENTAL FILM/VIDEO FESTIVAL

¡Feliz Quinceañera!
(November 14-18, 2001, NYC)
Anthology Film Archives &
Two Boots Pioneer Theater

Two public panels—they're free!—at this year's MIX Festival address topics of vital importance to queer media artists, including "Archival and Departure," an introduction to preservation and archiving issues. See www.mixnyc.com.

In Brief: Producers Legal Series
DISTRIBUTION DEALS

Sponsored by
Cowan, DeBaets, Abrahams & Sheppard

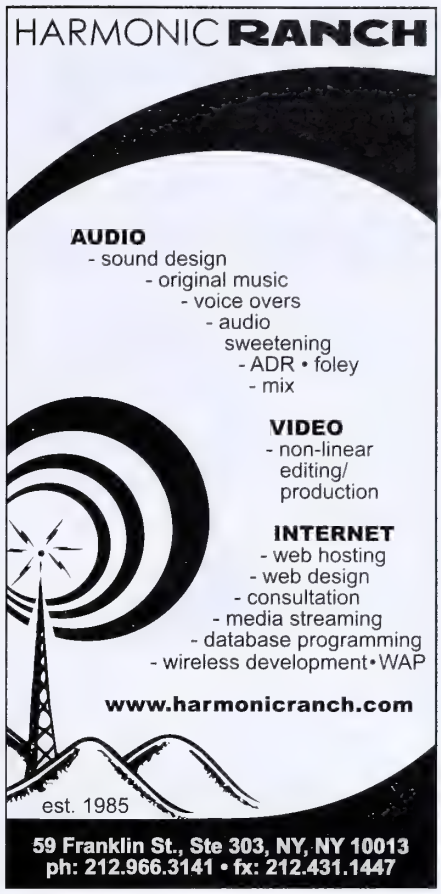
When: Thurs., Nov. 15, 6:30-8:30 p.m.
Cost: $20 AIVF members; $30 general public. Details posted at: www.aivf.org

Our Producers Legal Series continues with legal concerns specific to distribution contracts and agreements. Information will be posted at www.aivf.org.

save the date!
AIVF'S HOLIDAY PARTY

Monday, December 3, 8-10 p.m.

Come and share good cheer with your peers, at the annual bash that keeps gettin' merrier every year! Sponsored by Forest Creatures Entertainment.





The AIVF Regional Salons provide opportunity for members to discuss work, meet other independents, share war stories, and connect with the AIVF community across the country. Visit the Regional Salons section at www.aivf.org for more details.

Be sure to contact your local Salon leader to confirm date, time, and location of the next meeting!

Albany, NY: Upstate Independents
When: First Wednesday of the month, 6:30 pm
Where: Borders Books & Music, Wolf Rd.
Contact: Mike Camoin (518) 489-2083, mike@videosforchange.com
www.upstateindependents.org

Atlanta, GA: IMAGE
When: Second Tuesday of the month, 7 pm
Where: Redlight Café, 553 Amsterdam Avenue
Contact: Mark Smith, (404) 352-4225

Austin, TX: Austin Film Society
When: Last Monday of the month, 7 pm
Contact: Anne del Castillo, (512) 507-8105, labc@att.net

Birmingham, AL:
When: First Tuesday of the month
Where: Production Plus, 2910 Crescent Ave., Homewood, AL
Contact: Clay Keith, ckeith1000@yahoo.com; Karen Scott, WScott9268@aol.com, (205) 663-3802

Boulder, CO: "Films for Change" Screenings
When: First Tuesday of the month, 7 pm
Where: Boulder Public Library, 1000 Arapahoe Contact: Patricia Townsend, (303) 442-8445, patricia@freespeech.org

Boston, MA:
Contact: Fred Simon, (781)784-3627, FSimon@aol.com

Charleston, SC:
When: Last Thursday of the month
6:30-8:45 pm
Where: Charleston County Library, 68 Calhoun St.
Contact: Peter Paolini, (843) 805-6841; Peter Wentworth, filmsalon@aol.com

Cleveland, OH: Ohio Independent Film Festival
Contact: Annetta Marion or Bernadette Gillota, (216) 651-7315, OhioIndieFilmFest@juno.com
www.ohiofilms.com

Dallas, TX: Video Association of Dallas
Contact: Bart Weiss, (214) 428-8700, bart@videofest.org

Edison, NJ:
Contact: Allen Chou, (732) 321-0711, allen@passionriver.com, www.passionriver.com

Houston, TX: SWAMP
When: Last Tuesday of the month, 6:30-8:30pm
Where: SWAMP, 1519 West Main
Contact: (713) 522-8592, swamp@swamp.org

Lincoln, NE: Nebraska Ind. Film Project
When: Second Wednesday of the month, 5:30 pm
Where: Telepro, 1844 N Street
Contact: Dorothy Booraem, www.lincolnne.com/nonprofit/nifp, dot@inetnebr.com

Los Angeles, CA: EZTV
When: Third Monday of the month, 7:30 pm
Where: EZTV, 1653 18th St., Santa Monica
Contact: Michael Masucci, (310) 829-3389, mmasucci@aol.com

AIVF's goals of advancing independent media—coupled with our nature as an educational, grassroots nonprofit—are shared with many other arts organizations and educational institutions throughout the country. AIVF has paired with a growing number of these organizations to offer joint membership opportunities for prospective members who wish to take advantage of a broader range of resources. AIVF's Joint Membership Program has already attracted some of the best media arts organizations in the country, both large and small. Organizations like Atlanta's Image Film & Video, Boston Film & Video and Foundation, and Austin Film Society share partnerships with AIVF.

Milwaukee, WI: Milwaukee Ind. Film Society
When: First Wednesday of the month, 7pm
Where: Milwaukee Enterprise Center, 2821 North 4th, Room 140
Contact: Dan Wilson, (414) 276-8563, www.mifs.org/salon

Portland, OR:
Contact: Beth Harrington, (503) 223-0407, betuccia@aol.com

Rochester, NY:
When: First Wednesday of the month, 7pm (Subject to change; call to confirm schedule)
Where: Visual Studies Workshop
Contact: Kate Kressmann-Kehoe, (716) 244-8629, ksk@netacc.net

San Diego, CA:
Contact: Ethan van Thillo, (619) 230-1938, aivf@mediaartscenter.org

South Florida:
Contact: Dominic Giannetti, (561) 313-0330 dvproductions@ureach.com
www.dvdproductions.com

Tucson, AZ:
When: First Monday of the month, 6pm
Where: Access Tucson, downtown Tucson
Contact: Rosarie Salerno, yourdestiny@mindspring.com

Washington, DC:
Contact: Joe Torres, DC Salon hotline (202) 554-3263 x. 4, jatvelez@hotmail.com

Salons are run by AIVF members, often in association with local partners.

AIVF has resources to assist enthusiastic and committed members who wish to start a salon in their own community! Please call (212) 807-1400 x236 or e-mail members@aivf.org for information!

Detailed salon information is posted on the Web! Visit **www.aivf.org** for an overview of the broad variety of regional salon programs as well as up-to-date information on programs.

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the educational affiliate of the Association for Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent media community, including publication of *The Independent* and a series of resource publications, seminars and workshops, and information services.

None of this work would be possible without the generous support of the AIVF membership and the following organizations:

We also wish to thank the following individuals and organizational members:

The Academy Foundation
The Mary Duke Biddle Foundation
The Chase Manhattan Foundation
Forest Creatures Entertainment, Inc.
The William and Flora Hewlett Foundation
The John D. and Catherine T. MacArthur Foundation
The National Endowment for the Arts
New York State Council on the Arts

Business/Industry Members: **CA**: Action/Cut Directed By Seminars; Attaboc LLC; Busk Entertainment, LLC; Calliope Films, Inc.; Dr. Rawstock; Eastman Kodak Co.; Film Society of Ventura County; Forest Creatures Entertainment Co.; Groovy Like a Movie; HBO; Moonshadow Production & Research; MPRM; SJPL Films, Ltd.; Somford Entertainment; **CO**: The Crew Connection; Inferno Film Productions; **FL**: Bakus Internatinal, Inc/ Odysseas Entertainment, Inc.; Burn Productions; **GA**: Indie 7; **IL**: Wiggle Puppy Productions; Wonderdog Media; **MA**: CS Associates; Glidecam Industries; **MD**: The Learning Channel; U.S. Independents, Inc.; **MI**: Grace & Wild Studios, Inc.; Kingberry Productions, Inc.; Zooropa Design; **MN**: Allies; Media/Art; **NJ**: DIVA Communications, Inc.; **NY**: AKQ Communications, Ltd.; American Montage; Analog Digital Intl., Inc.; Asset Pictures; Black Bird Post; Bluestocking Films, Inc.; Bravo Film and Video; The Bureau for At-Risk Youth; C-Hundred Film Corporation; Cineblast! Prods.; Corra Films; Cypress Films; Dekart Video; Dependable Delivery, Inc.; DV8 Video Inc.; Earth Video; Guerilla News Network; Highdrama Productions Inc.; Historic Films Archive; Human Relations Media; Hypnotic; Inkling Prods.; Jalapeno Media; Kitchen Sync Group, Inc.; KL Lighting; Mad Mad Judy; Mercer Street Sound; Metropolis Film Lab Inc.; Mixed Greens; New Rican Filmmaker; New York Independent Film School; On Track Video, Inc.; One Kilohertz; The Outpost; Partisan Pictures; Paul Dinatale Post, Inc.; Post Typhoon Sky, Inc.; Seahorse Films; Son Vida Pictures, LLC; Suitcase Productions; Swete Studios; Tribune Pictures; Winstar Productions; Wolfen Prods.; **OR**: Angel Station Corp.; **PA**: Cubist Post & Effects; Smithtown Creek Prods.; **TX**: Upstairs Media Inc.; **UT**: KBYU-TV; Rapid Video, LLC; **VA**: Bono Film & Video; Dorst MediaWorks; Roland House, Inc.; **WA**: Global Griot Prod.; **WV**: Harpers Ferry Center Library.

Nonprofit Members: **AL**: Sidewalk Moving Picture Fest.; **AZ**: U of Arizona; Scottsdale Community Coll.; U of Central Arkansas/ Channel 6 Television; **CA**: Antelope Valley Independent Film Festival; The Berkeley Documentary Center; California Newsreel; Filmmakers Alliance; International Buddhist Film Festival; Itvs; LEF Foundation; Los Angeles Film Commission; Media Fund; NAATA; Ojai Film Soc.; Reach L.A.; San Francisco Jewish Film Fest.; USC School of Cinema TV; **DC**: Corporation for Public Broadcasting; Media Access Project; **FL**: Manatee Community College; **GA**: Image Film & Video Center; **HI**: Aha Punana Leo; U. of Hawaii Outreach College; **ID**: Center for School Improvement; **IL**: Art Institute of Chicago/Video Data Bank; Chicago Underground Film Fest.; Community TV Network; PBS Midwest; Rock Valley Coll.; Roxie Media Corporation; **KY**: Appalshop; **MA**: CCTV; Long Bow Group Inc.; Lowell Telecommunications Corp.; LTC Communications; Projectile Arts; Somerville Community TV; **MD**: Laurel Cable Network; **MI**: Ann Arbor Film Fest.; **MN**: Intermedia Arts; Walker Arts Center; IFP North; **MO**: Webster University Film Series; **NC**: Cucaloris Film Foundation; Doubletake Documentary Film Fest.; Duke University-Film and Video; **NE**: Great Plains Film Festival; Nebraska Independent Film Proj., Inc.; Ross Film Theater, UN/Lincoln; **NJ**: Black Maria Film Festival; **NM**: Taos Talking Pictures; **NY**: American Museum of Natural History; Art 21; Cinema Arts Center; CUNY TV Tech Program; Communications Society; Cornell Cinema; Council for Positive Images, Inc.; Creative Capital Foundation; Dependable Delivery; Donnell Media Center; Downtown Community TV; Film Forum; Film Society of Lincoln Center; Globalvision, Inc.; Guggenheim Museum SoHo; John Jay High School; Listen Up!; Manhattan Neighborhood Network; National Black Programming Consortium; National Video Resources; New York Film Academy; NW&D Inc.; NYU TV Center; New York Women in Film and TV; OVO, Inc.; Paper Tiger TV; School of Visual Arts; Squeaky Wheel; Standby Program; Stony Brook Film Festival; Thirteen/WNET; Upstate Films, Ltd.; Women Make Movies; **OH**: Athens Center for Film & Video; Cleveland Filmmakers; Greater Cincinnati & Northern Kentucky Film Commission; Media Bridges Cincinnati; Ohio Independent Film Fest.; Ohio University/Film; Wexner Center; **OR**: Communication Arts, MHCC; Northwest Film Center; **PA**: DUTV/Cable 54; PA Council on the Arts; Carnegie Museum of Art; Prince Music Theater; Scribe Video Center; Temple University; University of the Arts; WYBE Public TV 35; **RI**: Flickers Arts Collaborative; **SC**: South Carolina Arts Commission; **TN**: Nashville Independent Film Fest; **TX**: Austin Film Society; Michener Center for Writers; Southwest Alternate Media Project; Worldfest Houston; **UT**: Sundance Institute; **VT**: Kingdom County Productions; **WA**: Seattle Central Community College; **WI**: UWM Dept. of Film; Wisconsin Film Office; **Canada**: Toronto Documentary Forum/Hot Docs; **India**: Foundation for Universal Responsibility

Friends of FIVF: Ulises Aristides, Bakus International, Michael Bernstein, Arthur Dong, Aaron Edison, Suzanne Griffin, Christopher Gomersall, Patricia Goudvis, Leigh Hanlon, Robert L. Hawk, Henrietta Productions, Jewish Communal Fund, Laura Kim, Bart Lawson, Elizabeth Mane, Diane Markrow, William Payden, PKXH, Possible Films, Diana Takata, Rhonda Leigh Tanzman, Mark Vanbork

DVD VIDEO

Encoding Editing
Authoring Mastering
Replication Transfer

Editing Studios
• Avid Media Composer
• 3D Pinnacle

All Editing Format Avail.
From DV to Digibeta

A · V · I · D

We Have the Best Prices!!
Open 7 Days a Week
Woodland Hills, CA
(818) 883-0888
www.Authoringdvd.com

STUDIO 4J
Video for Art's Sake
T+F:(212)254-1106 E:studio4j@mindspring.com

Discreet logic's
edit*plus
Combustion*
After Effects

DVCAM, MiniDV, Beta-SP, 3/4", S-VHS, Hi8

Create in the comfort of a private edit suite.
Meg Hanley, Editor

Priced for the Independent
Independent Post Production
In the East Village

Rushes

BY BETH PINSKER

This is the second episode of *The Independent*'s series following filmmaker Rodney Evans as he goes into production on his first feature, *Brother to Brother*. You can catch up on his past adventures on our Web site at www.avif.org/independent.

IT IS QUIET IN THE CASTING HOLDING ROOM at the Actor's Connection in Manhattan, with just a lonely snack table with a sign-up sheet sitting in the middle of the room. Week two of casting is still an exclusive group—the open calls are yet to come—and the actors show up every 20 minutes at their appointed times and get shuffled before writer-director Rodney Evans, his casting agents, Vince Liebhart and Tom Alberg, and a cameraman.

Evans is seeing a group of about 200 (at the rate of three per hour) for seven key roles in his film: a young black artist struggling to find his voice, a white college student he falls for, his confident friend from home, and young versions of Harlem Renaissance writers Richard Bruce Nugent, Langston Hughes, Zora Neale Hurston, and Wallace Thurman for scenes set in the 1920s. He's already got Earle Hyman lined up to play the elderly Nugent, who helps Perry, the young artist, find his way in the present day.

Evans chats with the actors when they come in, asks them to read the role as they've prepared it, then he offers a little direction and they do it again. He tweaks the performances gently, asking some of the actors to put emphasis on different lines, or he tells a little back story about the characters' emotions to help flesh out the bit of script the actors have.

After each one leaves, Evans and his casting agents confer. Good pile or bad pile? Most actually end up on the good pile. It's not that Evans is easy to please, but that he's impressed with the level of talent in the room. That doesn't make casting any easier, though. A few weeks later, after five weeks of interviews, still Hyman is the only official cast member. Evans has an idea of who he wants, but he's not done looking yet.

In early September, he goes to Los Angeles for a brief casting trip. Then it's back to New York for open calls, which will not be quite as organized and on schedule. The hard part is casting the lead part of Perry, who is Evans' voice in the piece. "I think a lot of people are afraid of the gay material," he offers. Part of the audition process involves finding out who doesn't have trouble with the love story between Perry and a white college student.



One dilemma Evans solved early on was setting a blanket policy that everyone he considered had to audition, even if that meant not considering some known actors who could help him get funding. "The only exceptions would be when the actor's body of work is really extensive and there is no doubt in my mind that he or she is perfect for the part," he says.

Evans' star policy at this point is to continue to court Jeffrey Wright for the part of the young Nugent in the '20s, waiting patiently for him to finish the run of a play at the Public Theater in Manhattan and sending Wright material like an anthology of Nugent's writing and a tape of the author talking about his life.

By late September, Evans has returned from L.A., where he was during the terrorist attacks. He has most of the casting nailed down—well, at least, almost nailed down.

In the meantime, Evans has been meeting a couple of evenings a week with an artist friend, Troy Lambert, to storyboard. Evans draws out rough stick figures in a crumpled spiral notebook, and Lambert sits with his sketchbook and turns them into recognizable people. They're about a third of the way done by the end of the summer, and Evans says he's getting a good sense of how the film will look when he finally starts shooting...whenever that exact date will be.

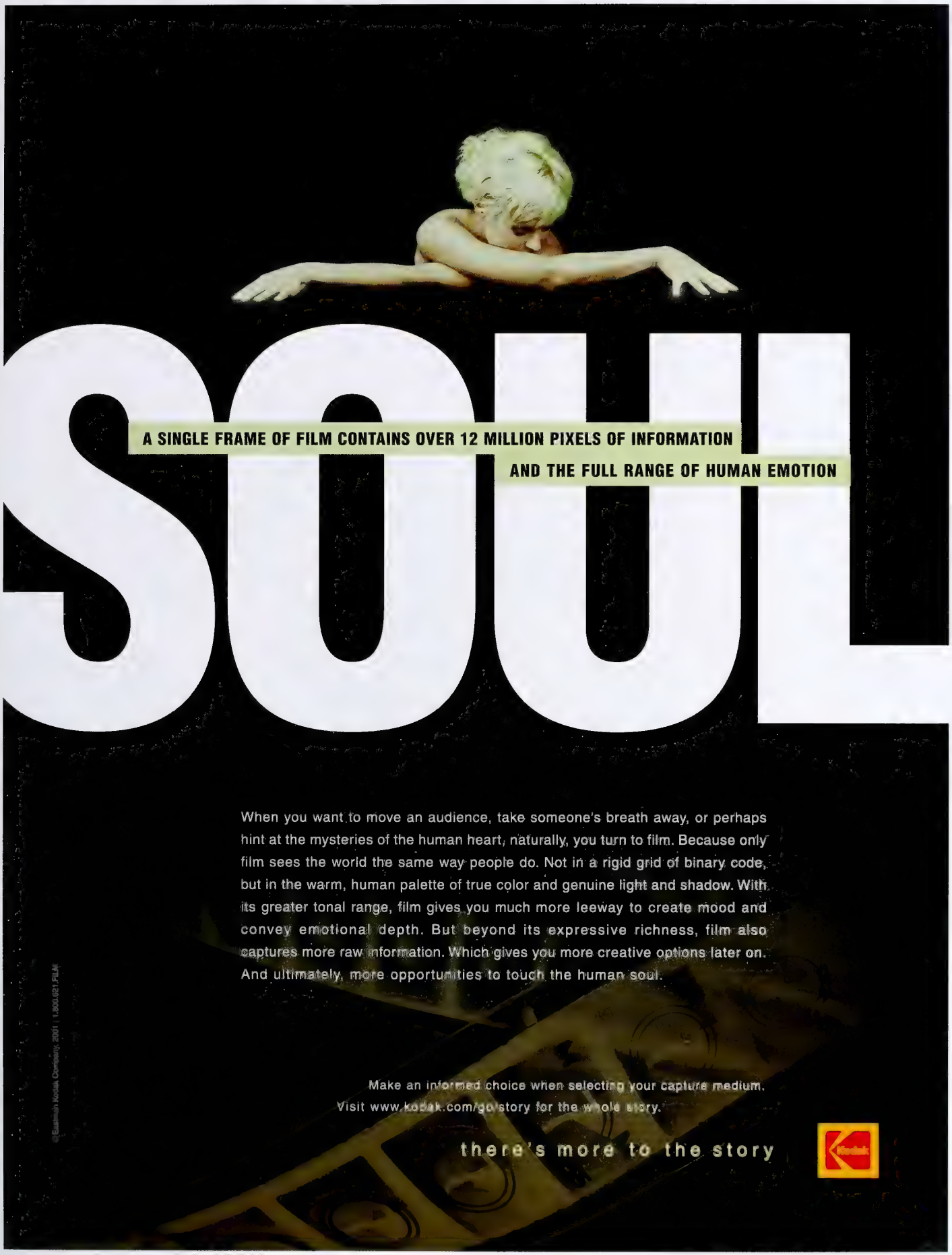
"I want to be hyper-prepared," he says. "I can't have people standing around when we start to shoot. So I'll be using these as a kind of base to work from."

So far, he hasn't come across any red flags in his story structure. "It's more like being able to see the world of the film in my head, and I get a sense of how to get from scene to scene without it being jarring to the viewer. And also I can start to see how to get coverage without a lot of money."

That eye comes mostly from his work as an assistant editor, he says. He has worked on a lot of low-budget stuff and has been in the editing room, frustrated, because the footage isn't there to build rhythm while there's too much coverage for other scenes.

Evans also has a team of interns working on location scouting, going up to Harlem and other New York neighborhoods with Hi-8 cameras. And he meets regularly with his producers to go over budgets, casting choices, and the details that will lead up to a potential late October shooting start date.

For more information contact the filmmaker at rodneyevans@earthlink.net


SOUL
A SINGLE FRAME OF FILM CONTAINS OVER 12 MILLION PIXELS OF INFORMATION
AND THE FULL RANGE OF HUMAN EMOTION
When you want to move an audience, take someone's breath away, or perhaps hint at the mysteries of the human heart, naturally, you turn to film. Because only film sees the world the same way people do. Not in a rigid grid of binary code, but in the warm, human palette of true color and genuine light and shadow. With its greater tonal range, film gives you much more leeway to create mood and convey emotional depth. But beyond its expressive richness, film also captures more raw information. Which gives you more creative options later on. And ultimately, more opportunities to touch the human soul.
Make an informed choice when selecting your capture medium.
Visit www.kodak.com/go/story for the whole story.
there's more to the story
Kodak
© Eastman Kodak Company, 2001 | 1,800,621 FILM

aivf the association of independent video and filmmakers

Support the organization that supports you.

Since 1973, the **Association of Independent Video and Filmmakers** has worked tirelessly to support independent vision—and we're still going at it!

From **leading the movement** to establish the Independent Television Service (ITVS) to working with SAG to draft their limited exhibition agreement for indie producers, AIVF's achievements have preserved opportunities for producers working **outside the mainstream**. AIVF Programs and Regional Salons share valuable resources and create **community**.
Our Festival, Exhibitor, and Distribution Guides are considered "bibles" to the field. And each issue of ***The Independent Film and Video Monthly*** magazine is bursting with unique reportage, indispensible information, and essential listings.

In this time of increasing corporatization of media, it's imperative that independents **stand together** to **preserve our autonomy**. For just $55/yr. add your voice to ours, and take advantage of AIVF member benefits including scores of national trade discounts and access to group insurance plans.

visit us at **www.aivf.org**
or call 212 / 807-1400

TOTALLY INDEPENDENT

DECEMBER 2001 A Publication of The Foundation for Independent Video and Film www.aivf.org

the Independent
FILM & VIDEO MONTHLY

CHICAGO FIELD REPORT



THE DO-IT-YOURSELF BLOCKBUSTER

A TEXAS 3-D SHOP TAKES ON DISNEY

ALSO:
PBS MERGERS
TORONTO'S WAVELENGTHS
PROTECT YOUR BYTES

$4.95 US $6.95 CAN

12
0 74470 80114 6

SNADER TELESCRIPTION LIBRARY • STUDIO 54 LIBRARY • PATHÉ NEWS, INC. • THE BIG PICTURE
FOX MOVIETONE NEWS OUTTAKES • LAST OF THE WILD • ED SULLIVAN SHOW • STEVE ALLEN SHOW • ALAN LOMAX COLLECTION
SOUNDSTAGE • BEAT CLUB/MUSIKLADEN • DISCO MAGIC/DISCO 77 • UNIVERSAL NEWS • METROPOLITAN ENTERTAINMENT

IT SPEAKS FOX MOVIETONE NEWS FOR ITSELF



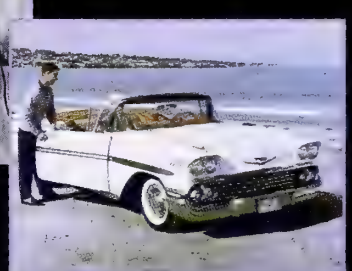


Online Research!
Check out our extensive online database at www.historicfilms.com

A Century of Images
A Century of Sounds

Select from the greatest sources on the planet!
Over 35,000 hours of historic footage and musical performance clips.
Transferred, databased, copyright-cleared and instantly available!







AMERICANA • COMMERCIALS
NEWSREELS • VINTAGE TELEVISION
BEAUTY SHOTS • SLAPSTICK
HOLLYWOOD FEATURES
WILDLIFE • NATURE
COUNTRY & WESTERN
ROCK & ROLL • JAZZ & BLUES

HISTORIC FILMS
STOCK FOOTAGE LIBRARY

Call For Free Demo Reel • 1-800-249-1940 • 631-329-9200 • 631-329-9260 fax
www.historicfilms.com • info@historicfilms.com

CLASSIC COMEDY LIBRARY • THE RHYTHM & BLUES AWARDS SHOW • STORYVILLE JAZZ COLLECTION

finally, the truth about hollywood.



ben affleck, matt damon and chris moore present

project greenlight

one "lucky" guy finds out what it really takes to make a movie.



premieres sunday, december 2, 10pm/9c

www.projectgreenlight.com new episodes every sunday

HBO

IT'S NOT TV. IT'S HBO.

Subscribe online at HBO.com AOL Keyword: HBO

©2001 Home Box Office, a Division of Time Warner Entertainment Company, L.P. All rights reserved. ® Service marks of Time Warner Entertainment Company, L.P.

the Independent
FILM & VIDEO MONTHLY

Publisher: Elizabeth Peters

Editor in Chief: Beth Pinsker
(beth@aivf.org)

Managing Editor: Farrin Jacobs
(jacobs@aivf.org)

Intern: Jason Guerrasio

Contributing Editors: Richard Baimbridge, Lissa Gibbs, Robert Goodman, Cara Mertes, Robert L. Seigel, Esq., Patricia Thomson

Design Director: Daniel Christmas
(startree@speedsite.com)

Advertising Director: Laura D. Davis
(212) 807-1400 x. 225; (displayads@aivf.org)

National Distribution:
Ingram Periodicals (800) 627-6247

POSTMASTER: Send address changes to:
The Independent Film & Video Monthly, 304 Hudson St., 6 fl., NY, NY 10013.

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly except February and September by the Foundation for Independent Video and Film (FIVF), a tax-exempt educational foundation dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues ($55/yr individual; $35/yr student; $100/yr nonprofit/school; $150/yr business/ industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national trade association of individuals involved in independent film and video. Library subscriptions are $75/yr. Contact: AIVF, 304 Hudson St., 6 fl., New York, NY 10013, (212) 807-1400; fax: (212) 463-8519; independent@aivf.org. Periodical Postage paid at New York, NY, and at additional mailing offices. Printed in the USA by Cadmus Journal Services.

Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.

Publication of any advertisement in *The Independent* does not constitute an endorsement. AIVF/FIVF are not responsible for any claims made in an ad. Letters to *The Independent* should be addressed to the editor. Letters may be edited for length. All contents are copyright of the Foundation for Independent Video and Film, Inc. Reprints require written permission and acknowledgement of the article's previous appearance in *The Independent*. *The Independent* is indexed in the *Alternative Press Index* and is a member of the Independent Press Association.

AIVF/FIVF staff: Elizabeth Peters, executive director; Alexander Spencer, deputy director; Michelle Coe, program director; Paul Marchant, membership director; James Israel, Bo Mehrad, information services associates; Greg Gilpatrick, Joshua Sanchez, web consultants; Leslie Adkins-Garza, Deanna McIntyre, interns; AIVF/FIVF legal counsel: Robert I. Freedman, Esq. Cowan, DeBaets, Abrahams & Sheppard.

AIVF/FIVF Boards of Directors: Angela Alston (secretary), Doug Block (membership chair), Paul Espinosa (treasurer), Dee Dee Halleck, Vivian Kleiman (advocacy chair), Jim McKay (co-chair; development chair), Robb Moss (president), Elizabeth Peters (ex officio), James Schamus*, Valerie Soe (vice president), Ellen Spiro, Bart Weiss (co-chair), Debra Zimmerman*. *FIVF Board of Directors only.

© Foundation for Independent Video & Film, Inc. 2001
Visit *The Independent* online at: www.aivf.org

CONTENTS

December 2001
VOLUME 24, NUMBER 10 www.aivf.org



Features

26 The Next New Thing ...the Year After
Plucked out of obscurity to star on the festival circuit, Blaine Thurier reflects a year later.
BY SARAH KEENLYSIDE

28 Texas Toon Time
An independent animation company aims for the big time with a holiday cartoon from Nickelodeon.
BY DENISE GETSON

32 13 + 21 = ?
Mergers like the one taking place between New York PBS stations WNET and WLIW might signal the way of the future.
BY SHELLEY GABERT

35 Getting a Share of the Air
An independent's guide to how to keep the telecommunications pipeline open to all.
BY JEFF CHESTER AND GARY O. LARSON



Upfront

5 Editor's Note
6 News
The search for international documentaries revs up; Eidia House's *NEA Tapes*; briefs.

BY BETH PINSKER; RICHARD BAIMBRIDGE

13 Opinion
Why is intergenerational romance in gay films such a big deal?

BY JAMES BOLTON

15 Festival Circuit
Toronto's new avant-garde program; the IFP Market gets with the times.

BY BETH PINSKER

21 On View
Projects opening in theaters or airing on television this month.

BY JASON GUERRASIO

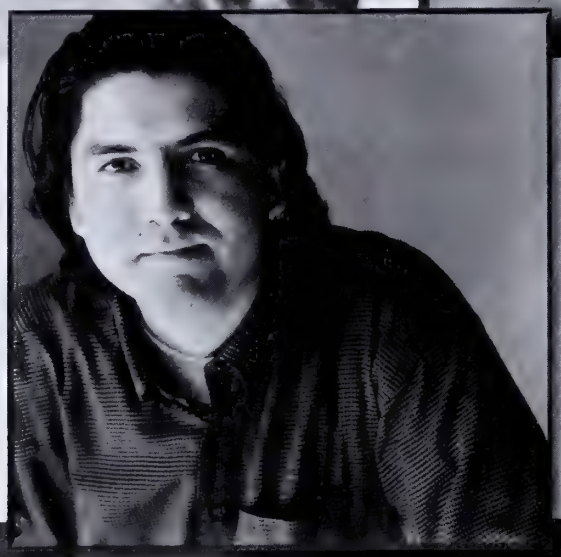
22 Profiles
Do-it-yourself media entrepreneur David Wilson tours the U.S.; Sherman Alexie tries to make a film like poetry.

BY ROBERT L. CAGLE; SALEM

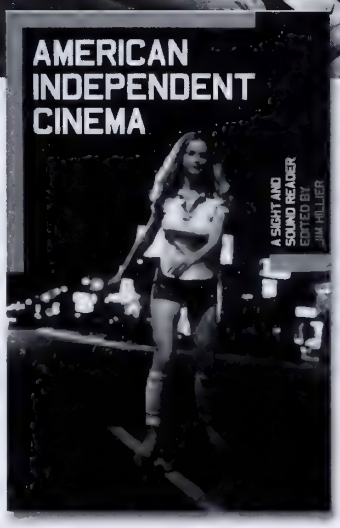
25 Field Report: Chicago HD
Students take on HD video to spark Chicago's digital scene, while Fletcher of Chicago plays HD missionary. Plus: *Hoop Dreams* director Peter Gilbert on the joys of 24p.

BY NADINE EKREK


6


23


25





43

Departments

38 Legal
Protecting your copyright in the evolving digital world.

BY ROBERT L. SEIGEL

41 Wired Blue Yonder
The AFI's summit to help artists make use of streaming media.

BY ROBIN OPPENHEIMER

43 Books
The Video Activist Handbook; Digital Babylon: Hollywood, Indiewood and Dogme 95; and *American Independent Cinema: A Sight and Sound Reader.*

BY ELIZABETH PETERS; BELINDA BALDWIN; FARRIN JACOBS

FAQ & Info

45 Festivals
52 Notices
57 Classifieds

@AIVF
61 Events
63 Salons

64 Rushes
In the third installment of *The Independent*'s series, Rodney Evans hustles into preproduction on *Brother to Brother.*

BY BETH PINSKER

COVER
***Jimmy Neutron* could make DNA Productions as big as Pixar.**

PHOTO COURTESY NICKELODEON MOVIES AND PARAMOUNT PICTURES

We are a facility specializing in picture and audio post for projects finished on film. We offer full audio services; sound design, foley, ADR and mixing. Film editing at 24 or 30 fps on high end digital non linear systems and full technical support at every stage of your project. Please contact us for more information.

ONE KILOHERTZ TM

One Kilohertz Inc. 580 Broadway, no. 712 New York, NY 10012 Tel (212) 625 0853 Fax (212) 625 0854



CUBIST
POST & EFFECTS

215.627.1292
www.cubistpost.com

MPEG 2 Encoding
Motion Menus

5.1 Surround Sound
Authoring

Downtown AVID

(212) 614-7304

online/offline avids
1:1, avr 77
final cut pro now available

large, private suites
24 hour access
noho location

pro tools mix plus
full service recording facility
experienced engineers

sound design
voiceover and ADR
sound effects library

CITYSOUND PRODUCTIONS

(212) 477-3250

Dear Readers,

WHEN THE DIGITAL REVOLUTION FIRST HIT the filmmaking community, all the talk was about cameras and how the small size and low cost was going to democratize the medium. That worked for a while; there *is* more material out there. The trouble is that digital technology hasn't yet democratized the distribution channels that would allow the public to see the diversity of this work being produced.

This issue of *The Independent* wasn't originally intended to reflect the ubiquity of digital technology, but if you scan the articles, there's not one that doesn't reflect some part of this shift to digital. Perhaps not coincidentally, every piece also explores some obstacle that filmmakers face trying to get their work seen, regardless of its format.

Denise Getson's cover story on Texas-based DNA Productions and its 3-D animated feature, *Jimmy Neutron,* is one example of this. Here's a case where a couple of guys were able to go from unemployed animators to directors of Nickelodeon's big holiday movie in just a few years, all the while keeping ownership of their company and maintaining it in the Dallas suburbs. With just a couple of computers and a good idea, they might be able to break open the animation market to independents.

On the other end of the do-it-yourself front, we check in with writer Sherman Alexie as he tries to translate poetry to the screen in his directorial debut, and filmmaker/entrepreneur David Wilson as he tours the country with his latest film, *Magic City*, stopping in places that most others would miss.

Also, telecommunication policy experts Jeff Chester and Gary O. Larson discuss how to achieve a different sort of openness in their guide to air power for independents. Their key suggestion: independents have to fight to keep the information pipeline open. And finally, *The Independent*'s legal columnist, Robert Seigel, offers advice on how to protect your copyright when your work is digitized in any form, from putting it on a DVD to streaming it on the Internet.

Beth Pinsker
Editor in Chief







Stephanie Black's *Life and Debt* explores the impact of the IMF and American policies on Jamaica

PHOTO: JEREMY FRANCIS

EYE ON THE REST OF THE WORLD

International documentaries finally get respect

BY BETH PINSKER

"IF SOMEBODY HAD CALLED A YEAR AGO and said 'I want to go into Afghanistan and make a documentary,' it would have been a hard sell," says Jacoba Atlas, co-chief programming executive at PBS. "We'd have said that sounds interesting, but we can't do it. If you go in, let me see what you get."

But now that Americans are acutely aware of the world that exists beyond the borders of this country, networks from PBS to CNN are scrambling to put together programming to explain the universe to them and snatching up programming that already exists from independent producers. And that means where documentaries with an international focus have been shunned by funders up until Sept. 11, now there's money available for those who want to explore topics like South America, Asia, and especially, the Middle East.

The most ambitious project comes from PBS, which is fast-tracking 10 hour-long documentaries with an international focus for spring. Temporarily called *PBS Worldwide* and spearheaded by WNET in New York, the series will not just focus on the Middle East, but also on other areas that may not yet be hotspots but that should be on our radar screens. PBS will commission half the work and will acquire the other half.

"We're trying to find more ways to open up the world," says Atlas. "We have put significant dollars into crisis programming, responding to Sept. 11. We have had to take resources for other things and pull them back to afford this."

ITVS, which feeds much of its work to PBS, is currently working on a series of interstitials about the terrorist attacks for public television. A dozen producers are going to work on three or four one-minute films about people's responses that will start airing around Thanksgiving.

ITVS director of programming Claire Aguilar says this will give PBS an ability to respond directly to the news in a way it can't with programs that were produced long before the current crisis. Aguilar worries, however, that such a direct and immediate response shifts the focus from documentary introspection, which has a lasting impact, to straight news, which dissipates with the next report.

"You get this kind of concentric circle effect," she says. "How much in these spots is newsworthy? If we ask how has life changed, and we want to air them again on the one-year anniversary, it won't be newsworthy anymore. So much is about to change in the psyche of the people. It's a really interesting moment."

Aguillar and her colleague David Lui, who is executive in charge of program development at ITVS, also say that it's going to get easier, for the moment, to get funders like them interested in international projects.

"I think there has been a bias toward

American subjects or pop culture projects. And we're trying to actively do something about that," says Lui, who nonetheless thinks ITVS has a good track record in dealing with international issues. "We're just in the process of the first cut of our last open call. We're looking at a couple of projects that came through before but weren't funded, that are a possibility now. And every time I come back to my desk, I have a lot of phone calls from people who are already working on something about Sept. 11."

But not everyone thinks things will change so quickly, or that ITVS and PBS were paying much attention to international issues before. Rory O'Conner, founder of the media company Globalvision, which specializes in international media in the U.S., thinks Americans are missing just about everything out there that there is to know. His 14-year-old company produces documentary projects and also maintains a Web site at mediachannel.org that aggregates international news directly from other countries' news sources.

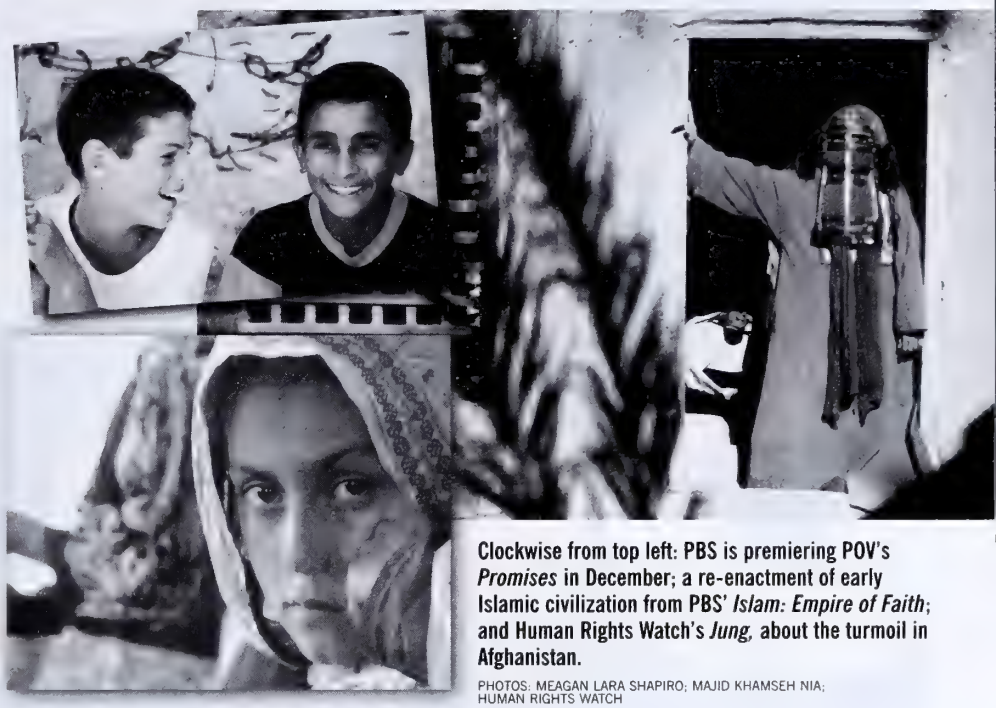
"Prior to Sept. 11, it was just about futile to try to do anything that wasn't exclusively about America and get it funded in America," he says.

This unpopularity of international documentaries is evident all over the dial. In the weeks and even months after the terrorist attacks, CNN endlessly replayed the Channel 4-funded documentary *Beneath the Veil*, which it picked up this summer. MSNBC was putting a piece from independent producer Len Sherman, *Inside Afghanistan*, on heavy rotation. Even PBS had to rely on repeats, namely an updated *Frontline* on Osama bin Laden. It also has a *POV* installment on Israeli-Palestinian relations called *Promises*, and a special on the history of Islam on tap. There was little in the works directly on the topic, and no way to play catch-up while news was breaking and bombs were falling.

What we need to do to be informed continually, O'Conner says, "is put out a multiplicity of viewpoints, exposing audiences to a lot of different analysis. They can draw their own conclusions. Speaking as a viewer, that's what I find most interesting and compelling. Let me see stuff I've never seen before."

One bright light on the international documentary front actually dates from before Sept. 11. Stephanie Black coaxed her documentary *Life and Debt* into theatrical release over the summer, and now will see it get national distribution this fall and winter through New Yorker Films.

The film explores the effects of International Monetary Fund policies on Jamaica. While the piece speaks most directly to the issue of globalization, it also goes a long way to answering the question of how people outside the U.S. view our country and its policies.



Clockwise from top left: PBS is premiering POV's *Promises* in December; a re-enactment of early Islamic civilization from PBS' *Islam: Empire of Faith*; and Human Rights Watch's *Jung*, about the turmoil in Afghanistan.

PHOTOS: MEAGAN LARA SHAPIRO; MAJID KHAMSEH NIA; HUMAN RIGHTS WATCH

"Because of the way the American media is structured, it insulates us," says Black. "I didn't go to Jamaica to make a film about the IMF. But while I was there, I came to see what a far-reaching arm the IMF had in day-to-day life. We, as Americans, don't know so well what policies are being imposed in our name."

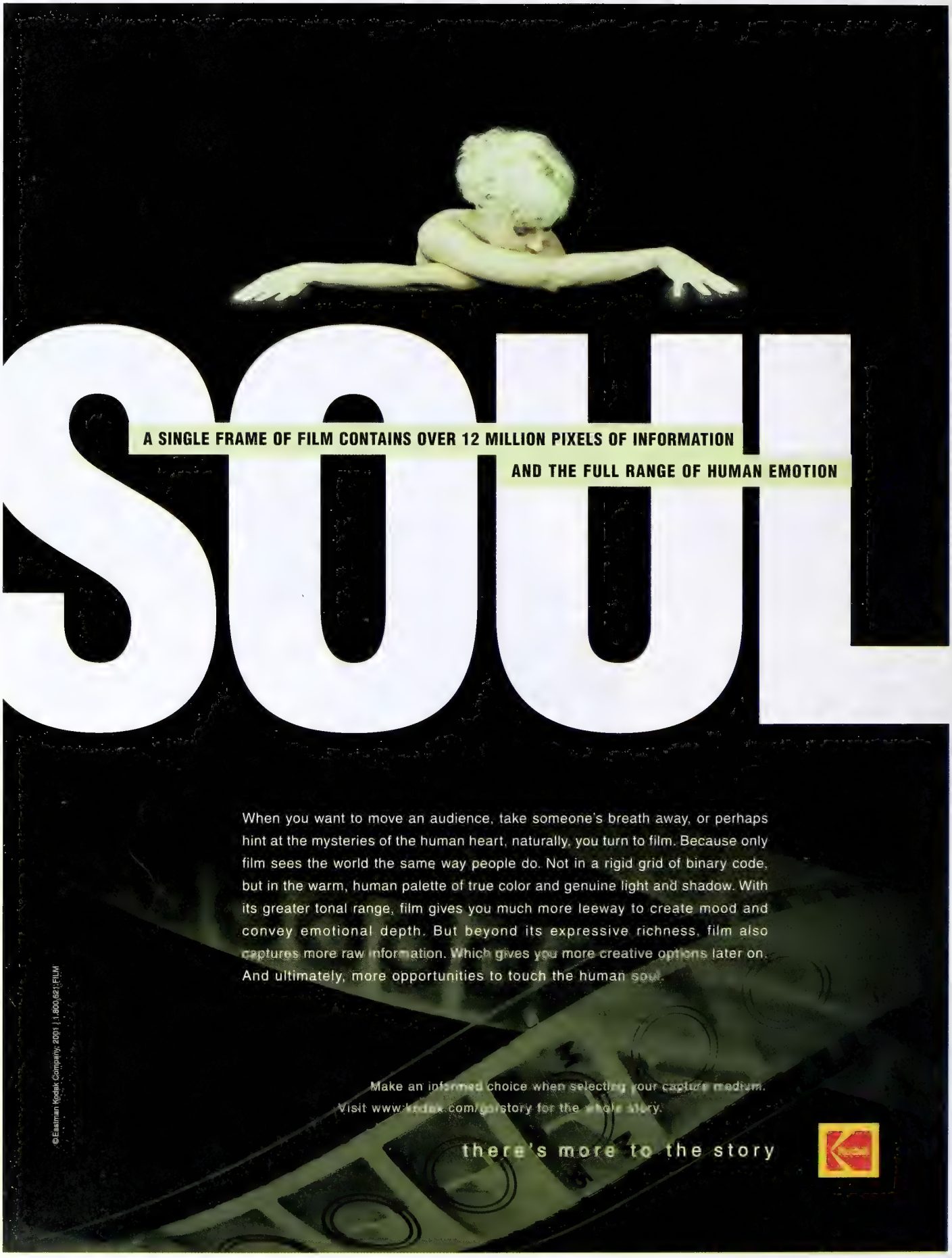
Black started working on her piece 10 years ago, worrying all the time, as independent documentarians do, that she'd end up getting scooped by one of the news shows like *60 Minutes* or *20/20*. To her surprise, she never did. As soon as the anti-globalization protests started, there was some coverage of the IMF, but she says, "All our media ever covered was the violence, and the story became about violence in the street—the festival-seeking anarchists. Where was the content? *Why* the people were protesting was the question. In my film, that question is addressed."

Given the circuitous route her film took to get to theaters—playing festivals, airing on TV, getting a brief self-instigated theatrical run, then getting picked up for distribution—Black's main concern at the moment is in shifting the interest toward international subjects at the multiplex and not just on TV.

"There's a bias that underestimates the marketability theatrically of documentaries of this nature," she says. "We can count the ones that stand out in our minds. There's just no place for them. And we're just not encouraged to make them."

She adds, on a positive note, that at least her film getting out there "proves a little bit that there's a broader market than is being acknowledged."

There's some indication that audiences might already be proving that. At a recent free Chicago screening of *Jung (War): In the Land of the Mujaheddin*, a documentary that the Human Rights Watch International Film Festival [www.hrw.org/iff] is making available for free community screenings, over 700 people showed up. Sponsors of the screening, Facets Cinematheque, added four additional showings that same day.

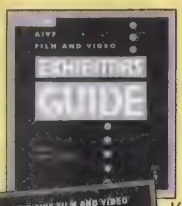

SOUL
A SINGLE FRAME OF FILM CONTAINS OVER 12 MILLION PIXELS OF INFORMATION
AND THE FULL RANGE OF HUMAN EMOTION
When you want to move an audience, take someone's breath away, or perhaps hint at the mysteries of the human heart, naturally, you turn to film. Because only film sees the world the same way people do. Not in a rigid grid of binary code, but in the warm, human palette of true color and genuine light and shadow. With its greater tonal range, film gives you much more leeway to create mood and convey emotional depth. But beyond its expressive richness, film also captures more raw information. Which gives you more creative options later on. And ultimately, more opportunities to touch the human soul.
Make an informed choice when selecting your capture medium.
Visit www.kodak.com/go/story for the whole story.
there's more to the story
© Eastman Kodak Company, 2001 | 1.800.621.FILM

AIVF's top selling reference: All New Edition!



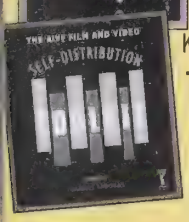
Up-to-date profiles of over 800 Film & Video Festivals, with complete contact information. Supplemented by selected reprints from *The Independent*'s Festival Circuit column. Published to order, ensuring the most current information available!

The AIVF Guide to International Film and Video Festivals
Michelle Coe, ed.; ©2001; $35 / $25 members



The field's best resources for Self Distribution:

The AIVF Film and Video Exhibitors Guide
Profiles of over 800 screening venues in the US: commercial art houses to schools to artists' spaces – with complete contact info.
Kathryn Bowser, ed.; ©2000; $35 / $25 members

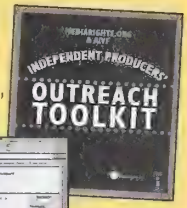


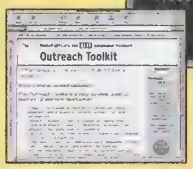
The AIVF Film and Video Self-Distribution Toolkit
Interviews with industry professionals and filmmaker case studies show how to make a go on your own and come out ahead.
Ioannis Mookas, ed.; ©1999; $30 / $20 members

...or order **both Self Distribution titles** for $60 / $40 members

A step-by-step guide to grassroots distribution!

MediaRights.org
Media That Matters





Show funders how your film will have an impact! Design, implement, and evaluate an effective outreach campaign. This unique resource also downloads to your PDA and includes interactive worksheets; budgeting tools; a print companion; individualized consultation with outreach experts; case studies; online producers' forum; and much more!

The Independent Producers' Outreach Toolkit
MediaRights.org; ©2001; $125 / $115 members



Other essential resources for independents:

The AIVF Guide to Film & Video Distributors
Kathryn Bowser, ed.; ©1996; $12

The Next Step: Distributing Independent Films and Videos
Morrie Warshawski, ed.; ©1995; $24.95

to order, visit **www.aivf.org** or use the order form on reverse

Ask your local newsstand, library or school to carry *The Independent*!
Retailers: contact national distributor Ingram Periodicals (800) 627-6247
Institutions: use your EBSCO, Faxon, Blackwells, or other subscription service

The Independent Film and Video Monthly **ISSN: 0731-0589** © Foundation for Independent Video and Film

FIVF Resource Publication Order Form

Title:	QUAN.	PRICE
The MediaRights.org & AIVF Independent Producers' Outreach Toolkit ($125 / $115 members) *to order log on to www.mediarights.org/toolkit*		
The AIVF Guide to International Film and Video Festivals Michelle Coe, ed.; ©2001; $35 / $25 members	___	_____
The AIVF Film and Video Exhibitors Guide Kathryn Bowser, ed.; ©2000; $35 / $25 members	___	_____
The AIVF Film and Video Self-Distribution Toolkit Ioannis Mookas, ed.; ©1999; $30 / $20 members	___	_____
• **both Self Distribution titles** $60 / $40 members	___	_____
The AIVF Guide to Film & Video Distributors Kathryn Bowser, ed.; ©1996; $12	___	_____
The Next Step: Distributing Independent Films and Videos Morrie Warshawski, ed.; ©1995; $24.95	___	_____
• **both Distributor titles** $35 / $25 members	___	_____

SUBTOTAL $_____

Postage/handling: US (surface mail): $6 first, $4 ea additional $_____
Foreign: provide FedEx account # or contact us for rate

TOTAL $_____

Name _____

AIVF member? ☐ no ☐ yes Member Number: _____

Organization _____

Address _____

(**NOTE**: STREET ADDRESS REQUIRED; BOOKS CANNOT BE DELIVERED TO POST OFFICE BOXES)

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ Email _____

☐ Check enclosed Please bill my ☐ Visa ☐ Mastercard ☐ American Express

Acct # _____ Exp. date: / /

Charge your order via www.aivf.org; by phone: (212) 807-1400 x 303; by fax: (212) 463-8519; or make checks payable to FIVF and mail to FIVF, 304 Hudson Street, 6th floor, New York, NY 10013

Include shipping address and contact information.
Please allow 2–4 weeks for delivery.

If you live in Manhattan, you may prefer to come by our Filmmaker Resource Library within our offi
(open 11-6 Tuesday, Thursday, Friday; 11-9 Wednesday) for instant gratification!

From Cooking Lessons to Saving the NEA at Eidia House

PAUL LAMARE AND MELISSA WOLF, WHO ARE conceptual artists and documentary filmmakers, realize it isn't easy to spark a movement. In fact, the husband-and-wife team apologized for even trying in a recent issue of *ArtForum*, along with apologizing for their entire careers. Of course, the apology was an artistic statement, and they're not really sorry for anything. They're especially not sorry for their newest project, Eidia House, a concept that boasts a manifesto and a recently finished film to distribute—*The NEA Tapes*.

"Eidia House is an underground situation—literally," jokes Lamare, sitting in the Brooklyn basement studio that is now its physical embodiment. "It's a dark time for artists today. We're being ostracized, but at least it's forced us to get together in places like this and talk."

The NEA Tapes, a two-hour documentary that the couple began five years ago, is the flagship of their philosophy. As explained in the Eidia House manifesto, their goal is "to promote a comprehensive expansion of the influence of art on a world wide basis...[including] television, radio, print, and the Internet."

The project started when Lamare and Wolf became alarmed by the politically motivated witch-hunt to kill arts funding, and they set out on a cross-country road trip to save the NEA, even though the NEA was less than supportive of their efforts.

The filmmakers visited places like Del Rio, Texas, where the NEA was the only life-blood for promoting things like local theater, and interviewed people like Tim Robbins, Noam Chomsky, and former NEA head Jane Alexander. Yet the most compelling segments come from talks with unknown cowboy poets and Native American basket-weavers.

"We thought we could finish in one year," Lamare says. "Then it became two, then three...then Giuliani," he laughs. "It's been like doing our Ph.D."

The NEA Tapes still doesn't have distribution, and so far, only Bravo and the Independent Film Channel have aired excerpts. Lamare says, "Eventually, we want to make the film viewable on the Web [www.neatapes.com], along with a database of information."

From the start, the couple has hoped to inspire other artists and filmmakers to take similar actions. They urge people to "steal" their work, and point to National Public Radio's art talk show "Studio 360" as proof of their success.

The topic of many discussions at headquarters includes privatization of arts funding and how that is affecting artistic freedom. "I think there has been a definite change," Wolf says. "Just go to Chelsea—the galleries all look like law offices. Art used to be much more accessible and integrated, even back in the SoHo days." Aside from blatant corporate travesties like the American Airlines Theater on Broadway, Lamare and Wolf point to recent closures of independent galleries, and to the extinction of small presses. Meanwhile, CEO-stocked museum boards have produced an even more elitist art world that Lamare says is dominated by "economic censorship."



PHOTO COURTESY EIDIA HOUSE

Artist Karen Finley is interviewed for *The NEA Tapes*.

In some ways, *The NEA Tapes* is a departure from the couple's more "artistic" work, which includes gallery installations, as well as another film called *The Starving Artists' Cookbook*. That project sent them hiking around the globe to film artists, including John Cage and William Wegman, preparing cheap meals in their own kitchens.

Still, *The NEA Tapes* has nurtured Wolf and Lamare's artistic inspirations. "It's made us more socially conscious and concerned about our place in the world," Lamare explains. "Like, we're really into recycling now, which is part of Eidia's 'deconsumption' theory, called '101 reasons to stop making art.'"

Let's hope they're just being conceptual.

—*Richard Baimbridge*

D-LAB POST
FINAL CUT PRO SPECIALISTS
OFFERING
SYSTEM RENTAL
TECH SUPPORT
EDITORS
TRAINING
CLIENTS INCLUDE
HBO
PBS
BBC
IFC
BRAVO
OXYGEN MEDIA
LIONS GATE FILMS
WE HAVE SUPERVISED OVER 10 FEATURES EDITED ON FINAL CUT PRO
TELEPHONE 212 252 1906
FAX 212 252 0917
45 E. 30th Street, Eleventh Floor, New York NY10016
Apple Solution Experts

SPECIALS@
DCTV
STUDIOS FOR RENT
AVID SYMPHONY
CYBERSTUDIO
FINAL CUT PRO
CAMERAS
NEW WORKSHOPS
DVD PRODUCTION
BUDGETING & FUNDRAISING
INTERACTIVE FILMMAKING
STREAMING
AND MORE
87 Lafayette Street, NYC
tel (212) 966-4510
www.dctvny.org

BRIEFS

SHORT STANDING

Nine film festivals got calls this fall informing them that their winning short documentary films would now qualify for the Academy Awards. On the list: Aspen Shortsfest, Black Maria Film Festival, Clermont-Ferrand Short Film Festival, Double Take Documentary Festival, International Short Film Festival Oberhausen, Sundance Film Festival, Tampere Film Festival, Uppsala International Short Film Festival, and the USA Film Festival.

Non-documentary shorts can also qualify by winning top prizes at film festivals, but the list is much longer, and that category was not most recently in jeopardy of being dropped altogether.

Why these nine? Black Maria festival director John Columbus says he was not aware that this rule change was in the works, and so he did not apply or make any formal call to be included. But he thinks his festival got picked because, "We've just been sticking to our philosophy for 20 years of trying to exhibit as many new films by filmmakers who are committed to this medium as we can. My vague impression is that there are people at the Academy who have noticed a couple of works from our festival in the past that have been nominated and won."

See www.oscar.org.

CHANGING THE RULES

A few months after taking his place at the head of the FCC, chairman Michael Powell (son of Secretary of State Colin Powell) is on his way to changing many of the FCC's long-standing rules about diversity in the media.

Two days after the terrorist attacks of Sept. 11, the FCC opened a notice of proposed rulemaking to decide if it wants to scrap the ownership cap that keeps one cable company from reaching more than 30 percent of U.S. television households at once. This rule, for instance, has kept companies like AOL Time Warner and AT&T from driving out smaller competitors altogether—although most cable companies operate as monopolies in particular markets.

The same day, the FCC also decided to reconsider its rules against the cross-ownership of television stations and newspapers in the same market. The FCC has previously considered scrapping its ownership cap on television stations, and its ban against one company owning two TV stations in the same market.



FCC chairman Michael Powell (center) meeting with with Verizon employees at the WTC site. PHOTO COURTESY FCC

When the FCC opens a notice of proposed rulemaking, there's no reason to panic that the rules of telecommunications are going to suddenly change. However, a federal court ruled for the cable companies in March, and the complete abolishment of most rules of these kinds seems to be in the works. But this being government regulation, the FCC just wants to check out what people think before it acts finally. (For analysis of this situation see p.35.)

BUYING THE FARM

The Los Angeles-based Filmmakers Alliance, an 8-year-old cooperative now specializing in digital films, has bought Digidance, a 3-year-old digital video festival held during Sundance in Park City, Utah. The festival was founded by a Filmmaker Alliance member, Shiron Ball, who will remain on as festival director. The group's president and co-founder, Jacques Thelemaque, says the 2002 event will be scaled down from previous years and held at the Silver King Hotel (after the festival mysteriously lost its agreed-upon space at Park City's high school).

"We're not focused just on digital technology, we're more focused on using digital technology as a creative tool," says Thelemaque. "We're starting very small, we want to be taken a little more seriously." See www.filmmakersallliance.com.

DEEP THOUGHTS

The first scuffle at the "Making Movies That Matter" panel at the 2001 New York Film Festival came pretty early in the game and set the tone for much of the sparring that went on throughout the nearly two-hour long event. When Bob Shaye, chairman and CEO of New Line Cinema, declared that the first goal of any film is to entertain—not send a message—the audience hissed, and author bell hooks responded immediately with, "Movies never just entertain; they're always political."

It was an argument that would be picked up again and again throughout the morning, with Shaye on one side of the fence and pretty much everyone else on the other. One thing everyone could agree on, however, was that making movies with a message isn't easy in the big blockbuster world of American cinema.

The verdict? Indie filmmakers will continue to attempt to tackle serious issues, but finding distribution will be harder than ever. As Tom Pollock, producer and former head of Universal Pictures, put it: "There was little room before September 11 to make political statements [in film]; and there's less room now."

The panel, however, which was dreamed up back in the spring, wasn't meant to be a "films after September 11" event. "We were not asked to come here to talk about September 11," hooks reminded her colleagues. "In fact, if we had, I would not have come."

Congratulations



to **Jeff Daniels**

and **Purple Rose Films**

on the successful release

of their debut film

"Escanaba in Da Moonlight."

Written and Directed by: Jeff Daniels
Executive Producer: Bob Brown
Music: Alto Reed
Director of Photography: Richard Brauer
Editor: Robert Tomlinson

Original processing, dailies,
answer and release printing by

FILM Craft LAB

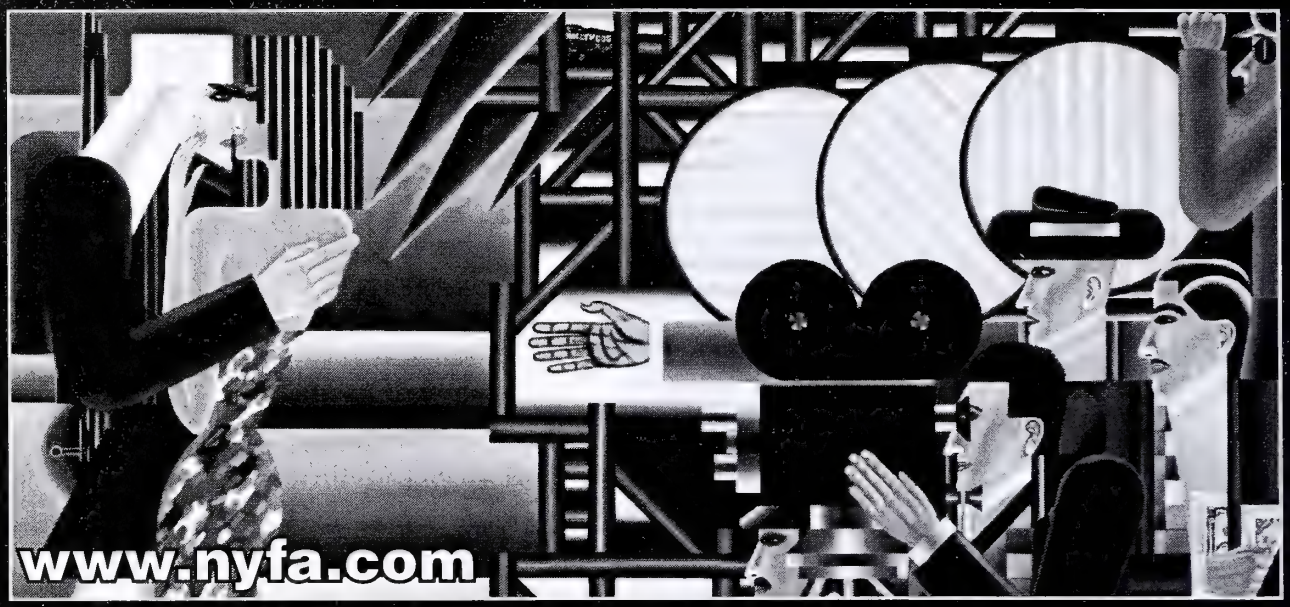
Title sequence and credits by

POSTIQUE

Film Craft Lab and Postique are divisions of Grace & Wild, Inc.

Voice: 248.474.3900 • Fax: 248.474.1577 • www.filmcraftlab.com

DIRECTING FOR FILM



HANDS-ON INTENSIVE
16MM • DIGITAL • 35MM
ONE YEAR PROGRAM

4 AND 8 WEEK WORKSHOPS ALSO AVAILABLE

LEARN FILMMAKING AT THE MOST INNOVATIVE AND DYNAMIC FILM SCHOOL IN THE WORLD. FROM DAY ONE YOU ARE BEHIND THE CAMERA. BY THE END OF THE FIRST WEEK YOU DIRECT YOUR OWN FILM.

NEW YORK FILM ACADEMY, NYC
UNIVERSAL STUDIOS, HOLLYWOOD
HARVARD FACULTY CLUB, MASS.*
PRINCETON UNIVERSITY, NJ*
DISNEY-MGM STUDIOS, FLORIDA*
CAMBRIDGE UNIVERSITY, ENGLAND*
PARIS, FRANCE, FEMIS*
BARCELONA, SPAIN*
KING'S COLLEGE LONDON, ENGLAND
HONG KONG, BEIJING, SHANGHAI*

*Summer only. All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal or Disney-MGM studios.

NEW YORK FILM ACADEMY

100 East 17th Street, New York, NY 10003 • tel 212-674-4300 • fax 212-477-1414 • www.nyfa.com • email: film@nyfa.com

The Age of Innocence

The taboo of intergenerational romance

BY JAMES BOLTON



PHOTO COURTESY PICTURE THIS! ENTERTAINMENT

WHILE MAY-DECEMBER romances are all the rage in movies as long as the relationship involves an adult man and a (very pretty) young woman, the same acceptance does not generally apply to intergenerational romances involving gay couples. Especially misunderstood and demonized are stories that involve adults and teens. These movies get in immediate trouble not just with potential financers, but also with distributors and the ratings board of the Motion Picture Association of America.

But even so, filmmakers dare to broach the subject simply because it is a part of life. Most recently we have Michael Cuesta's *L.I.E.*, about a gay teen's complicated relationship with an older man; Barbet Schroeder's *Our Lady of the Assassins*, about a middle-aged writer who falls for a teenage gangster; and my film, *Eban and Charley*, a dramatic love story. While Schroeder's film got an R rating and was released by Paramount Classics, *L.I.E.* and distributor Lot 47 got pressured into an NC-17 rating, and my film will be released by Picture This! Entertainment but is as yet unrated.

I wasn't looking for trouble when I started working on the story for *Eban and Charley* almost eight years ago. I was in my early twenties and had recently run into an old friend whom I had known as a teenager. We were friends for a while before he told me he was gay. At the time, he had a boyfriend and was very much in love. But his boyfriend had broken off the relationship because friends had expressed their concern over the substantial difference in their ages. My friend and I may have only been teenagers, but we understood the fear that prompted the breakup.

Several months later he told me they'd gotten back together. We again discussed the incredible fear his boyfriend must have experienced and the courage it took to follow his heart. My friend said he would have respected him whatever his decision, but had always felt that despite their age difference they were perfect for each other. Years later, when we reconnected, he told me he was with the same guy. They'd been together since I'd last seen him. Hearing this made me consider my own feelings on underage and intergenerational relationships. I decided it was what I wanted to explore in my first feature film.

Art that means the most to me is art that has great heart, provokes thought, and is brave. This is the kind of work I want to do. I knew this was a subject I wanted to tackle, and here was a story I had to write.

I thought it would be interesting to explore a relationship in which the difference in age was not so great as in *Lolita* or *Death in Venice* but was still substantial enough to be considered taboo. I decided to make the younger character 15-years-old because when I was 15, I had been thinking about sex with other boys for years but had only been with girlfriends. I had strong emotional, romantic attachments to a few older men, but I was still dealing with my own fears.

The legal age of consent varies slightly from state to state and dramatically in countries around the world. But the real issues are rarely taken into consideration, such as kids' rights, the varying rates of sexual maturity, and the psychological and social differences between boys and girls. Intergenerational relationships can work when there is mutual love, respect, and understanding for each other.

With *Eban and Charley* I wanted to engage people in thought and discussion as a way to get at understanding these issues. It was time to move beyond confusion, fear, and hysteria.

Of course, finding the money to make *Eban and Charley* was not an easy task. I encountered mountains of fear over the subject matter. Most people felt the film would be too "controversial." A few successful people welcomed the material and did what they could to help me. Gus Van Sant and producer Bruce Cohen (*American Beauty*) were encouraging. In fact, it was Gus who introduced me to my producer, Chris Monlux. Chris wanted to produce the film but didn't have access to the kind of money we would need.

After seeing Thomas Vinterberg's *Celebration*, I decided we could make our film on digital video for much less money than we had originally thought. Chris was able to pull together about $25,000 and though I knew that budget would make for a different film than I had originally envisioned, I thought what was important as telling the story.

The shooting script I used was the one I'd written eight years earlier because it was so exact in its intention: to provoke people to reconsider their own ideas on the issues involved by presenting the story with honesty and compassion. People who have seen it tell me how happy they are to encounter a film that pushes boundaries with both style and content. But, I think, that's what cinema should always do.



PHOTO MARRI LUCA

Giovanni Andrade leans on Brent Fellows in a scene from *Eban and Charley*.

James Bolton is a filmmaker based in New York. His second feature, Dreamboy, shoots in summer 2002.



We don't make films. We make filmmakers.

Producing or directing film or video? NYU's School of Continuing and Professional Studies provides the skills, professionalism, and lifelong connections that will enhance your career. Our faculty, including award-winning writers, producers, television anchors and executives, will work with you on perfecting the art and craft of your field.

Direct your own film from start to finish on state-of-the-art digital film equipment. Collaborate with writers, directors, cinematographers, and editors. And most importantly, build a reel that showcases your talents and professionalism, and jump-starts your future.

- **Film Production**
- **Digital Television Production**
- **Broadcast Production**
- **Directing and Producing**
- **Post-Production**
- **Day, evening, and intensive programs at convenient locations**

INFORMATION SESSION:
Thurs., 6-8 p.m., Jan. 10
48 Cooper Square, 2nd Floor

FOR OUR NEW BROCHURE:
Phone: 1-800-FIND NYU, ext.79
Website: www.scps.nyu.edu/film
E-mail: scps.film@nyu.edu

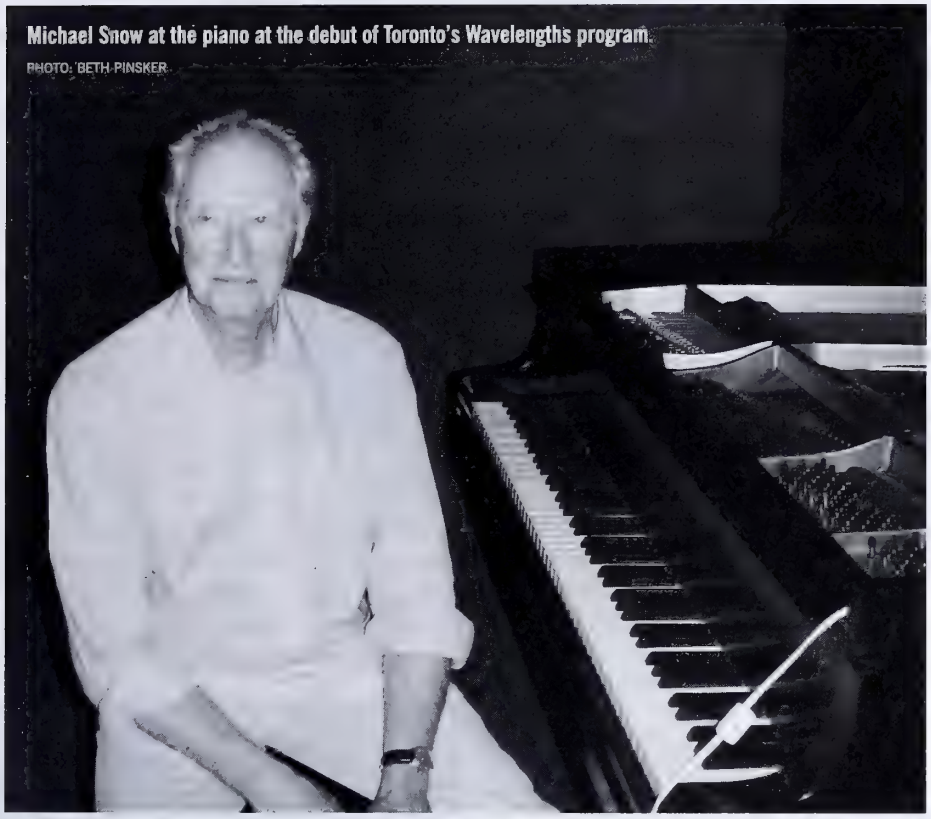
NEW YORK UNIVERSITY
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE
School of Continuing and Professional Studies



Riding the Wavelengths

Toronto's first avant-garde sidebar

BY BETH PINSKER



Michael Snow at the piano at the debut of Toronto's Wavelengths program.
PHOTO: BETH PINSKER

TO GIVE A REPORT OF THE 2001 TORONTO International Film Festival is to tell half a story. The first five days of the event progressed normally. It was a convention of film professionals, all about the business of film and of marketing features that already were slated for distribution—and of selling ones without a backer. It was also about celebrity sightings and exclusive party invitations.

The second five days after Sept. 11 were a confusing, panicky attempt to get back home. Films were the least of anyone's concern.

That's not to say that there weren't plenty of worthwhile offerings showing at the festival, which has to be a given considering that over 300 films screened. But, yet, it didn't seem as if anyone stumbled across a "spectacular" film. That is, there didn't seem to be a film that could change the direction of filmmaking or catapult an unknown director into the spotlight because his or her work was so extraordinary.

So perhaps this is a good year to take a step back and explore the pure art form of film, which is what film festivals are ostensibly about anyway, and not potential future ticket sales. The furthest you could get from the horrible reality of our world at Toronto this year was the festival's inaugural avant-garde program. Called Wavelengths after Toronto's own Michael Snow and his 1967 masterpiece, the four blocks of short programs were intended to give an introduction to avant-garde film as well as an alternative to the commercial-oriented focus of the rest of the Toronto slate.

"The festival has had a lot of programs on the avant-garde over its 26 years, but as the festival evolved, we wanted to see how well we could position a really solid program," says Susan Oxtoby, who curated the event and also runs Cinemateque Ontario.

The opening night of the program was a unique event with Michael Snow accompanying silent pieces from the early avant-garde on the piano—it would have measured up to a "spectacle" if we weren't talking about the museum crowd here.

Snow didn't have any of his own work in the program, but he played with pieces like Etienne-Jules Marey's *The First Images II* from 1890 and G.W. Bitzer's 1905 *Interior: New York Subway, 14th Street to 42nd Street*. Among the new works were Miles McKane's *Baby Dream II*, which used footage from the silent era, and Rose Lowder's *Les Coquelcots*, which strobed three minutes of a collage of red poppies with a boat flowing through them. Nathaniel Dorsky's *Love's Refrain* was the newest and longest of the works; it jumped among images that were seemingly disparate—trees, water, etc.—until the question and answer session afterward.

Dorksy's torturous few minutes up in front of the crowd at the end of the program reveals something of what Oxtoby was up against. Even an educated, dedicated crowd (these folks hadn't trickled out in the minutes of silence left between the shorts) had trouble making sense of the images—like impetuous museum-goers who look at modern art and see only lines and dots.

One audience member asked Dorsky about the sequencing in the film, how he chose the order of the images. The artist balked. "Every shot?" he asked impatiently, drawing nervous laughter. "There's a different reason for every cut. That's sort of an overwhelming question," he continued, apologizing for not being articulate. "The film is not meant to be read, translated into spoken language and then figured out. It's like a poem."



PHOTO COURTESY FILMMAKER

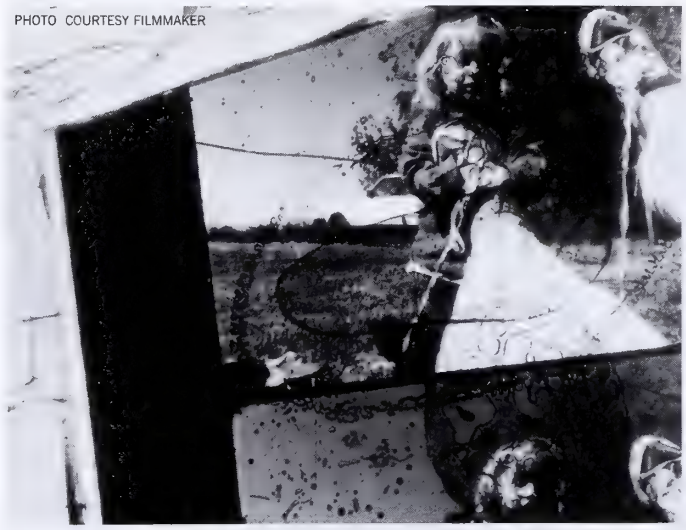
From Lewis Klahr's series of cut-out collages called *Engram Sepals: Melodramas 1994-2000*.

By the time Dorsky was done, he had given a good explanation of how to watch

15TH ANNUAL DALLAS VIDEO FESTIVAL
May 15-19, 2002
Call for Entries
The country's oldest and largest festival devoted to video
WILL BEGIN ACCEPTING ENTRIES ON NOV. 15,
ENTRY DEADLINE JAN. 8,
LATE DEADLINE (ADDITIONAL FEE) JAN. 22
There are no thematic nor content restrictions. Entries may be narrative, documentary, animation, experimental, computer graphics, works by children, children's programming, music videos, performance, etc... Awards: Texas-based short works (25 mins. or less), are eligible for juried compilation, and one audience award will be given. Rental fees will be paid to participants. For more info and to register, visit www.videofest.org. For questions or more information, including sponsorship and advertising opportunities, contact 214.428.8700 or email info@videofest.org.
Better living through video

RADICAL AVID
24 Hour Edit Suites
3D Meridian AVIDS
Media Composer 10.0
Full-time Support
RADICAL AVID
1133 BROADWAY
(212) 633 - 7497

this kind of work, which none of the filmmakers seem comfortable calling just "avant-garde" or "experimental." Dorsky's main point was that you have to watch films like these the way you look at art.


PHOTO COURTESY FILMMAKER

From Mark Street's collage short *Sliding off the Edge of the World.*

The filmmaker makes the kind of choices in terms of lighting, placement, sound, color, and speed the same as if he were holding a brush in front of a canvas—a process which really has no parallel in the universe of moviemaking, particularly narrative moviemaking, that most people have experience with.

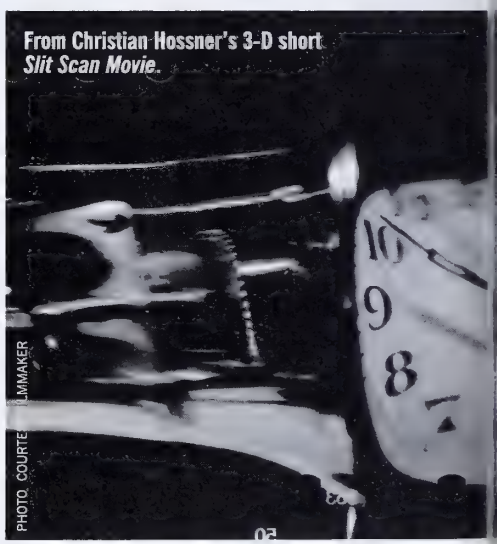
Oxtoby describes it as "highly personal work, with artists who are working almost with signatures in how they expand the medium, and doing it in a very fluent way—really understanding what film is."

Dorsky also managed to take the discussion a step further than explanation, proposing that it might be time for avant-garde filmmakers to move beyond simply working with the manipulation of visual images. "Everything has been exercised," he said. "It's time for it to go deeper."

"I was always equally pulled by the avant-garde and narrative film. I was drawn back and forth thinking one was more genuine than the other," Dorsky says later. "In a certain way, there are people who transcend the form in which they work. It's the same way that any type of government—monarchy or democracy—has the potential to be awful or fabulous. I'm not talking about commercial cinema here, but Bresson or Ozu or Dreyer."

Michael Snow wasn't of the same mind, or at least this wasn't something he had thought about yet. He's not done with visual experimenting, he says. In fact, he's finding new ways to deal with the transformation of images on digital video. "Narrative is just one way of organizing time," he said, shrugging it off.

Two of the other programs offered compilations like the first night's, with work heading off in many different directions. Most of it was much newer than the work presented at the premiere, however. The line-up included films like Michael Gitlin's *Shudder (Top and Bottom)*, a 3-minute manipulation of found footage; Stan Brakhage's 10-minute hand-painted *Lovesong*; and Diane Kitchen's 17-minute close-up exploration *Wot the Ancient Sod.*

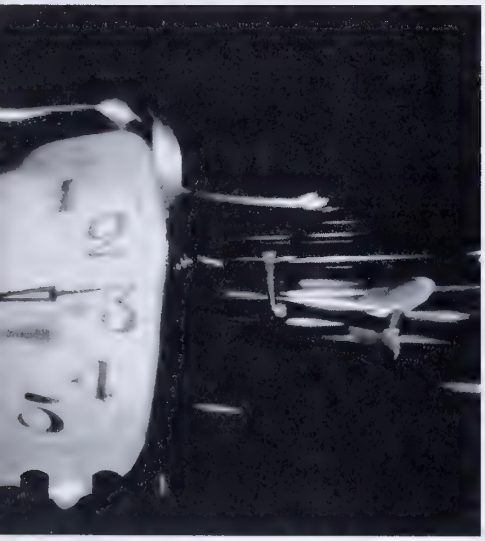

From Christian Hossner's 3-D short *Slit Scan Movie.*
PHOTO COURTESY FILMMAKER

California-based collage artist Lewis Klahr, however, had his own night. The 45-year-old filmmaker specializes in stop-motion animation of cut-outs from old magazines and other items and "found" footage. The work plays almost like animation, but not quite, because it is so highly stylized. He showed the pieces under the title *Engram Sepals: Melodramas 1994-2000*. He explained later

that "engram" is a unit of memory and "sepals" are the part of the flower that holds the petals in place, so together engram sepals stands for a memory place holder.

The pieces work forward through time from the 1950s and establish a mood for each period he's exploring. The centerpiece is a 23-minute segment called *Govinda*, which focuses on the 60s and 70s. "There was a cultural shift at that point in history—which I experienced—and I wanted to convey its impact," he said in the question period after the films, which was moderated by *Christian Science Monitor* film critic David Sterritt. "People were used to shocks by that time. If I was able to establish engagement, created by expectations, then by breaking it I would convey how radically different that time felt," he said.

How does one do this? Klahr uses both imagery and music to build to a crescendo—an orgy scene set to a soundtrack of chanting. The footage also includes a wedding scene that seems wildly manipulated with a purplish solarized tint to it, but Klahr explained that it was actual footage he shot at his brother's wedding



in 1979 that just happened to be developed wrong. Perhaps that's found footage of the most authentic kind.

Oxtoby said the festival plans to continue the avant-garde program. "I expect to get a lot of submissions in year two," she says. "And I could imagine setting up some kind of panel or discussion. The program just wasn't ready for it this year."



20
02
sundancefilmfestival
january 10-20, 2002

The Sundance Institute presents the 18th annual Sundance Film Festival, including the Independent Feature Film Competition for the best dramatic and documentary films.

The Film Festival program also presents *Premieres, American Spectrum, World Cinema, Native Forum, Frontier, Sundance Collection, Shorts, Park City at Midnight, House of Docs, Piper-Heidsieck Tribute to Independent Vision,* and the *Sundance Digital Center*, as well as panel discussions and special events.



Image: Eileen Cowin

The official 2002 Sundance Film Festival Web site will go live on October 15, 2001.

We encourage you to **register online** beginning at 8 a.m. MST, November 1, 2001.

Visit **www.sundance.org** for online registration and general 2002 Sundance Film Festival information.

Ch-ch-change of Spools

Trying to keep up with the times at the IFP Market

BY BETH PINSKER



PHOTO COURTESY IFP

Michelle Byrd, Irwin Young, and Milton Tabbot on opening night at the IFP.

THE DRAMATICALLY CHANGING WORLD WAS a primary topic of discussion when the IFP Market got started on Sept. 30, and not just because of the terrorist attacks earlier that month. For many other reasons, this year's gathering was already going to be about the seismic shifts in independent film during the past year—because that's what all such gatherings are about these days. The IFP, like many artist-oriented advocacy groups, is searching for a way to provide the training, information, and support mechanisms that filmmakers need now.

Realizing that the world of independent film is markedly different from five years ago, and especially different from 23 years ago when the IFP held its original market, is the first step. How does a filmmaker resource organization help its constituents now? How does an organization that struggles for funds just to keep itself afloat help its members find the same kind of money to make their projects? These are questions that are faced by many more organizations than just the IFP, including the Foundation for Independent Video and Film, which publishes *The Independent*.

The first good step for the IFP this year was to forge ahead with the event. As much as the influx of filmmakers and industry representatives from all over the country was a needed boost for lower Manhattan, it was also a needed outlet for the artists themselves, most of whom expressed their gratitude in public whenever they could. Going forward was also a sign that the independent film boom of the last 15 years was not just an economic accident—in good times and bad, in the glare of the spotlight or in obscurity, independent filmmakers will continue to work.

The market dealt with these global questions in its usual format of panels, technological exhibits, and screenings, all of which made clear in their own ways the limitations of today's marketplace for independent film.

On the panel side, the subjects ranged from case studies of the films *Tortilla Soup*, *Hedwig and the Angry Inch*, and *L.I.E.* to how-to panels on all the processes of filmmaking. The benefit of these events is networking, of course, and the IFP's array of representatives was impressive considering widespread travel fears. The A-list movie star-types like Robert De Niro only showed up for the IFP's Gotham Awards, but to independent filmmakers looking for money, the BBC's Nicolas Fraser or Next Wave Films' Peter Broderick are luminaries enough.

Participants spent a particularly cogent couple of hours at the mid-point of the week discussing "The Changing Face of Documentary." This didn't turn out to be an exploration of new forms of documentaries, new players in the field, or any modern-day breakthroughs. It was, rather, a forum for documentary filmmakers—the panelists were mostly what would be considered the "establishment"—trying to figure out why documentaries don't get theatrical distribution very easily or very often.

Michael Moore thought it was a question of most documentaries not being "entertaining" enough, making them out of sync with what audiences want to see.

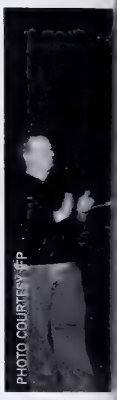


PHOTO COURTESY IFP

"How many of you have seen *Don't Say a Word?*" he asked. Nobody responded. So then he asked if anyone knew what the film was about. In the context of the IFP market, with Al Maysles, Bruce Sinkofsky, Stanley Nelson, R.J. Cutler, Jonathan Stack, and Beverly Peterson on stage, it was an impossible reference for the crowd to place.

Moore pointed out that it was the number one box office hit in America that weekend, right above *Zoolander* (which several people had actually seen). Moore's point, which framed the rest of the afternoon: "If you are American and want to reach an American audience and not just people at the Film Forum, you have to decide between making a film for Americans or making a film for the Village."

Another sort of voice was heard at the last-minute add-on panel on storytelling after the events of Sept. 11—which was probably the best-attended event of the week—but it was not exactly an optimistic voice. Although there was a panel, including filmmakers Jim McKay and Jenny Livingston, HBO's Sheila Nevins, actress Parker Posey, and the IFP's Michelle Byrd and Saundra Schulberg, this was a time for the audience to participate in the discussion in a more substantive way than just a Q&A.

The discussion turned out to be largely about the same issue as at the documentary panel—which was also a common theme at many of the how-to distribution and financing panels. How do you break open the system to allow more voices? The filmmakers in the room were feeling overwhelmed by their smallness in the face of a great disaster. But at the same time, they were feeling stifled by the obstacles in the way of expressing their feelings in a public way through their art.

Here, Nevins had the words of the moment for how to cope with the endless questions of what it all means. "There is no fucking answer," she said.

IFP Market participants also faced a harsh reality at the technological exhibitions, which were mostly curtailed this


After the opening night screening of *In the Bedroom*.

year because of the economy. There was a heavy emphasis on digital postproduction, including Final Cut Pro. The newest of the new technologies that was exciting people was high-definition. Talks on HD production, HD postproduction, new cameras, and exhibition created a full spectrum, however much it represented the high end of the price tags.

The screenings are the heart of the IFP, and it's a shame that more people don't go to them. They are set up ostensibly for distributors and funders to see what's available, but not much money ever changes hands as a result. The success stories who come to sit on the panels don't often stray beyond the Puck Building where all the talking happens. And the filmmakers who come to the Market spend most of their days either shilling for their own films in the lobby of the Angelika or going to panels, and so they don't even see much of their colleagues' work.

So who goes to the films? Not a significant number of people. Even the biggest houses at the Angelika aren't as big as a regular multiplex. And pick any random screening during the week, especially when a panel is going on, and it's likely to be less than half full.

The Market is not set up to be a film festival, but it's not an academic conference either. Letting the public buy tickets to screenings, or having screenings at night may be points that need reconsideration in today's new world. Because if the challenge is to air a diversity of voices and to entertain the public, then why not exercise that philosophy?

PAL & NTSC
DVD Video Authoring
Final Cut Pro Editing
AVID Editing
Tape to Film Transfer
(PAL DV to 35mm)
Film to Tape Transfer
(8mm, 16mm & 35mm)
High Quality Duplication
International Standard Conversions
Sales & Rentals of New, Used & Demo Professional/B'Cast Video Equipment
DVCam & DVC Pro PAL Products
ANALOG DIGITAL INTL.
ANALOG DIGITAL INTERNATIONAL
20 East 49th St, 2nd Floor
New York, NY 10017
Tel : (212) 688-5110
Fax: (212) 688-5405
CALL TOLL FREE: (800) 922-4PAL
E-mail: info@analogdigitalinc.com
http://www.analogdigitalinc.com
Discounts for AIVF Members

GLIDECAM INDUSTRIES, INC.
THE NAME AND FUTURE OF CAMERA STABILIZATION.™
Glidecam 4000 Pro
for 4 to 10 pound cameras
$499.00
Glidecam 2000 Pro
up to 6 pound cameras
$369.00
Experience the Magic of Super Smooth Shots with a Glidecam Camcorder Stabilizer. Glidecam has the most versatile and affordable line of Camera Stabilizers in the World.
1-800-600-2011 or 1-508-830-1414
or reach us on the internet at www.glidecam.com
Glidecam is Registered at the Patent and TM Office

BUMP MEDIA PRESENTS:
WANNA GET WITH BIFF?
Miami, FL 2002
BUMPMEDIA INTERNATIONAL FILM FESTIVAL
Miami, FL 2002
Now taking submissions for our online shorts competition
Top Ten Film Makers win a $5,000
grant to enter
"Biff Film Maker Shootout"
GrandPrize $50,000 grant
for feature production by
Crimson Media Group
Entry Deadline Dec. 31st 2001
www.biff.bumpmedia.com
biff@bumpmedia.com
(305) 262-3330



Introducing LowelScandles: A whole new way of looking at fluorescence for location or studio. With tubes arrayed like the barrel of a gun and an installed rotating speed ring, you can finally attach softboxes, Chinese lanterns and a host of other available front accessories to a fluorescent light. Soft, efficient daylight or tungsten at a price that's equally efficient. All to help you master a multitude of tasks, from high-res to web-res, from film to digital. Its what you'd expect from the world leader in location lighting.

lowel®

It's the details that make a light a Lowel.

800-334-3426 www.lowel.com

On View

BY JASON GUERRASIO

THEATRICAL

B-52 (Big Sky Film, Dec. 5). Writer-director Hartmut Bitomsky's untold story of the American B-52 bomber is particularly apt these days. The documentary traces the history of this intimidating aircraft back to its inception at the start of the Cold War. The plane's main purpose was to drop nuclear bombs and live to tell the tale, but the closest a B-52 ever got to fulfilling that mission is in Stanley Kubrick's 1964 black comedy *Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb*. Today the fleet's mission is to entertain tourists at an Arizona airbase where it rests with other planes.



B-52s abound in ... *B-52*.

PHOTO COURTESY FILMMAKER

Final (Cowboy Pictures, Dec. 7). Campbell Scott directs this psychological game of cat and mouse starring Denis Leary (Bill) as a man who is awaiting his "final injection" by the government. Before that fateful hour, his doctor, Ann (Hope Davis), is determined to get to the root of his madness. Bill must decide if Ann is there to help or is just someone else waiting for the chance to do him in. This is the second in a series of digitally-shot films done with the assistance of InDigEnt, the first being Richard Linklater's *Tape*.

Monster's Ball (Lions Gate, Dec. 26). Director Marc Forster brings to the screen a story of how love conquers all for two families in the deep South. The film begins with a gruesome execution scene and then follows the lives that are affected by it. Hank (Billy Bob Thornton), the corrections officer on death row, must deal with his son (Heath Ledger) committing suicide. Leticia (Halle Berry), whose husband (Sean "P. Diddy" Combs) was the one executed, must learn to live without him, as well as without her son when he dies in a hit and run accident. While trying to pick up the pieces of their broken lives, fate would have it that Hank and Leticia fall for each other without knowing that they have this horrible connection.

TELEVISION

The Secret History of Rock 'n' Roll (Court TV, Dec. 4). *The Secret*, which looks at the relationship between pop culture (the Internet, movies, books, sports) and crime, continues its series with a spotlight on music. This documentary spotlights the darker side of the business by going behind the scenes of the sex, drugs, and rock 'n' roll lifestyle to reveal the crimes that influenced the fall of some of the best known musicians in the industry. Using interviews, photos, and exclusive rare footage, host Gene Simmons navigates the bumpy route.

Teaching Tools from TV

Although it seems like it shouldn't be much of a challenge to use documentaries in a classroom setting, it's not always so easy. For one thing, not every film gets the kind of attention that comes with funds for a widespread outreach plan and to develop a curriculum.

Into the Arms of Strangers: Stories of the Kindertransport, which won an Academy Award for best documentary in 2001, is one of the special films that will have a life beyond a theatrical run, and even beyond a television premiere on HBO on December 10 (check local listings).

Producer Deborah Oppenheimer and director Mark Jonathan Harris have been able to develop a teaching guide and will be able to make copies of the film available. So far, the film is mandatory subject matter in Germany, and is on permanent exhibit in the Berlin Jewish Museum. AOL is developing a free downloadable package about the kindertransports. Some history classes in America already are starting to use the film in their curricula as a way to teach tolerance.

Oppenheimer says, "I think that it would have been harder to get it out there if it hadn't won the Oscar."

But the subject matter in this film also plays a part in its ability to move beyond the screen. The film follows the lives of children who fled to England to live with total strangers right before World War II. Through remarkable archival footage and interviews with survivors, the film shows how these children grew to adults living in a foreign land but never forgot where they came from or the sacrifices their families made so that they could survive.

Oppenheimer has a personal connection to the kindertransports—her mother was one of those evacuated from Germany—but she also understands that, for schoolchildren, this story presents a particularly potent combination of historical facts. "This still resonates today," she says. "It's been 60 years since it happened and the world hasn't changed much."

—JG

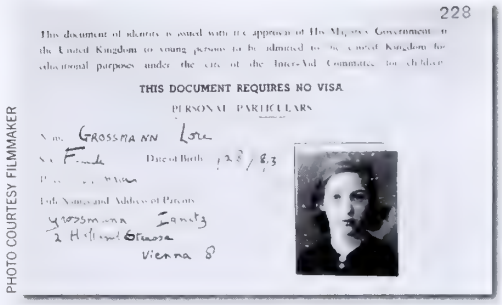


PHOTO COURTESY FILMMAKER

A passport to freedom for a Jewish child in Germany going to England.



David Wilson

Magic City

BY ROBERT L. CAGLE

DAVID WILSON IS A DO-IT-YOURSELF media entrepreneur. What does that mean, exactly? The 26-year-old Columbia, Missouri native is the co-founder and manager of the Ragtag CinemaCafé, a showcase of international and alternative motion pictures and video; he is the creator and director of Kinofist Imageworks, a distribution company for DIY media artists; and is an organizer of The Columbia Media Resource Alliance, a resource group for Missouri-based media-makers.

"These projects," Wilson explains, "collectively represent my attempts to create avenues for DIY media to exist in the Midwest, from production through to distribution and exhibition...to maintain control over what is ours, and, through that control, to maintain a more personal relationship with the media that we make, sell, or buy."

In addition to producing and exhibiting work in the Columbia area, Wilson travels around the country showing his own work and films by other DIY artists in all types of venues—most of them off the beaten track. "I know a lot of filmmakers travel to screenings or festivals, but it seems like at best they're flying to five cities or doing, like, six screenings in two weeks," he says. "But I've got to make every day count, so, I'll book 29 shows in 31 days in 25 cities. To do that, I end up realizing that I need a show between Salt Lake City and Denver. And boom! I'm in Laramie, Wyoming playing to a living room of 12 kids for whom my movie is real life, or to 45 kids in Twin Falls, Idaho, who've just come from the prom and are like, 'Yeah, we feel trapped in our town, too.' Those moments, for me, are why I made *Magic City*, and they couldn't have happened if I'd stuck to the festival circuit."

Wilson's work seems particularly suited to this renegade approach to distribution and exhibition. His first film, *Kansas Anymore*, is a 30-minute short about a punk band travelling through Kansas in the days following the end of their tour. Although relatively little happens on-screen, Wilson's decision to focus on the ever-changing emotional dynamics between group members transforms what might have been, in less talented hands, an uninspired little riff on the faux documentary into a thoroughly engaging story about four people searching for happiness. Wilson cleverly employs visual clichés of life in the Midwest to tell his story, imbuing these familiar images (e.g., truck stops, oil wells, and wheat fields) with a personal perspective that only a Midwesterner, such as Wilson himself, can offer. The final result is an insiders' view of rural American life—a charmingly sincere love letter to the highways of Kansas and Missouri.



Wilson began working on the film when he was a student at Hampshire College, and finished it just before graduating in 1996. "I didn't really start making films or videos until I got to college," he explains. "And even then everything I made was pretty much just like a science experiment. I'd try and focus on a single aspect or idea and work through it, letting everything else just happen. This was a great way for me to work without the pressure of making something 'important,' but it resulted in some truly awful videos—namely, a horribly painful interpretation of Heiner Müller's *Medeaplay* with stunning special effects."

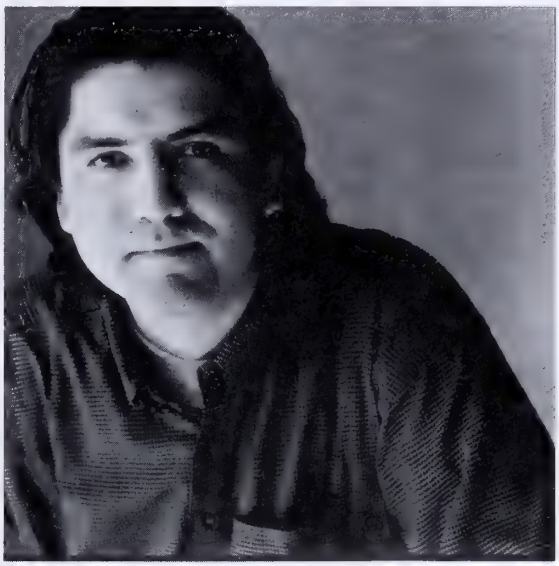
Wilson's second film, *Magic City* (2000), documents the filmmaker's misadventures in Moberly, Missouri—a typical American small town where the generation gap between longtime residents and their children (and grandchildren) seems more profound than ever. What is particularly refreshing about the project is that it is decidedly nonjudgmental. Wilson clearly sympathizes with both the frustrated despair of Moberly's youth and the comfortable apathy of its adult population. The understanding allows him to craft a picture of one turn-of-the-century American town in which the channels of communication between groups have seemingly broken down. It is, at the same time, a documentary of the various subcultures that have arisen in small towns across the U.S. Wilson's latest project is a docu-narrative about similar youth subcultures in Branson, Missouri, a place he calls "one of the most culturally oppressive pockets of America."

For his spring/summer 2001, 28-show "PunkNotRock" tour, Wilson ingeniously paired screenings of *Magic City* and other short works with live music shows by local bands.

"For me, the future of DIY cinema is in molding it to the model of DIY music, where filmmakers will actually traverse the country with their work, not just on the festival/college/museum circuit, but also playing basements and backyards and community centers and music venues." he says, adding, "Wanting to be a filmmaker today is like wanting to be a rock star 25 years ago. Film is the dominant popular art and provides the dominant star culture, but DIY gives us to tools to dismantle this star culture in the same way that punk rock did [with music] 25 years ago. We created it, let's take it over!"

Robert L. Cagle writes about media and popular culture from Fisher, Illinois.

To learn more visit www.ragtagfilm.com.



SHERMAN ALEXIE

The Business of Fancydancing

BY SALEM

SHERMAN ALEXIE MAY BE CURSING, TRYING to ignore the sweat in his eyes as he focuses on the editing machine in front of him. He's in the accidental tropics of the 911 Media Arts Center in Seattle, a zone burdened with equatorial humidity because hot digital editing equipment is cooped up with no ventilation. We run into one another as I come down a ladder from the roof above his editing suite, where I've been cutting holes to let out the hot air. I'm trading camera rental time for my construction skills, but I hadn't known until now who the work was really for.

We trade jokes about whether the ruckus I'm making is revealing his inner asshole—a characteristic he seems noted for. But what I'm really interested in is a poet making a movie, because that's who I am and what I'm doing. When I discover that Alexie is trying to break free from linear narrative—an expletive-worthy task—I lay down my saw and invite myself in. He wants his movie version of his first book of stories and poems, *The Business of Fancydancing*, to be more like a poem than a story. "It's about a poet, so, you think about it in terms of stanzas," Alexie says. "That's how I'm trying to think of it, editing the film as a poem. A narrative poem, but a poem." This is why Alexie is huddled so intently in this tight, airless box with his editor, Holly Taylor, who is also a board member of the 911 center.

Alexie had come to Taylor last year as a student in a basic video production workshop. Taylor, who is also a producer, helped Alexie come up with $90,000 to shoot the film himself, digitally, on a Sony DSR-500. Why go this route when surely Miramax, which released Chris Eyre's version of Alexie's book *Smoke Signals* to acclaim, would have put up some money? Alexie adamantly wants freedom of expression and that means freedom from kowtowing to investors. "Digital video is the only way brown people and women can afford to make movies," he tells me. That's certainly one reason, but digital video could also provide the potentially extreme freedom of the aesthetic he wants to apply, and may be the only way he can launch into his vision of visual lyricism.

Fancydancing is about a gay poet, but more so, says Alexie, it's about "really smart Indians falling apart in really stupid ways." The book prompted the New York Times Book Review to deem him "one of the major lyric voices of our time." The story in the film is actually emerging in the editing room as Alexie discovers who the characters have become through the actors and their improvisations. He selected a cast principally comprised of amateurs and was open to the suggestions of anyone involved in the production.

The film also features the character's writings. Alexie becomes excited, like a kid getting away with some social taboo, when he remembers that sometimes the poetry even emerges as text on the screen. Alexie tells me he is seeking a tempo between the rhapsodic and the narrative, a daring dramatic move for what ultimately is a romantic comedy.

I've been applying nonlinear narrative in my documentary, *american watering hole*, about Seattle's internationally esteemed poet and artist playground, the Blue Moon Tavern. I conducted almost no interviews, and instead set the camera in the tavern for a full year, randomly running the tape. A decade ago I published an article in Northwest Screenwriter titled "The Alchemy of Screenwriting," in which I'd proposed that a magical equilibrium could be arranged on screen between the unknown and the known.

I fill Alexie in on my technique. He nods his head and smiles that he understands. One particular scene he is mulling over in *Fancydancing* lasts eight minutes and is 90 percent improvised. He's uncertain if the general audience can take it; eight minutes may be too painful. If he uses it, he says, "I'll put a laugh right before and right after it."

He refers to improvisational British filmmaker Mike Leigh and mentions that he, too, is "always looking for the accidents," the moments that when sewn together generate a meaning greater even than can be pulled off by the rigid arrow of time that shoots through the standard linear movie. Alexie emphasizes, however, "I don't want to be obscure."

Later that summer in 911's Avid editing suite, which I've managed to cool off by installing an air conditioner, Alexie and Taylor still hover over computers and monitors, unfolding, reiterating, rearranging through the ease of digital manipulation the movie they are discovering. "I always knew the order of the scenes would be flexible," says Alexie. He grins and says, "I don't know anything about moviemaking." He tells me he could not have pulled this off with a professional narrative filmmaker. Taylor usually makes documentaries, and this is her first time editing a fictional film.

Alexie's writings are mostly autobiographical and even his most traditional stories shimmer with lyricism. It is no wonder he wanted to abandon the Sundance approach and crank up the poetic volume onscreen.

Fancydancing is destined to make it to celluloid and theatrical release, perhaps in February, Alexie says. But then he just grins again: he has no idea when it will be done and whether audiences will support it at the box office, but he anticipates mostly it will endure on video as *Smoke Signals* did. And that's just fine with him.

Salem is a multimedia artist in Seattle. american watering hole will play at the Seattle Art Museum in 2002.

Essential Resources for Independent Video and Filmmakers

FIVF
FOUNDATION FOR INDEPENDENT VIDEO AND FILM



AIVF's top selling reference: All New Edition!

The AIVF Guide to International Film and Video Festivals

edited by Michelle Coe $35 / $25 AIVF members *plus shipping and handling.*

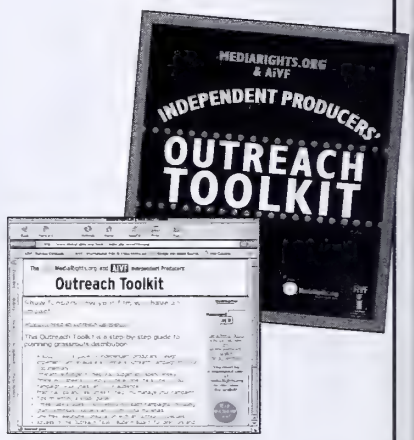
Up-to-date profiles of over 900 Film & Video Festivals, with complete contact and deadline information. First published in 1982, AIVF's Festival Guide is the most established and trusted source of information and inside views of film and video festivals around the world. Supplemented by selected reprints from *The Independent's* Festival Circuit column, profiling over 40 festivals in-depth from the filmmaker's perspective. The Guide is published to order, ensuring the most current information available! For AIVF members, the Festival Guide is enhanced by monthly listings in *The Independent* magazine, and an online interactive festival directory that is continually updated!

New! An interactive guide to grassroots distribution!

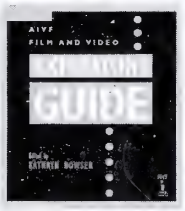
The AIVF & MediaRights.org Independent Producers' Outreach Toolkit

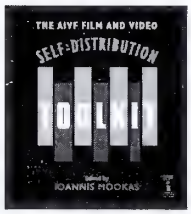
edited by MediaRights.org $125 / $115 AIVF members

Show funders how your film will have an impact! Your documentary can move audiences to take action for social change. What's your plan? Use this interactive resource to design, implement, and evaluate an effective outreach campaign. The Outreach Toolkit also downloads to your PDA and includes interactive worksheets; budgeting tools; a print resource binder; individualized consultation with outreach experts; case studies including funded proposals; an online producers' forum; and much more!



OTHER GUIDES TO GETTING YOUR WORK OUT TO AUDIENCES:





THE AIVF GUIDE TO FILM & VIDEO EXHIBITORS
edited by Kathryn Bowser $35/ $25 AIVF members ©1999

THE AIVF SELF-DISTRIBUTION TOOLKIT
edited by Ioannis Mookas $30 / $20 AIVF members ©1999

Buy Both Self-Distribution Books and Save! $60 / $40 AIVF members

THE NEXT STEP: DISTRIBUTING INDEPENDENT FILMS AND VIDEOS
edited by Morrie Warshawski $24.95 © 1995



Name _____

AIVF member? ☐ no ☐ yes Member Number: _____

Organization _____

Address _____
(**NOTE**: STREET ADDRESS REQUIRED; BOOKS CANNOT BE DELIVERED TO PO BOXES)

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ Email _____

☐ Check enclosed Please bill my ☐ Visa ☐ Mastercard ☐ American Express

Acct # _____ Exp. date: / /

Charge your order via www.aivf.org; by phone: (212) 807-1400 x 303; by fax: (212) 463-8519; or make checks payable to FIVF and mail to FIVF, 304 Hudson Street, 6th floor, New York, NY 10013

	QUAN.	PRICE
The AIVF Guide to International Film and Video Festivals Michelle Coe, ed.; ©2001; $35 / $25 members		
The MediaRights.org & AIVF Independent Producers' Outreach Toolkit ($125 / $115 members) *to order log on to www.mediarights.org/toolkit*		
The AIVF Film and Video Exhibitors Guide $35 / $25		
The AIVF Film and Video Self-Distribution Toolkit $30 / $20		
•both Self Distribution titles $60 / $40 members		
The Next Step $24.95		
SUBTOTAL		$
Postage/handling: US (surface mail): $6 first, $4 ea add. Foreign: provide FedEx account # or contact us for rate		$
TOTAL		$

Please allow 2–4 weeks for delivery (shipped UPS); expedited orders require a $15 processing fee in addition to shipping charges.
Note that UPS will not deliver to PO boxes. If you live in Manhattan, you may prefer to come by our Filmmaker Resource Library for instant gratification!

Chicago's Digital Production Scene: The Revolution Begins on Campus

BY NADINE EKREK

CHICAGO'S COLUMBIA COLLEGE FILM STUDENTS, IN ONE OF THE largest undergraduate programs in the world, are now among the first to get their hands on the latest digital film technology. *Plain and Simple*, a thesis film by graduate student Merrin Trantum, will be the first Columbia College project to be shot with the 24p high-definition system, with cameras that are just now beginning to be used by filmmakers other than George Lucas.



Columbia College students at work on *Plain and Simple*
PHOTO COURTESY FILMMAKER

"It's becoming more affordable for grad students to shoot on HD," explains Trantum, who received partial funding for the film's $12,000 budget from the college's production and scholarship funds. With approximately 30 undergraduates participating on the film, *Plain and Simple* will be a combination of live action and animation (think the "Toon Town" sequence in *Who Killed Roger Rabbit?*).

"The film is 90 percent animation, so we made the decision to do 24p because we need the resolution that HD offers," says Trantum. "To do all the compositing we need to do, it doesn't make sense to spend all the money to shoot on 35mm and process when you're just going to stay in a digital medium anyway."

Although Trantum is accustomed to working on film, she found the transition to HD to be relatively painless. "It's really not that different," she admits. "Only that it seems to be a lot faster because we don't have to change magazines and we don't have to worry about dealing with the processing afterwards."

In fact, Trantum's real challenge will come in the editing room. According to Jose Marra, technical coordinator on the project, the postproduction crew plans to string together two dozen Mac G4s to build a "render farm" network in order to have enough memory for the 30-minute film's final HD rendering.

"If this works out," concludes Trantum, "we can point to [the film] and say, 'Look. This is a film we did on our G4s at home. We used low-end machines to do quite a bit of hefty animation and compositing.' There really aren't a lot of [HD] films out there right now that have a lot of animation, so we're sort of unique in that respect."

Nadine Ekrek is a freelance writer based in Chicago.

HD's Missionaries

FLETCHER OF CHICAGO IS AN equipment rental house with a purpose: to introduce filmmakers and viewers to the joys of high-definition.

To do so, it needs to do more than just rent equipment. So in addition to carrying eight HD camera packages—and training anyone who rents them—Fletcher also offers a state-of-the-art Dolby screening room specifically for showing HD to potential clients and filmmakers. "It's great to have potential clients come in and show them what HD looks like in all its glory, and it's proven successful," explains Kevin O'Connor, Flether's HD specialist.

Filmmaker Bob Hercules switched from film to 24p for his feature, *The Last Frontier*, after his experience in Fletcher's screening room. "One of the goals of this project was to get back to shooting on film," he says. "But I went to Fletcher and watched some clips of feature films on 24p, and it spun my head around."

In the last several years, Fletcher has also been conducting seminars and demonstrations to promote HD—the biggest being at the National Association of Broadcasters convention every year.

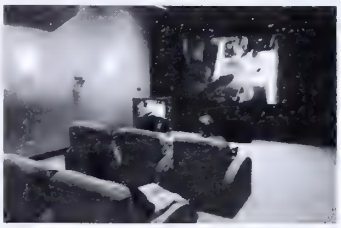


PHOTO COURTESY FLETCHER

The screening room at Fletcher Chicago.

O'Connor says he's seen the demand for HD pick up most recently in the commercial world (approximately 15 commercial spots in the last six months were shot on 24p), but that it's an attractive option across the market, even for independents. "When it comes to independents, it just makes a helluva lot of sense from an economic standpoint and a speed standpoint," he stresses. "From an episodic standpoint, with such high shooting ratios, the savings you make on tape stock is phenomenal." —*NE*

The Windy City at 24 Frames Per Second

"I've always had one foot in film and one foot in tape," says Chicago-based filmmaker Peter Gilbert. "But what's really nice about [24p] is that for the first time people that work in video don't have to make an excuse about it."

Gilbert should know. The man who made the award-winning documentary *Hoop Dreams* is also the first person to have shot a full commercial campaign on 24p—the Blue Oval commercials for Ford Motors. "I mean, the fact that Ford let me shoot their commercials on 24p is amazing. We're talking cars here, so they wouldn't have let me do it if the picture quality didn't look fantastic," he adds.

"It's not like I'm giving up on film, but [24p is] very useful for the kinds of things that I do," elaborates Gilbert. He recently shot a series of anti-tobacco ads for the "Truth" campaign and is currently working on a documentary on the lost boys of the Sudan; he used 24p on both projects.

"24p is a tool," he explains. "I don't think you should try to equate it with film. Film is a good tool for some things, and 24p is a good tool for other things. You need to think about what works best for you in getting your message out." —*NE*

the next new thi

BLAINE THURIER WAS A FILM FESTIVAL ALL-STAR IN 2000. NOW WHAT?



In Blaine Thurier's *Low Self-Esteem Girl*, a vulnerable woman (Corinna Hammond) gets seduced on a number of fronts.

THREE YEARS AGO, THE ONLY THINGS THAT STOOD BETWEEN Blaine Thurier and his goal to make a feature film were $5,000 and a total lack of filmmaking experience—minor obstacles as far as the aspiring filmmaker was concerned. "We're not powerless to do these kinds of things," says Thurier, looking back at his experiences. "You don't have to be born into royalty to make movies."

The money—which he eventually managed to beg, borrow, and scrape together—went towards a first generation Canon Optura digital camcorder, a cheap shotgun microphone, and a Mac computer with Final Cut Pro. Rather than shelling out even more cash he didn't have for a filmmaking course, Thurier just barreled ahead, plumbing the shelves of the Vancouver Public Library (his place of employment) for 'how-to' books. With a cast of talented friends, a script based on a comic strip he drew for a Vancouver underground paper, and a healthy disregard for most traditional filmmaking rules (a luxury that only digital filmmakers can truly embrace and get away with), Thurier made his first feature film, called *Low Self-Esteem Girl*. Shot on evenings and weekends over a nine-month period, the film centers around the character Lois (Corinna Hammond), a girl whose excessive insecurities lead her to be both rabidly pursued by a demon-possessed Christian zealot and pimped without her knowledge by a greedy pot dealer.

Up until this point, Thurier's experience is probably not that unique, given the current availability, popularity, and ease of use of digital filmmaking tools. He says, "In Vancouver, you can walk down to the drug store and get a digital camera and a laptop and you've got everything you need to make a feature film right there—it's mind boggling." But even he couldn't have anticipated that his odd little guerilla-style film would go so far and nowhere, all at the same time.

Low Self-Esteem Girl did exceptionally well at first. Not only did the film play to four consecutive sold out screenings at Vancouver's prime microcinema, the Blinding Light!!! Cinema, but it also attracted the attention of Toronto International Film Festival programmers Stacy Donen and Liz Czach. The pair flew to Vancouver to pluck the film for their 2000 Perspective Canada program. Months later, it would win the jury award for Best Narrative Feature at the 2001 SXSW Film Festival in Austin, Texas.

The film was received with both praise and loathing at the festivals. But either way, it garnered a tremendous amount of attention, which is more than most $5,000 homemade feature films can boast (not to mention many more costly indie features for that matter). The CBC (Canada's national public broadcaster) profiled Thurier along with a handful of new filmmakers at Toronto in a documentary special called *The Big Show*. Variety's Ken Eisner reviewed the film calling it, "A warts-and-all ethic that goes places most glossier entertainments avoid." Barry Johnson of the Austin Chronicle griped: "I freely own up to a bias against video (I think it almost uniformly looks like crap), and *Low Self-Esteem Girl* doesn't do anything to change my mind." And Mark Olsen of Film Comment raved that the film "Combines the hazy lyricism of Harmony Korine with the locational specificity of *Slacker*...the launch of a new voice." Taken out of context, you might think they were contemplating a recent Miramax acquisition (and yes, pre-Toronto, the company called Thurier, but no, they never called back).

The next part of Thurier's story isn't necessarily unique either, but it's the part you usually don't hear about. Swept up by all the hype, naturally Thurier's expectations for the film escalated. "All the companies called me," he recalls. "They were all pitching me—sitting me down, telling me about their company and how, 'We did this film, and it's not a film that we can sell with trailers and big name stars, but, we did this film and we might have a place for you'...All this was before they'd seen [my] film."

"They really love you for the first few days of the festival," he continues. "It's their job, they've got to track everybody. I tried to be realistic, but you can't be too realistic—you've got to keep hope alive. But it was pretty heartbreaking when nothing happened."

Which raises the question: Just how much potential can a well-written, well-edited digital film with dodgy production val-

PHOTOS FROM LOW SELF ESTEEM GIRL COURTESY FILMMAKER. CENTER PHOTO: SARAH KEENLYSIDE

ues and an unknown cast have beyond the festival circuit? Is there absolutely no room on the mainstream market beyond some kind of self distribution for a film like *Low Self-Esteem Girl*? Thurier's answer is simple and harshly pragmatic: "There are formulaic constraints even in the world of indie film," he says. "You can't fuck with the audience's expectations too much and still expect them to accept it."

He adds, "I also believe that no matter how fast and cheap digital technology gets, there will always be this gap, because people with decades of business savvy and billions of dollars at their disposal will have a bigger lure—more bells and whistles—to get people in the movie theater than the lone digital filmmaker can have. The gap may narrow briefly, but they'll find a way...You've got your *Pearl Harbor* and you've got your *Anniversary Party*."

Undaunted, Thurier's efforts are still squarely focused on a career in filmmaking (although for now, he's still working part-time at the library). For that reason he is more aware than ever of the market's demands. Making a film on his own, he says, "was a fun way to work...Coming from the world of comics where you do the costume design, you do the editing and when you're drawing, you act out those characters—I kinda had the idea of being the complete composer of that film. Every single detail was mine. The best comics are like that too." But Thurier does recognize that to enter into this new territory of filmmaking he must make some major compromises. For one thing, "I'll have to learn to be patient," he admits.

The scale of his work will increase too, requiring a bigger crew and more attention to production values. Right now he is currently exploring much higher quality digital options than were available to him for his first film. "I want to see what it's like to do something that looks good, something theatrical—I want that challenge," he says, adding that no matter what format he chooses, "It's going to look a lot better than the output of a one-chip camera."

More importantly, his current project will require a great deal more financing and therefore more wheeling and dealing with outside interests. "For my next film I'll have a fair bit of money to do it," he says, estimating that the budget will range from [$500,000 to $2 million-plus]. I caught him schmoozing a bit around the Rogers Industry Center at the Toronto festival this year—a distinctly different picture from the year before (although, this year he still didn't have any business cards made up for the event).

He reports that he's been hearing "some genuinely encouraging things" (as opposed to the "bullshit" he was dealt last year) about his intriguing new project called *I Love You Game*. According to Thurier, the key to this project's success will be working with the right kind of people. "Right now I'm talking to a really good, established independent production company that I've admired for a long time," he says. "We've been talking for a few months now and get along really well."

Currently in the script rewrite stage, *I Love You Game* will center around the lives of some Japanese ESL students living in Vancouver. "I lived and worked for two years in Japan, and in learning to speak the language I met a lot of people and stayed friends with them," he explains. "[Since then] I've noticed this entire world of people living under our noses here in Vancouver—just fascinating characters. It seems like everybody who comes to stay in Canada are all totally eccentric and I am inspired by these kids. [*I Love You Game*] is a story based on some personalities and some incidents that I've witnessed. And also, while it's not a movie about issues by any means, its about the horrible, horrible exploitation of these kids that's going on."

But while bigger projects like *I Love You Game* loom on the horizon, Thurier has no plans to abandon guerilla filmmaking altogether and is working on a new project to start with his friends in the meantime. He also has some interesting ideas about the future of DVD and its relationship to guerilla filmmakers. "I think DVDs are going to get really cheap and really big. It could become like in the 70s and 80s, with indie bands trading tapes...filmmakers could start trading their DVDs."

Sarah Keenlyside is a freelance writer and makeup artist based in Vancouver, Canada. She is a frequent contributor to RealScreen Magazine, indieWIRE, and Playback Magazine.



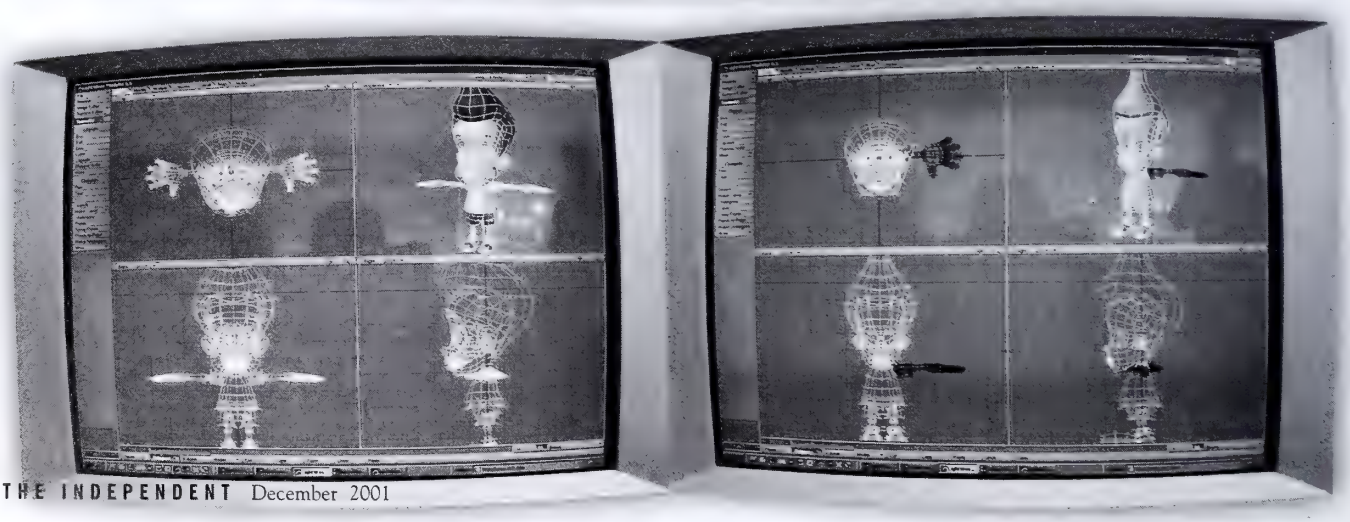
Thurier still stands out at the 2001 Toronto Film Festival.

TEXAS TOON TIME

DNA Productions Shoots For the Stars

BY DENISE GETSON





THE DALLAS SUBURB OF IRVING, TEXAS IS AWFULLY FAR FROM Hollywood, and the local 3-D animation house, DNA Productions, ain't exactly Pixar—yet. But after this little company, which has been making shorts and educational films since 1987 while it climbed up the ladder, launches Nickelodeon's big animated movie this holiday season, it could be as big as that endless Texas sky.

The film is called *Jimmy Neutron: Boy Genius*, and thanks to the marketing expertise of partners Nickelodeon Studios and Steve Oedekerk's O Entertainment, not to mention Paramount Pictures, the film will arrive in theaters December 21, with an audience of loyal Jimmy fans already hooked.

This is not an overnight success story. For years, DNA founders John Davis and Keith Alcorn have made do with corporate and commercial animation projects that paid the bills so they could develop independent projects in their spare time. Not all of these are of the wholesome kiddie variety, however. A series of 2-D shorts called *Nanna and lil' Puss Puss*, which have aired on Showtime, Comedy Central, and MTV, is a particular scatological cult favorite.

The day *The Independent* stopped by to visit DNA's bustling studio in Irving, there were over a hundred animators hunched at their computers. A maze of work spaces have been turned into primal jungle scenes or the dark intimacy of deep space. The animators were either oblivious or hospitable (one offered a piece of candy from his stash).

On one computer screen, an animator was tweaking Jimmy's chocolate soft-serve hairdo. A few feet away, another one studied the three-dimensional model of Jimmy's dog, rotating it on screen with the click of a button. Other animators worked on lighting, special effects, or texturing. Every strand of hair, every thumbtack on the bulletin board in Jimmy's bedroom, every blast of exhaust from Jimmy's rocket gets the same detailed attention. And Davis and Alcorn are always lurking around.

Jimmy takes up all of your time now, obviously, but what was life like before?

JOHN: Keith and I started DNA in 1987. We'd been working for a company here in Dallas that went out of business. We figured we could either leave town or we could start our own business doing animation. We worked out of a duplex the first year, doing commercial/corporate work, that kind of stuff. But, after hours, we would do our own entertainment shorts. It was a creative outlet, but it was also an expression of what we really wanted to be doing. It turned out there was a market for animated shorts. Cable television, in particular, was using a lot of animated shorts, so we actually had a reason for doing it, besides just our own yuks.

Was *Jimmy Neutron* one of your animated shorts?

JOHN: An early version of him. I wrote the original idea in 1993, but some of my notes date back to the 80s. I shelved it until we started getting into 3-D stuff—stop motion and computer animation. First Jimmy was named Albert Goddard, then he became Johnny Quasar. We did a little forty-second piece we entered into some contests at SIGGRAPH in 1995. It won a couple of awards and got written up in a magazine.



An animator at work at DNA headquarters.

When you guys were growing up, what cartoon characters influenced you?

KEITH: When I was a kid, I responded to simply-animated cartoons. I liked everything Tex Avery did. I liked Droopy. I also liked Dudley DoRight.

JOHN: When I was writing the pilot, I went back and looked at the stuff I liked as a kid—Gerry Anderson's shows like *Thunderbirds* and *Stingray* and the old supermarionation shows, the Toho Godzilla movies, and other cartoons and things I used to watch. One thing I really liked, and which got translated into the script for Jimmy, were the devices. There are all kinds of cool gadgets and cool vehicles and action scenes with vehicles and sci-fi content, secret passages; devices that let you walk on the ceiling.

Is Jimmy a nerd?

JOHN: No, he's too mischievous to be a nerd. He doesn't wear a pocket protector. He's cooler than that.

Keith: He's like the shortest kid in his class, but he's pretty average. He's not the stereotypical stiff, geeky kid.

JOHN: Well, he can go into "science boy" mode from time to time....

KEITH: But he's so excited about science that he makes it fun and cool. "First you do this and then you do this ..."

JOHN: He gets so jazzed by it that it's charming. But, first and foremost, he's a normal kid. He's got normal kid drives and faults, but he's got this immense power, which is his mind. So, when he encounters a problem, even if it's just a kid-like problem, he thinks of these crazy solutions that are way overdone, over the top. Since he's a kid, he has a short attention span. He gets impatient and he'll round off a few numbers or take a short cut that ultimately blows up in his face.

Animators at DNA work on computers with 3-D modeling programs that can take a physical model and digitize it. Then they can dress and manipulate the pieces.

Top left: Jimmy's range of movement is plotted as vectors on a graph.

Bottom left: Animators add appendages to Jimmy's body

Bottom right: When all the data is in, Jimmy's a real boy.

In 3-D animation, everything's done on the computer, and yet, the productions you've worked on seem very "cartoony," compared to some of the more realistic CGI movies we've seen lately.

JOHN: Unlike a lot of other CGI studios, we're not really looking at photo-realism (like *Final Fantasy*). What they're striving for is completely different than what we're looking to do, not only in terms of story, but the way they use the tools. They're trying to come as close to reality as they can get, but for us, that's not interesting. Animation isn't about reality. They might as well be doing live action. We like stuff that's more stylized—photo-surreal.

That's what's interesting about creating 3-D animation. It looks like it could be real, with the natural lighting and shadows and reflections and everything that gives you that sense of depth. But, then you mix that up with something you know can't possibly be real—images that are cartoony and fun, with exaggerated features. They look more traditionally cartoon-like.



John Davis and Keith Alcorn ponder the future of Jimmy Neutron.

When did Nickelodeon become involved?

JOHN: The first place we took it was Nickelodeon and that was in the fall of '95. They liked it and wanted to take it to the next step. Of course, the next step was actually about two years later when we finally received the green light for the project. So during that time, we were still doing our corporate and commercial work, but we'd started doing more TV work, too, for Steve Oedekirk and ABC, and *Olive, the Other Reindeer* for Matt Groening. Those projects gave us a chance to try different styles and develop some different techniques with the CGI.

During this time, we got the go-ahead to do a pilot about Jimmy. A few days after we sent it off, Nickelodeon called us and all the big guys flew out. We met and they introduced the idea of a feature film right away. It was decided that we'd do a feature first, then take the assets we'd created with the feature and roll that into this really great television series. Of course, this was backwards from the way they'd done things in the past. With *Doug* or *Rugrats*, for example, they built up their audience with the series and then when that was successful, they developed the movie.

How did the fact that you were doing the feature first and the television series second affect the marketing of the movie?

KEITH: To create interest among their target audience, Nickelodeon decided we should create interstitial shorts that would air on the network. Each interstitial is one or two minutes and shows Jimmy in a funny situation. From there, it sort of mushroomed into this instant franchise. And each of the interstitials has a corresponding *Jimmy Neutron* online game that viewers can play at www.jimmyneutron.com.

How was the movie influenced by the actors who provided the voices?

KEITH: Patrick Stewart and Martin Short are two of the actors who worked on this project. And obviously, when you have performers of that caliber, they bring a lot to it. Sometimes, there's a moment that doesn't exist on paper, but the voice talent bring so much with their own improvisation. They give the characters dimension beyond what's on the script in front of them.

Now that the studio's gotten so busy, how much time do the two of you have, personally, to create animation?

JOHN: Both of us have now entered the arena of directing projects and it doesn't leave much time for hands-on animation. I still get some of that creative time. I'll jump into some sequences, not to animate, but to do layout or do things with the camera. Or, I'll monkey around a little bit to try and figure out a scene. But, mostly I have to direct others. And Keith's the same way. He's always working with the animators, directing them and that takes all our time.

KEITH: Making an animated film is such a creative process. It's a little like sculpting. You add a piece. You take away. You scrutinize what you've got. You make another change. It's a very organic process. Hopefully, when you're all done, you've got something that looks good.

Do you miss not having time to draw?

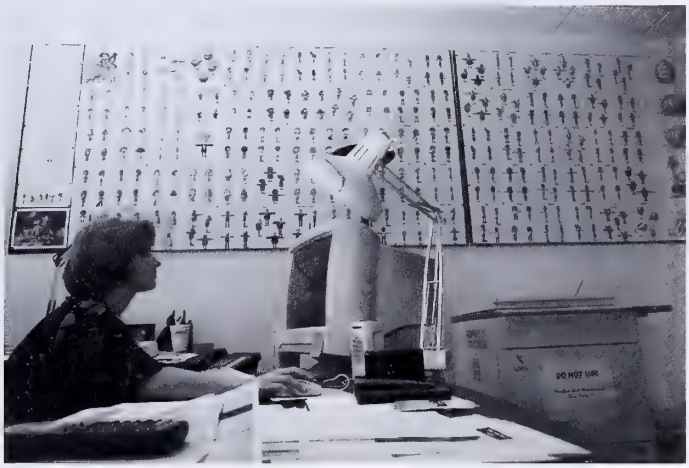
KEITH: I have a drawing table in my office, so sometimes I'll take a break and draw something. I'm always thinking of new characters and sometimes I'll doodle something, knowing maybe we'll use it down the road. I do miss not having as much time to draw, but I really enjoy working with the animators. And we do come in and watch the dailies and talk about how we could plus them out. John's the final stop before a scene makes it in, so we try to work out a lot of problems and performance issues in here, every day, and have it ready for John to see.

JOHN: Keith and I have always worked well together. We both direct and we've always done our own pet projects after hours. One of Keith's long-running pet projects is *Nanna & Lil' Puss Puss*, a series of cartoons about an old lady and her cat. If that became a feature project, then Keith would direct and I'd handle other responsibilities. We're both filmmakers first and foremost. And then, we both feel comfortable filling whatever other

shoes we're required to fill, whether it's working with animators or dealing with the press or whatever.

What has been the biggest surprise you've experienced creating a full-length animated movie?
JOHN: Definitely the way the "machine" works, in terms of dealing with the studio and the politics. We've always just been two guys in Dallas working on cartoons. To get into this arena is so incredible. For a long time, it was just Keith and myself. Then, we added a few people and that lasted for awhile. Then, suddenly we were 30 people. And that was like "Wow, 30 people!" Now, we're at like 150 people, so we've got to deal with all the management responsibilities. We're accustomed to it now, but that transition was tricky in the beginning.

I mean, this is the first feature I've ever worked on, but I'm writer, producer and director, so there's a lot you have to learn—and fast. So, just dealing with the studio has been a real education, seeing how the business of making movies works. There are



At DNA headquarters in Irving, Texas, Jimmy is everywhere in every way.

other people to please now. It's not just ourselves. And sometimes, we'll know that some people are on the fence about something and we have to go in and make our case for why we believe things should be a certain way. Sometimes, we win those arguments. Sometimes, we don't. And that's part of the process. Of course, sometimes, it really helps that you have input from other professionals. You hear one of their suggestions and you're like, "Wow, that's a really good point. You're right."

Give me an example.
JOHN: For example, in Nickelodeon's case, they really know their target audience. And that helps them to focus on areas I wouldn't otherwise pay as much attention to. If it were only up to me, the movie would be full of all the music I really like—but, I'm not the target audience. So, the music in the movie has been carefully selected to appeal to the Nickelodeon audience.

Who, specifically, is Jimmy's target audience?
JOHN: Jimmy is targeted to the "tweenagers," 8-13 years, but we definitely expect to pull both younger and older viewers. I think there's a lot of humor in the movie that adults will appreciate. They'll enjoy taking their kids to see *Jimmy*. It's a smart movie. And the kids are really the heroes of this movie.

You've got the kids rescuing their parents...
KEITH: Yes, but not right away. You'll notice that they kind of hang out and party for a while first—of course, in a completely G-rated way. If parents suddenly disappeared for real, you know these kids would go berserk! And there would be widespread mayhem...
JOHN: All the things we couldn't show!
KEITH: Eventually, the kids sort of realize they need the parents; they become victims of too much freedom. They realize, "Oh my gosh, we need boundaries. We have to go get the parents back!"

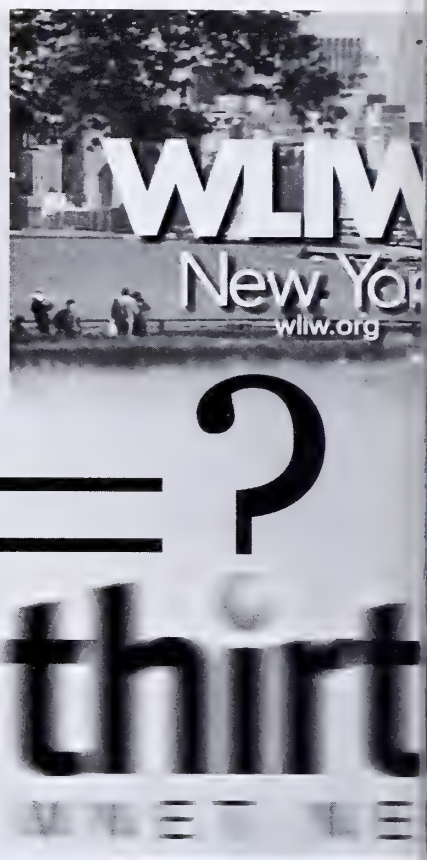
Any thoughts about a sequel?
JOHN: It's crossed my mind. Of course, we have to see how this one works. I've got concepts that I think would be fun for a sequel.

Another project that you wrote and directed, *Santa vs. The Snowman*, is being released as a 3-D Imax film this holiday season, is that a coincidence?
JOHN: Yeah. *Santa vs. The Snowman* first aired on ABC in 1997, so our work on that is done. Steve Oedekerk is heading that up from his facility and he calls periodically to keep us in the loop.

So, you'll have two big holiday features in theatres this December...
JOHN: It really is kind of wild. It still doesn't seem real at times. Most of the time, we're working, working, working, working, and we're very focused. Then, occasionally something like this will happen, and someone will be here asking questions and then we'll see an article about us and it's surreal.
KEITH: Most of the time, I try not to think about it. If I sit and really think about all the stuff that's going on, it gets overwhelming. And it's also distracting. And when you're right in the middle of it—it's great, but you don't want to make it more than it should be. We're just trying to do really good work.
JOHN: It's good that we're in Dallas. We're not part of the whole buzz, all the industry stuff. So, whenever we go out there, it really hits us that everybody knows about the project and they're interested and excited. And being here, we don't hear that on a day-to-day basis, so we're sort of insulated, which is nice. It's good to be able to hop in and out of that and do the work here. We fought to keep the production here and we convinced the studio that it was in the best interests of everybody to keep the work here.

So you're committed to staying out of Hollywood and in the Dallas area?
JOHN: We're absolutely committed to staying here. Although, down the line, I could see us maybe having a satellite operation in Los Angeles. But, we're going to build our little empire here first.

Denise Getson is a freelance writer based in Dallas
For more information about DNA Productions see www.dnahelix.com



13+21=?

The merger of WNET and WLIW may signal the future of PBS

by Shelley Gabert

ONE WAY YOU LOOK AT IT, NEW YORK IS ON ITS way down the ladder from being the most diverse PBS market in the country to being a boring one-PBS town. Or, if you're the optimistic type, you could say that the business operations merger of Manhattan's WNET (Channel 13) and Long Island's WLIW (Channel 21) in August is the model for how PBS stations across the country are going to survive in the digital age of television. No matter what, this first-of-its-kind-deal between these public television giants—the largest and fourth largest, respectively—will set a precedent that could dramatically change the public television landscape in the next several years.

This sort of transition has been taking place for years in the publishing world, when two newspapers in the same city enter into a joint operating agreement but still publish separately. People in the community always worry about the hit diversity takes. How long can either paper maintain editorial independence? How long can the smaller unit last without being compromised? And the answer, unfortunately, has been not long. We're almost out of two-newspaper towns.

Is that what's going to happen to the 346 PBS stations that dot our landscape? Just like with newspapers, it may be too expensive to do anything else.

It can cost up to $10 million to convert a station's broadcast tower to transmit digital television (DTV) and millions more to switch over a station to filming all of its projects in HDTV or a similar-quality format. And then it can double basic operating costs to run a regular analog station and a shadow digital one at the same time. This is what's happening now in this time between when stations are supposed to be getting up to speed on digital and when the final switch is going to be flipped that shuts off the signals we've been using to deliver television since it was invented.

In the Telecommunications Act of 1996, Congress set the magic date of January 1, 2006 for the work to be complete, and for 85 percent of the country to have the right kind of TV and the right kind of receiver to get digital television. Five years into the process, there are still well under a million homes out of 100 million in this country that have the goods—well under 100,000 to be precise—mostly because the equipment is so expensive and because there is so little programming available to entice people. Only a fraction of the country's 1,300 broadcasters are currently sending out digital signals; only 38 PBS stations are up and ready. This is mostly because the equipment is so expensive and because there is so little audience out there to receive it.

WNET is one of those public stations to make the investment in digital television. It started broadcasting on Channel 61 from a tower on top of the World Trade Center in July. In the aftermath of Sept. 11, however, its digital operations are suspended and WNET president Bill Baker says it could take a year to get back up to speed. The station's ultra high-tech digital plant and digital studio were not affected, but the transmission tower for both the digital and analog operations was toppled (transmitter personnel died, and most other New York stations lost their signals too). Baker doesn't even know yet what part insurance will cover and where WNET will get the money to rebuild.

But WNET is infused with the same kind of fighting spirit as



the rest of New York, and Baker has no doubt the station will be back up to speed before long and the long-awaited transition to digital television will proceed apace. "One way or another we're going to get this done," he says. He bought his own digital set-up before the Sept. 11 attacks (spending $2,400 for a system his station paid $8,000 for two years earlier), and says, "I'm having more damn fun than I ever had. I think this is going to pop really fast. Even in recessionary times, people will buy it."

But with so many rebuilding responsibilities and impending budget crunches, will the government be able to help this time around? Some state governments, like Connecticut's, have already put money on the table to help PBS stations convert to digital. The federal government has expected stations—both commercial and public—to find ways to pay for the digital upgrades largely on their own. Congress recently approved $20 million in funding to offset the estimated total cost of the digital conversion of $1.8 billion dollars for all of the country's stations, but with budget surplus projections shrinking daily and money pledged elsewhere, that funding may evaporate.

You can see how the government's promised contribution seems almost insignificant when compared to WNET's digital transformation alone, which cost $30 million dollars initially, and will cost even more now to get back to where they were. WNET funded its conversion through a capital fundraising campaign directed at large philanthropic donors and institutions.

Facing a cost of $10 million to convert to digital, with a yearly operating budget between $10 and $11 million, it was obvious that WLIW had to consider its options. Thus, the merger.

"When you see how difficult it is to raise the dollars, you have to decide whether those dollars will go to redundant resources, two staffs, two sets of equipment or whether the dollars will go to the enhancement of services. We think WLIW made a wise decision," says Wayne Godwin, executive vice president of member affairs at PBS.

And so now WNET's parent company, The Educational Broadcasting Corporation (EBC), will hold the license of both stations and will allow the two to share equipment, a master facility, and staff to bring their audiences the wonders of digital. (Baker says, however, that they will most likely not end up sharing a transmission tower because of geography.)

The HDTV broadcasts coming out of these facilities will show viewers clear images of almost three-dimensional quality in a wide-screen, high-resolution format with compact-disc quality sound. In addition, the expanded bandwidth of digital transmission will allow stations greater flexibility to offer viewers multiple channels over the same lines—like HBO and Discovery's digital tiers on cable television offer multiple versions of their products. While HDTV right now takes up most of the "pipe," as the allotted segment of bandwidth is called, a station can choose to offer HDTV in primetime, and at other times of the day split the signal into four parts.

PBS has already developed several new multicast services, including PBS KIDS, which some digital cable systems carry now, and PBS YOU, which was developed two years ago as a lifelong learning service offering tele-courses, educational materials, and programming. Two new strategic partners are set to come on board to provide new materials and resources.

In addition, PBS Online (www.PBS.org) produces original Web programming, and features companion Web sites for more than 450 PBS programs. Digital television will eventually allow a certain amount of that content to be broadcast on air.

"We always see TV as it is today, but as we move into digital, there's just a wealth of opportunity for more programming, for HDTV, and online in terms of interactivity," says Godwin. "Finally the convergence that we've been talking about for years is here and there are so many applications for public service, education and human enrichment. We're delighted that public television is at the forefront of all of this."

AT THE GROUND LEVEL, THE MANAGERS OF WNET and WLIW think that the digital transition and the merger is about content. Free up their cash from big equipment costs and they can spend more of it on programming.

"This merger is a groundbreaking historic move," says Terrel Cass, president and general manager of WLIW. "This merger will allow us to focus less on raising money for operations, which means reducing the amount of airtime for pledge drives, and more on providing enhanced services to the community," he adds.

"I see this merger as a programming opportunity," says Paula Kerger, vice president and station manager for Thirteen/WNET. "In the past when we had an incredible series or show, we could only schedule it a few times. I might run it once during prime time, then a midnight run, and then sometimes over a weekend

and then it's gone. Now, we can schedule multiple plays of these incredible programs, which gives our viewers more of an opportunity to see the shows. Not only can we promote programs of like content running on both stations to increase audiences, but we can offer more exposure to public broadcasting."

WNET is one of the key program providers for public television, bringing such acclaimed series as *Nature, Great Performances, American Masters,* and *Charlie Rose*, as well as numerous award-winning documentaries. Its local productions include *The New York Walking Tours* and *Reel New York*. WLIW is also a resource to national public television stations and distributes live daily broadcasts of BBC World News and is a producer of a series of PBS specials that focus on the diversity and ethnicity of America.

Kerger sees these two great separate institutions coming together as a benefit to viewers and a plus for public television. But that's not the feeling from many fronts. Marvin Kitman, the television critic at Newsday, the paper serving Long Island and the New York metro area, compares the merger to a sell-off of a birthright and describes WNET President William Baker as a "commercial TV guy in sheep's clothing."

"This is a terrible event and I'm very sorry to see it occurring," says Mark Schubin, a digital TV expert and the author of a weekly memo on the transition for www.digitaltelevision.com. "It's a continuation of the diminution of diversity and competition in the New York market. We've already lost two PBS stations in the area and now we're losing a third."

Schubin is referring to losing Manhattan's WYNC (Channel 31) in 1995, and WNJM in New Jersey. Like WLIW, both of those stations were considered "overlap" stations, which serve the same geographical viewing area. Currently there are 44 overlap stations operating in 18 cities across the country. Usually smaller stations, these overlappers serve as competition, drawing viewers and a modest amount of fundraising dollars away from the largest station in the market. WLIW, for instance, attracts approximately 1.8 million viewers each week and raises $5 million per year, while WNET's weekly audience is four million viewers in the New York, New Jersey and the Connecticut metro area and the station's fundraising efforts generate $34 million each year.

"The merger epidemic is already underway, and despite its increase, competition is not increasing and many television markets will be left with only one PBS voice. It's not the number of channels that counts, it's the number of owners that matters. "[It's like] Ted Turner has nothing to do with CNN anymore," says Schubin. "The function of this merger is that the two stations will save a lot of money."

No one at WLIW or WNET is denying that. But they do caution that it's somewhat naïve to think that public television could remain immune from the financial pressures and competitive nature of the television industry. Even before the digital television mandate, other smaller public television stations started merging with larger stations, including KTSC in Pueblo, Colorado with Denver's KRMA, and KYVE in Yakima, Washington, with KCTS in Seattle. Granted, each of these sets of stations were located in different viewing areas, and the smaller stations were facing dissolution anyway, but now, there's more financial pressure than ever before.

"It's a daunting proposition to convert to digital broadcast, especially in such a short time period. The federal government hasn't really stepped up to the plate and local governments haven't either," says Kerger.

With WNET at bat, however, Kerger says WLIW has some new options, especially where programming is concerned. As part of the deal, WNET's parent company will invest $700 million each year for five years into the production and promotion of WLIW programming for and about Long Island. Also stipulated in the deal is that WLIW will not be sold, and that each station will retain its distinct public identity. Although it's too early to tell exactly how the stations will be programmed, Kerger says that each station will have a separate editorial board to make programming decisions.

But critics worry that WNET will eliminate WLIW's ability to air more provocative fare, like the BBC series *Father Ted*, which is more off-color than most PBS fare, or soap operas like the BBC's *Eastenders* and *Ballykissangel*. But Kerger stresses that these differences in programming are what give each station its own identity. WLIW runs BBC World News and Irish News Service, whereas WNET runs ITN, and there will be no efforts to change those differences. She stresses that with a bigger programming shelf, there will be a need for more programming.

Over on the national PBS side, they think digital technology will finally allow public TV to meet its mission set years ago.

"In order to live up to our mission, we have to provide better public television programming to offset the mindless game shows, reality programming and sitcoms that will continue to be produced by commercial television," Cass says. "Public television is the innovator and it makes sense to continue to lead the way in this digital conversion."

To do that, some stations may have to merge, while others will seek out both informal and formal collaborations between other public television and commercial stations. For example, the PBS station in Bismarck is partnering with a CBS affiliate, and others may decide to share equipment or a master facility.

Whatever strategy a public station embarks on, there's no question that the WNET/WLIW merger will serve as an experiment. "All PBS stations will be looking to see how to do business smarter. We're all trying to figure out how to stay alive and vital. For us, a merger made the most sense, but other stations will have to do what's right for them," Kerger says. " I see this as a local story right now. And viewers in New York and the surrounding area shouldn't be worried. We have remained focused on public service and programming and the outcome of this merger will be two distinct PBS stations."

"This isn't like two gas stations merging and suddenly you get rid of one of them. We're not losing a station. We will take advantage of cost efficiencies but we will still have two stations on the air," says Cass. He thinks a far bigger issue is television changing in general. "Digital is providing more and more channels, more and more programming competition for the viewer in the commercial and cable television arena. If public television doesn't react to this, and find more ways to draw viewers, we're not going to survive."

Shelley Gabert is a freelance writer based in St. Louis.

Getting a Share of the Air: An Independent's Guide

by Jeffrey Chester and Gary O. Larson

NOW YOU SEE IT, NOW YOU DON'T. FOR A WHILE, IT SEEMED AS IF the old, scarce media economy would no longer apply with digital television (DTV) on the horizon and broadband Internet poised to become the on-line onramp of choice for millions of households. Independents clamoring to have their voices heard could look to DTV to open up hundreds of new channels. Cable systems would expand accordingly with new interactive features, and the World Wide Web, no longer merely a static, text-driven bulletin board, would blossom into a thriving repository of streaming audio and video.

And then stark reality reared its ugly head and spoiled everything. Now more than ever it seems like there is less diversity on the air and only a few sources of information that are tightly controlled. The transition to DTV has been painfully slow, and there is still no guarantee that *any* of the new channels that multicast digital transmission (including those of public broadcasters) will be devoted to noncommercial and independent fare. Most cable systems have been upgraded to full, two-way digital communications, but these new networks have turned out to be as closed and controlled as cable operations have always been. And while the Web has become a lot more colorful and flashy, its traffic patterns have begun to look more and more like those of network television, with a similar handful of giants (AOL Time Warner, Yahoo, and Microsoft, et al.) dominating the online marketplace.

So what's a poor independent film or videomaker to do? For starters, indies will have to tend to more than their craft for a while. They'll have to spend a little time in the telecom trenches, monitoring the rules and regulations, the federal agencies and legislative proposals, that one way or another will determine the new media environment for the 21st century. With the long-touted convergence of television and the Internet finally at hand, it behooves the independent media community to stake its claim now, demanding a new-media environment that will prove more hospitable to alternative and creative voices than the existing broadcast regime.

Here's a quick checklist of four telecom questions that need to be addressed, along with some suggestions on how to make sure we get the right answers:

- Spectrum: Who owns it, and what will they do with it?
- Web access: Who gets to drive on the new broadband expressways?
- Consolidation: Why are there more channels, but fewer real choices?
- Set-tops: What really goes on inside that black box on top of your TV?

Spectrum Politics: Bandwidth Bait and Switch

In 1996, each of the nation's 1,600-plus TV stations were lent 6 MHz of additional spectrum (equal to what they already had for their existing analog broadcasts) for the purpose of making the transition to digital transmission. The deal was a good one for broadcasters (free use of spectrum worth upwards of $70 billion at the time, perhaps as much as $300 billion now), and they wouldn't have to surrender their old, analog spectrum until the transition was complete. Originally that deadline was scheduled for 2006, but it appears certain that the FCC will have to extend that date. And now the broadcasters are angling for an even sweeter deal, lobbying to be allowed to *keep* their old spectrum, auctioning it off themselves or putting it to some other revenue-generating use. Even overlooking the fact that the airwaves are a natural resource that belongs to all of us (which the stations are *licensed* to use by the FCC), the broadcasters' bait-and-switch offer is galling.

What can be done? Independent artists, with as much to lose as any group if the broadcasters' bid to have their cake and sell it too is accepted, need to weigh in on this matter. A good place to start is the New America Foundation's Public Assets Program (www.newamerica.net/frames/fr_programs_2k.html), which details the public-interest implications of spectrum management. Congress is already considering various plans for using the proceeds of the spectrum auction, but the most imaginative is that of the "Digital Promise" project (www.digitalpromise.org). Under this plan, a Digital Opportunity Investment Trust, funded by $18 billion in revenue from the spectrum auctions, would support a range of on-line educational, civic, and cultural programming. Indies with new media skills could hardly ask for more, but persuading Congress to back such a visionary plan won't be easy.

Public broadcasting also bears watching in this regard, since it has a "digital promise" of its own to fulfill. Unfortunately, the pubcaster's lobbying group recently persuaded the FCC to allow PTV stations to use some of their new digital capacity for commercial purposes. That doesn't augur well for public broadcasting's digital plans, and independents will need to demand that the PBS community think more expansively with its digital future than it did with its analog past.

Broadband Access: Who's in and Who's out?

Once it finally reaches a critical mass of U.S. households, high-speed Internet delivery will be a boon to anyone interested in streaming media—those bandwidth-hungry audio and video files that are currently constrained by dial-up modems' modest

transmission speeds. Gaining access to the broadband platforms is another matter, however. A handful of cable operators and local telephone companies currently enjoys a stranglehold on high-speed Internet connections, and in the absence of meaningful competition in the broadband marketplace, diversity of expression will surely suffer. Content producers and consumers alike will soon face tiered levels of service, with escalating fees for faster transport speeds, and favored status granted to proprietary and affiliated programming. The real danger—absent adequate open-access regulations—is that some producers will be excluded from participation altogether.

Independents will have to spend time in the telecommunication policy trenches if they want their say.

What's needed, then, is an assurance that the public Internet—the "most participatory form of mass speech yet developed," in the words of the Supreme Court—will retain in the broadband era the same openness and diversity that made the dial-up system what it is today. The FCC, which has the authority to adopt open-access regulations, needs to hear from artists and other citizens, not only on the broadband-access issue, but also on the currently unregulated arena of interactive television (ITV). Currently occupying a regulatory limbo somewhere between telecommunications services and video delivery, ITV demands the same open, nondiscriminatory guarantees that have kept the Internet diverse and competitive, lest the new system become simply another showcase for AOL Time Warner, Viacom, and the other media giants.

Media Consolidation: The Rich Get Richer

And speaking of the media giants, they're attempting to become even more powerful. Moving forward on a variety of fronts that affect television, cable, and newspaper ownership, and spending vast sums on lawyers ad lobbyists, the conglomerates have taken aim at some of the basic safeguards of media diversity in the U.S. Specifically, five longstanding regulations have come under attack:

- No broadcaster may own TV stations reaching more than 35 percent of the nationwide audience.
- No cable operator may own systems that reach more than 30 percent of cable homes reached nationwide.
- No cable company may have any ownership affiliation with more than 40 percent of the programming that it carries on any of its cable systems with up to 75 channels.
- No company may own a newspaper and a broadcast station in the same market.
- No company may own a cable station and a broadcast TV station in the same market.

Given the deregulatory mood in Washington these days, and the avowed fondness that FCC Chairman Michael Powell has for "marketplace solutions," it seems likely that most of these safeguards will be eliminated or severely weakened. But it's not too late to protest this evisceration of our media democracy, and to expose the duplicity of the industry's claim that its First Amendment rights have been violated by ownership constraints. Contrary to industry claims, the ownership rules neither ban protected speech nor prevent competition. On the contrary, these rules simply preserve a modicum of diversity and competition in fields that threaten to become a single mass-media oligarchy. The big media lobbyists are attempting to rewrite history, ignoring both the massive consolidation that has already taken place over the past 20 years, and the growing concentration of power in fewer and fewer hands. There may be more media outlets today, given the expansion of cable systems and the introduction of niche publications, but there are far fewer owners of these outlets—and far fewer choices for consumers and producers who wish to reach beyond the homogenized mainstream.

Set-Top Surprises: Ghosts in the Machine

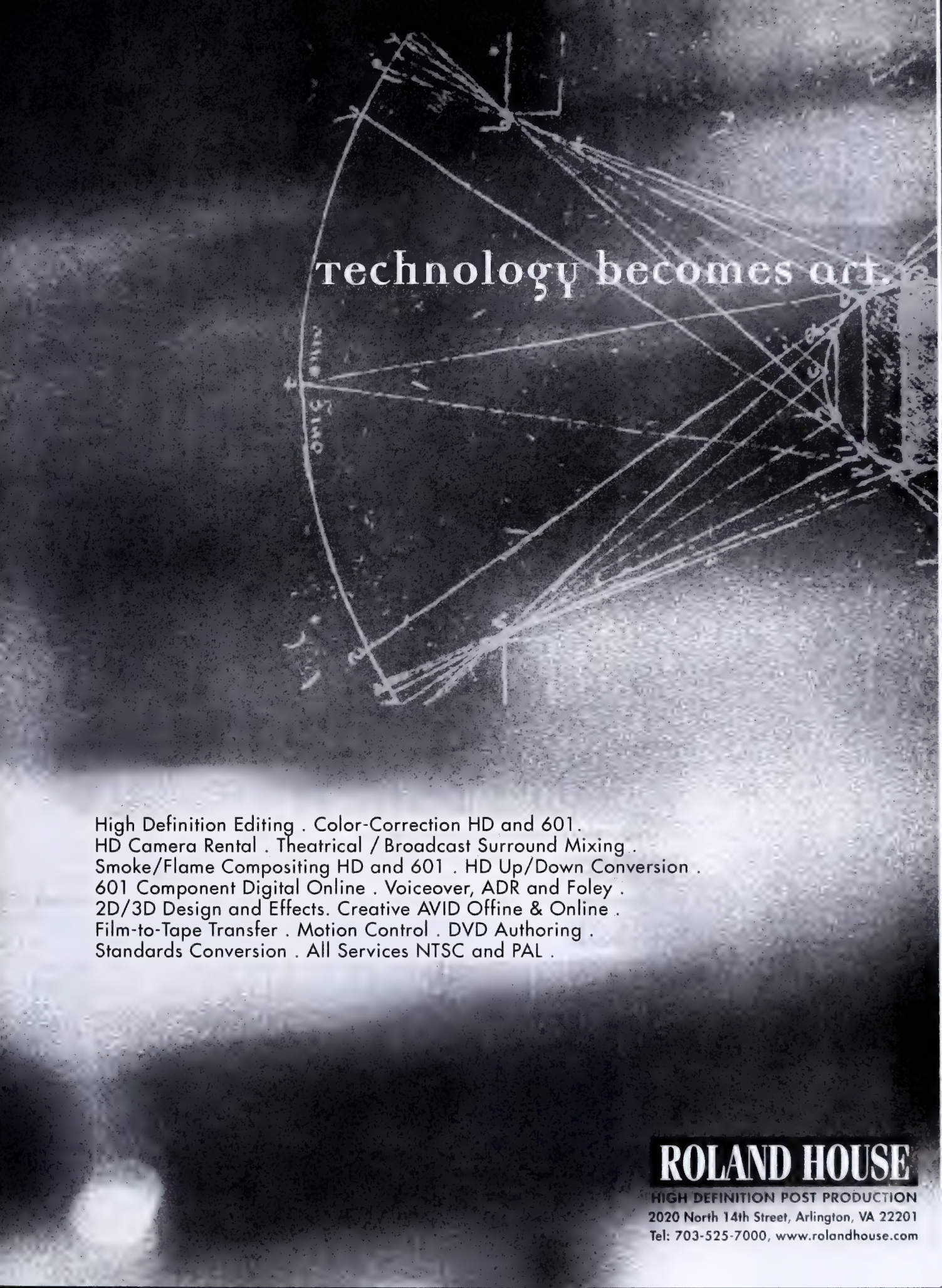
Often described as the most valuable square foot of real estate in the world, the box that sits atop your television set—either a cable box or other device—is about to become even more valuable as the centerpiece of a new system of interactive television, e-commerce, and high-speed Internet services. The set-top box is seemingly beyond the control of Washington, and certainly beyond the ability of most consumers to understand. Among the mysteries are software programs that monitor what viewers watch, which ads they skip, and what Web sites they visit. Some newer boxes feature hard-disk recorders that reserve space for network operators to download targeted ads, based on analyses of compiled viewer behavior. And these boxes will eventually include the cable modems that will lead viewers—depending on built-in software or network protocols—down paths that favor certain brands of programming over others.

Can we afford to cede that much control to network operators, who, literally left to their own devices, will transform the intelligent set-top box into a vending machine for proprietary content and closely monitored transactions? Here again the FCC can, if it so chooses, open a formal inquiry into the emerging world of ITV.

Fortunately, there is still time for activism to shape the contours of the digital media landscape, and to seize back from commercial interests at least a measure of control over our digital destiny. It will take a great deal of effort to do so, criticizing industry plans, developing our own technical approaches, fostering greater awareness of what's really at stake, and of course continuing to make valuable content. It won't be easy, but the alternative—a digital media system that offers more of the same and less of what we need—is simply unacceptable.

Jeffrey Chester is executive director of the Center for Digital Democracy, a Washington-based nonprofit organization dedicated to maintaining the diversity and openness of the new broadband communications systems.

Gary O. Larson manages CDD's "Dot-Commons" project. The CDD Web site (www.democraticmedia.org) offers information on a variety of public-interest media policy issues.



High Definition Editing . Color-Correction HD and 601.
HD Camera Rental . Theatrical / Broadcast Surround Mixing .
Smoke/Flame Compositing HD and 601 . HD Up/Down Conversion .
601 Component Digital Online . Voiceover, ADR and Foley .
2D/3D Design and Effects. Creative AVID Offine & Online .
Film-to-Tape Transfer . Motion Control . DVD Authoring .
Standards Conversion . All Services NTSC and PAL .

ROLAND HOUSE
HIGH DEFINITION POST PRODUCTION
2020 North 14th Street, Arlington, VA 22201
Tel: 703-525-7000, www.rolandhouse.com

LEGAL

Streaming Your Rights Away

Digital copyright law can protect your work

BY ROBERT L. SEIGEL

THOSE STREET VENDORS WHO SELL BOOTleg copies of the latest blockbuster while it's still in the theaters—or even sometimes before it gets to theaters—probably don't seem like much of a threat to most independent filmmakers, especially those who make documentaries, experimental, or other non-narrative work. But if you take the same concept and apply it to the Internet and other digital distribution avenues like pay-per-view, video-on-demand, and DVDs, then independents have to pay attention. For any artist who thinks he or she can bypass the normal distribution channels to take advantage of emerging technologies can end up getting ripped off through copyright violations in a much more serious way. Instead of somebody merely owning a very poor VHS copy of your work, thousands of people could have access to perfect copies that they could endlessly reproduce and sell without paying any royalties or commissions. In fact, given this danger, transferring a work to a digital file makes it more in need of effective copyright protection than any current analog versions of artistic work.

Global piracy can occur any time a work is transmitted digitally or housed digitally on a server with connections to the outside world. The infractions don't even have to rise to the visible level of street vendors with bootlegs. One recent case of digital copyright infringement involved a Canadian Web site called iCraveTV, which was developed to give Canadian viewers access to American television through live streaming on the Web under Canadian retransmission regulations. Users were required to enter their zip codes into a security page before being given access to a stream of live broadcast television signals that included American networks and sports programs. The trouble was that the barrier was easy to trick. Several movie studios, sports leagues, and broadcasters, spearheaded by the Motion Picture Association of America (MPAA), attempted to shut down the site since unauthorized non-Canadian users were gaining access and that violated American copyright law. The American entertainment companies won, and iCraveTV changed its plans. Companies continue to test these waters—in Canada there's a similar venture called JumpTV, in the U.S. there's RecordTV, which floated a process to create a virtual VCR on the Web—and many are still trying to develop technology that will satisfactorily limit access to their "streamed" content to those who will obtain permissions or pay compensation to those content providers.

Although most artists aren't going to grapple with these particular issues in their own contracts, they will have to deal with similar challenges of how to generate revenue for video streaming and other digital exhibition of their projects. Various business models have been adopted that include flat fee licenses for the payment of a percentage of any advertising revenues received by the service provider exhibiting an artist's work or that is based on the number of users who access or "hit" the project. Whenever you enter into these kinds of agreements, rights are a key issue.

On a technological level, one of the most common issues that arise for a mediamaker is how and when to license a project's on-line rights. Even though the current state of computer technologies makes an approximately two hour "downloading" of a feature film a long and awkward matter, the technology is improving and it is only a question of when such technology will catch up with a mediamaker's rights. Regardless of the feasibility of streaming a motion picture feature, such on-line rights should not be exercisable by a distributor or licensee for a period of time (e.g., 3-5 years), or such conventional markets as television and home video will be compromised, thereby causing a potential loss of a significant amount of revenue for a mediamaker.

Another problem arises when an artist's rights are "split" and are shared by a domestic distributor and a foreign sales agent in which both parties want Internet rights. Some distributors have been developing the appropriate safeguards to block Internet exploitation in unlicensed markets by using a form of user registration or limiting access to such video streaming to those users with a certain telephone area code. However, these firewall territorial blocking measures are in a constant state of development. To resolve this dilemma, filmmakers often have to negotiate with a domestic distributor and a foreign sales agent (or distributor) for a "freeze" of a project's Internet rights until the technology is developed which prevents the overlap of streaming video into unauthorized territories.

There is also the issue that confronts

Transferring a work to a digital file makes it more in need of effective copyright protection than any current analog versions of artistic work.

online distributors and mediamakers concerning video piracy and other forms of unauthorized playback and duplication of projects exhibited on-line. Internet distribution services have been developing various types of encryption technology and proprietary software that would significantly reduce the possibility of unauthorized use and duplication of an artist's project.

Companies such as Sightsound.com (which released Darren Aronofsky's film *Pi* on the Internet) have adopted a form of specialized digital "key" to the digital submaster which is "downloaded" into a user's computer, enabling the project to be viewed on a user's computer for a specific number of times or a specific period of time. Once a user's viewing period has expired, the "key" cannot be used to access and screen the project anymore unless the user secures the right to further access to the project on his or her computer by paying an additional fee.

Even when a project is encrypted, however, there is the possibility that a user could make and sell unauthorized copies of the decrypted project or post the decrypted project on the Internet or an electronic bulletin board. On-line distributors have addressed this problem by developing and using "digital watermarking," which places identifying information throughout a digitized work. Such "digital watermarking" can serve as a deterrent to cyberspace pirates and a means of establishing the authenticity of a work so that a work's copyright owners and licensees can ascertain whether their work has been "bootlegged" in some sort of video "Napster" manner. The identifying mark can contain such information as the name of a work's owner or licensee and any other information that would confirm a work's origin and authenticity. Any user who would alter or remove the "digital watermark" would permanently damage the digitized work and would not be able to gain access to the digitized file's identifying information without the use of a cryptographic key (such a key generally makes the digital watermark readable, thereby reducing or limiting the possibility of piracy).

Earlier this year, the FCC approved the concept of carrying over the "digital watermark" concept to electronic devices

NEW DAY FILMS is the premiere distribution cooperative for social issue media. Owned and run by its members, New Day Films has successfully distributed documentary film and video for thirty years.

CALL 415.383.8999
OR 617.338.4969

http://www.newday.com

NEW DAY FILMS

SEEKING ENERGETIC INDEPENDENT MAKERS OF SOCIAL ISSUE DOCUMENTARIES FOR NEW MEMBERSHIP.

tools & services for the digital imagination

Canon XL-1 Motorola walkies-StarTacs 3/4"
After Effects 5 HHB SQN
Final Cut Pro Sony PD150/100 Beta decks
Matrox Nextels Denecke
Audio Ltd. Mackie Quicktime Photoshop 6
Sennheiser
ombustion Green screen
Pinnacle
HS decks Cobra Cranes
Illustrator 9.0 Sony VX2000
Chimera Bogen tripods
Boris Red Canon GL-1
Century Precision DigiBeta MiniDV
MPEG-2
Comteks Pagers Lipstick cameras DVCAM
Discreet edit* Nagras Digital still cameras
Neumann Lectrosonics

Hello World
communications
118 West 22nd Street NYC
212 243-8800 @hwc.tv

www.mbnyc.com
135 West 20th Street N.Y., NY 10011
Tel: 212-242-0444 Fax: 212-242-4419

media BOX

cd-rom duplication and mastering
video duplication and transfers
production services and editing
dvd encoding, authoring and burning
video encoding for the internet and cd-rom

Film Festival Special - 20 VHS tapes w/sleeves & labels - $99
DVD disk: $200/1st minute, $10 each additional minute

themselves in the form of a license agreement between entertainment companies represented by the MPAA and consumer electronics manufacturers. The license would require that any electronic playback devices like TVs, VCRs, the new digital personal video recorders, high-definition television sets and video-on-demand systems be able to read digital watermarks and only play appropriately bought material. For instance, if you wanted to tape an episode of *Friends*, your VCR would allow you to play it back as much as you want, but if you downloaded a pay-per-view movie, it would only allow you to play it once. Since the MPAA wants even more stringent restrictions and the consumer electronics industry wants hardly any, the groups are currently at an impasse.

Other issues, however, were settled in the 1998 Digital Millenium Copyright Act (DMCA). For one thing, the bill made attempts to create and/or use technology to bypass technologies and any other measures to misappropriate one's "on-line" copyrightable work a crime. Removing or falsifying such copyright management information as found in digital watermarks or copyright notices is also a violation of the DMCA. Penalties for such violations of the DMCA include a copyright owner's right to obtain injunctive relief to prevent such measures, monetary damages, recovery of reasonable attorneys' fees if one prevails in his or her claim and the impounding and/or destruction of such illegal devices. Violations of the DMCA on a large scale carry fines from $500,000 to $1 million and/or imprisonment up to 10 years.

Further problems arise concerning the enforcement of an artist's rights to his or her work on the Internet since there is no international copyright law (copyright law is generally territorial in nature). However, there are international treaties amongst various countries that establish minimum guidelines for protecting such countries' works and the basis upon which copyright protection can be extended.

> **Cyberspace offers artists** a potentially vast, inexpensive way of exhibiting their work, but that will only pay off if artists avoid the hidden costs.

The United States is a signatory to the Berne Convention, along with approximately 110 countries. One of the basic tenets of this is the requirement of "national treatment" which requires that all of the countries that have signed the Berne Convention accord the protection of their own respective copyright laws to foreigners whose works have been infringed on in that particular country. Therefore, if a work created by a French author were infringed upon in the United States, the French author could use U.S. copyright law to enforce such a claim.

Although still evolving, the measures discussed in this article reflect some of the attempts of the courts and legislators to bring some degree of law and order to those mediamakers who dare to explore the cyberspace wilderness, and to caution those who want to jump into the digital marketplace as quickly as possible to level the playing field. Cyberspace offers artists a potentially vast, inexpensive way of exhibiting their work to a global audience, but that will only pay off if these artists avoid paying the hidden costs.

Robert L. Seigel (rseigel@DSBLLP.com) is a NYC entertainment attorney and a partner in the Daniel, Seigel & Bimbler, LLP law firm that specializes in entertainment and media areas.

Your documentary can move audiences to take action for social change. The Independent Producers' Outreach Toolkit shows you how.

WHAT YOU GET

- Interactive Budget
- Resource Binder
- Case Studies
- Sample Proposals
- Interactive Worksheets
- Phone Consultation

AIVF MEMBER DISCOUNT!
www.mediarights.org/toolkit
email: toolkit@mediarights.org

Solar
FILM / VIDEO
VIDEO/AUDIO POST
AVID
Media Composer 8000 / XL 1000
Film Composer
1:1 Uncompressed / AVR 77
Adobe Photoshop / After EFX
3D / Titles / Graphics
Experienced Editors
PROTOOLS 24 MIX PLUS
Sound Design / Editing / Mixing
Audio Syncing w/ Digital Pix
SOUND STUDIO
Voice-Over / ADR / Foleys
Sound EFX Library
DUBS & XFERS
632 B'WAY (& Houston) 10012
212.473.3040

Where Start-ups Fear to Tread

Artists take on streaming media at an AFI summit

BY ROBIN OPPENHEIMER

PART WORKSHOP, PART SUMMIT, THE American Film Institute's three-day summer program on "The Arts and Streaming Media" brought together over 50 national and international digital media artists, curators, "hacktivists," theoreticians, and other luminaries associated with artistic applications and larger cultural issues surrounding streaming media and the Web. The force behind the event, the third since 1997, was to instruct artists—rather than the start-up companies and entertainment firms that have wildly failed at streaming media—on possible uses and prospects of the technology for their work.

PHOTOS COURTESY AFI







From left:

Adam Hyde, Radioqualia.

Wayne Ashley, director of new media, Brooklyn Academy of Music.

Honor Harger, webcasting curator, Tate Modern Museum, London.

The program's core participants were a group of 22 artists selected by an L.A. jury of media arts professionals from an open call, and 44 leaders in the field of new media. The event was free to the artists (and to the public on the third day), with footage later streamed on the AFI Web site (www.afionline.org). There were also evening screenings of experimental films by James Benning, Pat O'Neill, Janie Geiser, and Lewis Klahr.

Participants in the event, which is sponsored by the California Arts Council with additional funding from the Rockefeller Foundation, included media arts veterans such as Kathy Rae Huffman, director of Hull Time Based Arts in England; Claire Aguilar, director of programming, ITVS; and Anne Bray, director of L.A. Freewaves; as well as digital arts curators Steve Dietz, director of New Media Initiatives, Walker Arts Center; Benjamin Weil, media arts curator, SFMoMA; and Christiane Paul, adjunct curator of New Media Arts, Whitney Museum; and digital art theorist Peter Lunenfeld, Media Design Professor, Art Center College of Design. Other internationally recognized new media pioneers in attendance were Walter van der Cruijsen, developer of ZKM Web site; Ricardo Dominguez, editor of "The Thing"; Natalie Bookchin, CalArts; and Jon Winet, California College of Arts and Crafts.

The first two days were designed to examine what streaming media is, including the digital tools used and examples of what artists are doing with those tools. There were large presentations for the entire group scheduled throughout. Smaller mentoring sessions happened parallel to these presentations, where the artists could select which presenters they wanted to learn more from, based on their earlier group presentations. Digital tools such as ProMAX, SMIL, NATO, and other streaming media applications were covered in-depth at those smaller sessions.

Workshop sessions with titles such as "Large Scale Public Projects," "Art-Net-Works," and "Diverse Explorations" presented short case studies of artist projects ranging from artist-produced Web sites to the now-historic Electronic Café, founded by Kit Galloway and Sherrie Rabinowitz in 1975 to develop new and alternative structures for video as an interactive communication form. In one panel, Seattle public artist Dan Corson described and demonstrated his artist-in-residency project with Seattle City Light (www.skagitstreaming.net), where he placed tiny digital video cameras in rural Washington streambeds controlled by the

all in one productions
www.allinone-usa.com

high def/digital editing:
Uncompressed Video
Media 100
Final Cut Pro
After Effects
Commotion Pro
Protools
Talented Editors

support:
HDCAM 24P/60i
Digital Betacam
Betacam SP
DVCPRO/DVCAM/DV
U-matic SP/S-VHS
Hi-8/Video 8

duplication/conversion:
HD/Digital Cloning
Down Conversion
Via HD-SDI/Firewire
Time Code Burn-in

High Def / Digital Cameras
DP & Crew Available
212.868.0028

Context
STUDIOS
2 stages
48x44 with cyc wall
30x24 sound stage
multi-camera digital video
• audio post-production •
recording & rehearsal studios
• video editing • stage rentals •
tape duplication
• production office •
lighting & grip packages
Artists and Independents Welcome
Located in Williamsburg
1 North 12th Street Brooklyn,NY
718.384.8300
www.contextnyc.com

Final Cut Pro®
Editing Suite
Apple® Power Mac® G4 • 6 Hours of Video Storage
Realtime Editing • starting at $6500 • Call 212.604.9999 x43
NOVAWORKS
Don't Rent. Own Your Own! Buy Now!
212.604.9999 • 525 W. 23rd St. • NYC, NY 10011 • www.novaworks.com
Apple Specialist

James A. Michener Center for Writers
Master of Fine Arts in Writing
DIRECTOR
James Magnuson



Combine work in screenwriting with fiction, poetry or playwriting in our unique interdisciplinary MFA degree program. Fellowships of $17,500/yr. awarded to all students.

UT Michener Center for Writers
702 E. Dean Keeton St. • Austin, TX 78705
512/471.1601 • www.utexas.edu/academic/mcw
THE UNIVERSITY OF TEXAS AT AUSTIN

THE EDIT CENTER
Become a Final Cut Pro Editor:
Six-Week Courses and Weekend Intensives
"The Edit Center has been offering budding editors a way to get hands-on experience in postproduction in a fraction of the time."

city's power company that showed salmon spawning, and then projected those streaming video images on the side of a downtown department store at night to more intimately connect urban citizens to the actual site of their electrical power generation.

The "AlterNet TV + Radio Activities" workshop had four presenters—Claire Aguilar from ITVS, Walter van der Cruijsen from Berlin, and Honor Harger and Adam Hyde, co-founders of Radioqualia (www.radioqualia.net), a loose collective of international artists who are exploring radio on the Internet. Radioqualia is now experimenting with streaming community-produced radio programs via the Web to a local Amsterdam radio station that then transmits those programs over the airwaves. This strategy uses the Web not as a broadcast medium like TV, but as a transmission medium where community programs, inexpensively produced live or taped on location, are streamed to a radio transmitter for broadcast. Such usage of streaming media could expand local public access cable TV channels as distribution (and production) sites for "micro" radio and TV produced anytime, anywhere. An artists' collective called Spaceboat in Seattle is already producing TV shows at Consolidate Works, a local multimedia arts space, that are broadcast live on a local Amsterdam cable access TV channel. The shows are digitally streamed over ordinary phone lines at noon Seattle time, airing at 9 PM in Amsterdam.

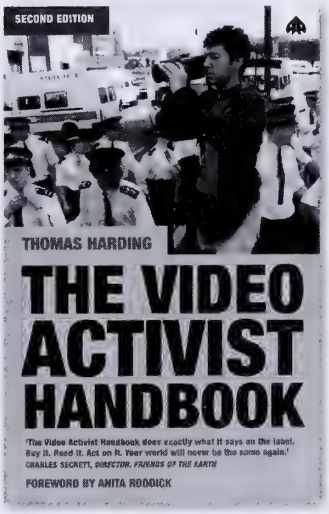
Another major theme of the three days was the recognition that the Internet, and specifically streaming media, are technologies in their infancy, and that it will take decades for them to become mature, widely disseminated, and well-understood. L.A. curator/consultant Carol Ann Klonarides noted that "cable TV was the Internet of the 1970's." It is still too soon to tell what the Internet of the 21st century will become, but it was obvious at this conference that artists will continue to play a key role in shaping these young technologies, as well as calling into question their applications and assumptions made by the commercial sector and mainstream press.

Robin Oppenheimer is a Seattle-based consultant researching Northwest media arts histories at Bellevue Art Museum.

Books

The Video Activist Handbook, Second Edition
Thomas Harding (Pluto Press, 2001)

Engaging and immediate, moving image media is a powerful resource to educate citizens about social issues. But the confluence of videomaking skill, public relations cunning, and knowledge and passion for a particular issue rarely resides handily in one person. "When I started to use video for change, I had to learn everything by trial and error," states author Thomas Harding. "I couldn't find a book that provided the tips I needed for my activist work."



Harding, co-founder of Britain's first video news service Undercurrents Productions (www.undercurrents.org), set about to address this weakness by publishing *The Video Activist Handbook* in 1997. The revised 2001 edition builds upon the first with updated equipment info and expanded resource listings, case studies, and explorations of using video on the Web.

Assuming no prior video experience, the *Handbook* is weighted towards activists learning to use video as a communications tool, but has plenty of tips for more experienced producers for dealing with events footage, witness videos, or advocacy documentaries. Chapters are arranged chronologically, from "Finding a Purpose;" through shooting, production, and post; to getting your piece on the news or to other distribution outlets; to training future video activists. Throughout the text are numerous real world examples and longer case studies. Harding pauses frequently to list questions you might ask yourself and things to keep in mind.

Given how useful this information is, its presentation is frustrating. Harding's style is simple and informative but quite verbose. The sheer length of the text is compounded by the author's goal to explain so many things for readers working to so many ends at so many skill levels, as well as the frequent sidetracks to examples and then back to his point. The graphic layout doesn't help offset this sense of mass, with all of the elements run together. Case studies are demarcated by a vertical rule, which crowds the page even more. Had they simply started on a new page, allowing ease of location and a bit of relaxing white space, the book would have much benefited.

Nonetheless, precious resources await those who can mine the text. "The Psychology of Videoing in Public" covers ground not often included in how-to manuals. "Supplying Footage to Television News" details the pitch, the deal, and the contract. "Training Video Activists" offers strategies and a sample workshop schedule. Related reading materials and organizations are listed in the in-depth resources section. Anyone who works with documentary video will find plenty else of value in this book, and should heed Harding's call to, "take what you need, design your strategy, and go and use it!"

—Elizabeth Peters

The 10 Most Common Mistakes When Shooting Video from *The Video Activist Handbook*

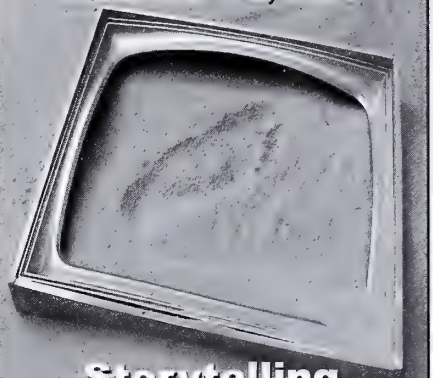
1. Running out of batteries.
2. Videoing when you don't mean to (e.g., shots of walking feet) and not videoing when you do (e.g., leaving camera in standby mode).
3. Too much zoom and pan.
4. Videoing from a distance with zoom close-up, so that the image is wobbly.
5. Composing the shot with too much sky/space above the subject.
6. Accidentally switching on a digital effect.
7. Missing the action because you're videoing something else at the time.
8. Recording with the date on.
9. Switching the camera off too quickly.
10. Failing to think about how the footage will be distributed.

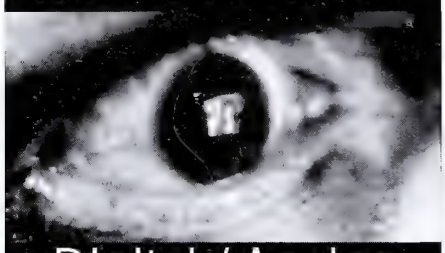
Digital Babylon: Hollywood, Indiewood and Dogme 95
Shari Roman (ifilm Publishing)



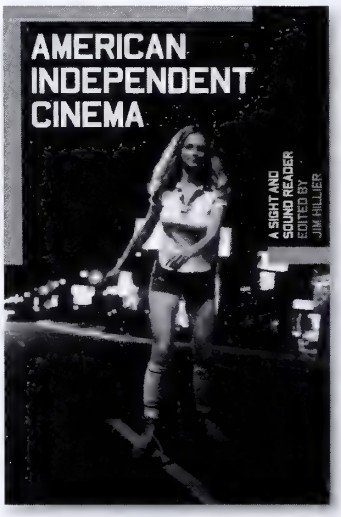
Digital filmmaking has arrived. At least that's what filmmaker-author Shari Roman would have us believe. If you didn't realize it back in 1995 when the Dogme 95 group hit Cannes with *The Celebration*, then you're at least acutely aware of it now, after having witnessed last year's explosion of American-made digital films. Allison Anders and Richard Linklater surprised Sundance audiences in January with two strikingly inventive DV films. Alan Cumming and Jennifer Jason Leigh debuted some months later with their digital film, *The Anniversary Party*. Agnus Varda premiered her DV socialist documentary, *The Gleaners and I*. And Steven Soderbergh described his Academy Award-winning *Traffic* as a "$49 million handheld Dogme film." From Dogme 95 to Indiewood to Hollywood, the way Roman sees it, everyone's shooting digital these days.

Produced like the popular Projections books, *Digital Babylon: Hollywood, Indiewood and Dogme 95* guides the reader through a series of interviews on the pros of digital filmmaking. The book opens with Harmony Korine's self-indulgent manifesto and leads into Jean-Luc Godard's self-

National Association of Latino Independent Producers'
Third Annual Conference
December 6-9, 2001

Storytelling in the Digital Age
in San Diego, California
keynote speakers • top name talent • pitch sessions
industry panels • awards gala • video slam
www.nalip.org
619.230.1938

AMI
AMERICAN MONTAGE INC

Digital / Analog
FILM, VIDEO & WEB PRODUCTION
AVID AND FINAL CUT PRO SUITES
POST-PRODUCTION SPECIALISTS
AFTER EFFECTS / MOTION GRAPHICS
EXPERIENCED IN FEATURE LENGTH DOCUMENTARIES AND NARRATIVES
670 BROADWAY SUITE 300, NY, NY 10012
334-8283
www.americanmontage.com

deprecating "I have always been a loner" essay on experimental cinema, before going into Roman's interviews with the Dogme 95 members and other indie/digital directors including Anders, Wim Wenders, and Mike Figgis.



Also on hand are Todd McCarthy, the senior critic at *Variety*, and Sundance festival chief Geoffrey Gilmore. Several key producers in today's indie world complete her portrait of the digital landscape. In general, *Digital Babylon* avoids, or negates, the less optimistic takes on digital filmmaking and celebrates digital filmmaking as a democratic and artful alternative to celluloid.

As Roman writes in her introduction, "with the advent of DV filmmaking a new wave of images and experimental ideas have come to the fore, challenging the terrain of independent and Hollywood filmmaking on all levels."

Since the digital camera is lighter and more mobile than the typical film camera, digital filmmaking is potentially more intimate than filmmaking with celluloid. But more than that, digital filmmaking opens up one hundred years of celluloid storytelling to new possibilities and reminds us of the original mysteries of the moving image. Digital babylons aside, the advent of DV technology allows us to ask what French film critic Andre Bazin thought was the primal question, What is Cinema? And from here anything is possible.

—Belinda Baldwin

***American Independent Cinema: A Sight and Sound Reader* Edited by Jim Hillier (Indiana University Press/British Film Institute)**

The aim of *American Independent Cinema* is not to define once and for all what is and isn't independent, but rather to look back on a defining period in American independent film's history and trace its roots and its impact. Drawing from 10 years' worth of *Sight and Sound*—from 1991 to 2000—Jim Hillier, who has previously edited collections of *Cahiers du Cinema* criticism, has gathered together more than just essays and think pieces, but also included interviews and reviews. The combination helps keep the book true to the magazine's feel.

Hillier looks to American independent films not just for how they have reshaped the film world but for how they transformed how film represents the world. "It is largely to this 'indie' sector that we owe transformed representations of ethnic minorities...and of gays and lesbians," he writes in the introduction.

And since he views the film world in terms of its voices, it makes sense that he has chosen to organize the book by the roles certain directors and particular films have played in the American independent movement. Among them are the Pioneers (John Cassevettes, Stan Brakhage, and Andy Warhol), the Queers (including Todd Haynes and Gus Van Sant), and Mavericks (including Paul Thomas Anderson, Spike Jonze, and Robert Altman).

The collection includes pieces by Amy Taubin, J. Hoberman, Gavin Smith, and Jonathan Romney, and offers insight into why and how some people—like Spike Lee and Steven Soderbergh—are able to straddle the line between commercial and independent. The book doesn't present a strict definition of 'independent'; but instead shows the several different layers of independent and what it meant in the context of when a piece was written, a particular year, or a certain cultural period.

Ultimately, it seems, the spirit of American independent cinema is alive and well—it just so happens that economic co-dependence is a little more common than before.

—Farrin Jacobs

BY BO MEHRAD

LISTINGS DO NOT CONSTITUTE AN ENDORSEMENT. WE RECOMMEND THAT YOU CONTACT THE FESTIVAL DIRECTLY BEFORE SENDING CASSETTES, AS DETAILS MAY CHANGE AFTER THE MAGAZINE GOES TO PRESS. DEADLINE: 1ST OF THE MONTH TWO MONTHS PRIOR TO COVER DATE (JAN. 1 FOR MARCH ISSUE). INCLUDE FESTIVAL DATES, CATEGORIES, PRIZES, ENTRY FEES, DEADLINES, FORMATS & CONTACT INFO. SEND TO: FESTIVALS@AIVF.ORG. AIVF MEMBERS CAN SEARCH COMPREHENSIVE FESTIVAL LISTINGS AT WWW.AIVF.ORG.

DOMESTIC

BARE BONES INT'L INDEPENDENT FILM FESTIVAL, April 9-13. Deadline: Dec. 31; Jan. 31 (late). Projects budgeted for less than a million dollars are eligible to enter the fest. Five days of screenings, workshops, screenplay readings, location tour, youth film projects. Cats: feature, doc, short, animation, experimental, script, music video, student, youth media. Awards: Auteur of the Year, Audience Choice Award, Grand Jury Awards. Formats: 35mm, 16mm, 3/4", 1/2", S-VHS, Beta SP, super 8, 8mm, Hi8, DV. Entry Fee: $25 (shorts); $50 (features). Contact: Shiron Butterfly Ray, 401 West Broadway, Second Floor, PO Box 2017, Muskogee, OK 74402; (918) 483-9701; fax: (775) 307-1545; barebonesfilmfest@yahoo.com; www.barebones2002-sites.cc

BIG MUDDY FILM FESTIVAL, February 22 - March 3, IL. Deadline: January 15. One of the oldest student/community-run film fests in the US, the Big Muddy is one of the premiere independent short film fests in the country. Films are shown on the SIU campus as well as the greater Southern Illinois & Western Kentucky region. Big Muddy places emphasis on the experimental & doc filmmaker. Founded: 1979. Cats: feature, doc, short, animation, experimental, any style or genre. Awards: Cash awards. Also: the John Michaels Memorial Film Award, presented to best work that promotes human rights, peace & justice topics or enviromental issues. Formats: 16mm, 3/4", 1/2", U-matic. Preview formats same as screening formats. Entry Fee: $35 (under 20 min); $40 (20-50 min.); $45 (over 50 min.). Contact: Festival, Dept. of Cinema & Photography, Southern Illinois University, Carbondale, IL 62901-6610; (618) 453-1482; fax: 453-2264; bigmuddy@siu.edu; www.bigmuddyfilm.com

BOSTON UNDERGROUND FILM FESTIVAL, Feb. 22-24, MA. Deadline: Dec. 15 (early); Jan. 14 (final). 3rd annual fest of the devious, depraved & defiant. Looking for films that are radical & experimental in either content or production value. Cats: doc, short, experimental, animation. Awards: Bacchus Bunny Awards will be given in the following cats: Best of Festival, Most Offensive, Most Experimental, Best Narrative, Best Non-Narrative, & an audience award. Formats: 35mm, 16mm, super 8, 1/2" (NTSC & PAL), 3/4". Preview on VHS. Entry Fee: early, $35 (features, over 60 min.); $15 (shorts, under 60 min.); late, $40 (features); $20 (shorts). Contact: BUFF, 441 Washington St. #2, Brookline, MA 02446; (617) 975-3361; localsightings@worldnet.att.net; www.localsightings.com

CHICAGO LATINO FILM FESTIVAL, April 5-17, IL. Deadline: January 11. Some of the best productions from Latin America, Spain, Portugal, the US, & other countries. Over 100 feature films, shorts, & videos.The fest is produced in cooperation w/ Columbia College. Founded: 1987. Cats: Feature, Short, children, family, student, youth media, doc, animation, experimental. Awards: Audience Choice $5,000 cash. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry Fee: $25. Contact: Carolina Posse, Programming Manager, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605; 312-431-1330; fax: 312-344-8030; clc@popmail.colum.edu; www.latinoculturalcenter.org

CHLOTRUDIS AWARDS SHORT FILM FESTIVAL, Feb. 23-24, MA. Deadline: Dec.31. Compete in the Short Film category of Boston's own Chlotrudis Awards, a non-profit organization that honors & supports independent film. Cats: short. Awards: Best Short Film. Formats: S-VHS, DVD. Contact: CASFF, PO Box 605, Reading, MA 01867; (781) 526-5384; fax: 942-9106; info@chlotrudis.org; www.chlotrudis.org

CROSSROADS FILM FESTIVAL, April 5-8, MS. Deadline: Dec. 31; Jan. 31 (late). Fest's goal is to provide Mississippi & the Southeast w/ a forum for independent films & filmmakers from around the world, showcasing film as a vital contribution toward the cultural, educational & economical vitality of the community & region. Founded: 1999. Cats: feature, doc, short, student, music video, experimental. Formats: 16mm, 35mm, 8mm, Hi8, Beta SP, Beta, 3/4", Pixel Vision, DV. Preview on VHS. Entry Fee: $45 (feature); $25 (short, docs, experimental); $10 (student); add $10 after Dec. 31. Contact: CFF, Box 22604, Jackson, MS 39225; (601) 352-5230; questions@crossroadsfilmfest.com; www.crossroadsfilmfest.com

CUCALORUS FILM FESTIVAL, March 20-24, NC. Deadline: Nov. 15 (early); Dec. 15 (final). The annual Cucalorus Film Festival is held in historic downtown Wilmington, NC. All formats, genres & lengths are accepted. Cucalorus is known as a "summer camp" for filmmakers, w/ tours of Screen Gems Studios, Joe Dunton's Camera House & numerous panel discussions throughout the week. Founded: 1994. Cats: feature, doc, short, animation, experimental, music video, any style or genre. Awards: Non-competitive. Formats: all. Preview on VHS (NTSC). Entry Fee: $20(early); $30 (final). Contact: Dan Brawley, PO Box 2763, Wilmington, NC 28402; (910) 343-5995; fax: 343-5227; info@cucalorus.org; www.cucalorus.org

DOUBLETAKE DOC FILM FESTIVAL, April 4-7, NC. Deadline: Dec. 3. 5th annual event seeks recent creative doc work to screen at the premier doc fest in North America. Fest offers diverse programming that combines the work of established & new documentarians, & offers these filmmakers, & all guests, a relaxing, intimate atmosphere. Entries must have been completed between January 1, 2000 & December 10, 2001 & be no more than 180 min. in length. Founded: 1997. Cats: doc, animation. Awards: Audience Award, Jury Award, Center for Doc Studies Filmmaker Prize, & MTV News/Docs Prize. Kodak donates $2500 worth of stock footage for each award winner. Formats: 1/2", 16mm, 35mm, Beta, DigiBeta, DV. Preview on VHS (NTSC preferred). Entry Fee: $35 (regular); $50 (late). Contact: DDFF, 1317 W. Pettigrew St., Durham, NC 27705; (919) 660-3699; fax: 681-7600; ddff@duke.edu; www.ddff.org

EAST LANSING FILM FESTIVAL, March 21-24, MI. Deadline: Dec. 15; Jan. 5 (late). The largest, most diverse film fest in Michigan screens all genres of independent & foreign films. Cats: feature, doc, short, student, children. Awards: "Michigan's Own film Competition" awarding all cats w/ cash/prizes. Formats: 35mm, 16mm, Beta. Preview on VHS. Entry Fee: $15-25; $25-35 (late). Contact: Susan Woods, 304 Evergreen Street Ste 100, East Lansing, MI 48826; (517) 336-5802; fax: 336-2750; swelff@aol.com; www. elff.com

HAZEL WOLF ENVIRONMENTAL FILM FESTIVAL, April 11-14, WA. Deadline: Dec. 10. Fest (formerly Equinox) presents the best in environmental films from around the world & an environmental media workshop series. Seeking works in all genres, addressing environmental issues. Special consideration to works associated w/ environmental campaigns. Max length 60 min. Incl. short written description of the film & sample of promotional material &/or materials from campaign Formats: VHS (w/ your name & contact info written on the tape; s.a.s.e. optional). Preview on VHS. Entry Fee: $25 (checks payable tp: Moving Images VP). Contact: c/o KCTS, 401 Mercer St., Seattle, WA 98109; (206) 443-7239; fax: 443-6691; info@hazelfilm.org; www. hazelfilm.org

HI MOM! FILM FESTIVAL, April 11-13, NC. Deadline: Jan. 1 (early); Jan. 31 (final). Festival is accepting short shorts & not-so-short shorts w/ deep thoughts & shallow pockets. Three days of music, movies, & yes again: pancakes in the shape of your initials. Formats: all formats accepted. Awards: Cash & non-cash prizes awarded. Formats: All Formats accepted. Preview on VHS (PAL or NTSC). Entry Fee: none (early); $15 (final). Contact: HMFF, 401 Pritchard Ave., Chapel Hill, NC 27516; himomfilmfest@yahoo.com; www.himomfilmfest.org

HUMAN RIGHTS WATCH INT'L FILM FESTIVAL, June 14-27, NY. Deadline: Jan. 20. Fest takes place at the Walter Reade Theater at Lincoln Center & is co-presented by the Film Society of Lincoln Center. Fest was created to advance public education on human rights issues & concerns. Highlights from the fest are presented in a growing number of cities around the world. Cats: feature, doc, short, any style or genre. Awards: Nestor Almendros Award for $5,000 given to a one filmmaker in the fest for courage in filmmaking. Formats: 35mm, 16mm, 3/4", Beta SP. Preview on VHS (preview tapes are not returned, they are recycled). Entry Fee: No entry fee. Contact: John Anderson, 350 Fifth Ave., 34th Fl. , New York, NY 10118; (212) 216-1263; fax: 736-1300; andersj@hrw.org; www.hrw.org/iff

HUMBOLDT INT'L FILM FESTIVAL, April 3-7, CA. Deadline: Jan. 25. Since its inception in 1967, The Humboldt Int'l Film Festival continues to support & celebrate filmmakers working in experimental & non-traditional ways. Whether you are a first time filmmaker in the process of developing your unique visual style, or an established independent continuing to push the limits of the medium, the Humboldt Int'l Film Festival invites you to submit your 16mm or Super 8 short film. Nestled between the redwood forests & the Pacific Ocean, the Humboldt Int'l Film Festival has the distinction of being

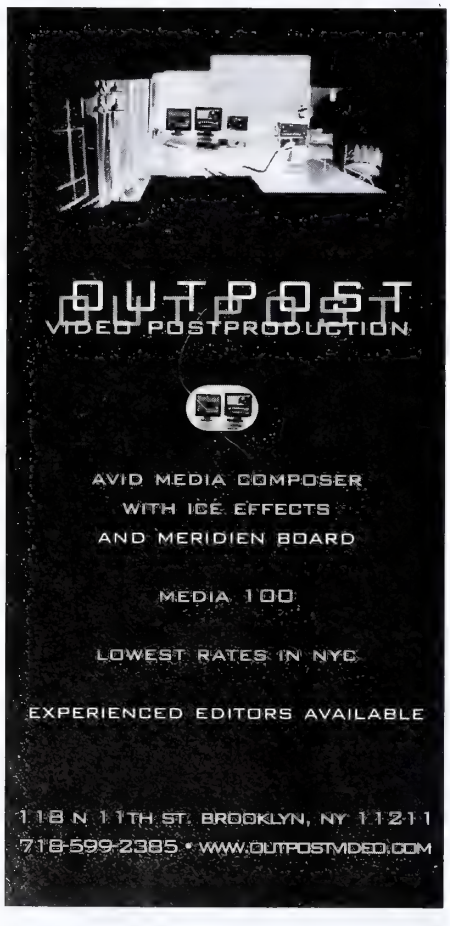
STUDIO 4J
Video for Art's Sake
T+F:(212)254-1106 | E:studio4j@mindspring.com

Discreet logic's
edit*plus
Combustion*
After Effects

DVCAM, MiniDV, Beta-SP, 3/4", S-VHS, Hi8

Create in the comfort of a private edit suite.
Meg Hanley, Editor

Priced for the Independent
Independent Post Production
In the East Village



one of the oldest student-run film fests in the world. Films must be longer than 60 min. in length & completed in the last three years. The fest takes place every April in Arcata, Calafornia, home to Humboldt State Universtiy. Founded: 1967. Cats: narrative, experimental, animation, doc, & the "you call it" category, short, any style or genre. Awards: Last years fest awarded over $3,000 worth of cash prizes, film stock editing services & magazine subscriptions. Formats: 16mm, super 8. Preview on VHS. Entry Fee: $30. Contact: Dept. of Theater, Film, & Dance, Humboldt State Univ., Arcata, CA 95521; (707) 826-4113; fax: 826-4112; filmfest @humboldt.edu; www.humboldt.edu/~theatre/filmfest.html

IRISH REELS IRISH FILM & VIDEO FESTIVAL, March 7-11, WA. Deadline: Dec. 17. Devoted to showing the very best in contempory Irish filmmaking & continues to feature independently produced works of & about Ireland. Films must have been written, directed or produced by an Irish filmmaker working in Ireland or abroad. Formats: DV, 16mm, 35mm, Beta, DVD. Preview on VHS (NTSC or PAL). Contact: 911 Media Arts Center, 117 Yale Ave North, Seattle, WA 98109; 206-682-6552; fax: 682-7422; www.911media.org/events/irishreels/

ISRAEL FILM FESTIVAL, New York: Feb. 28-March 14; Los Angeles: April 11-April 23; Chicago: May 2-May 9; Miami: May 30-June 6, CA. Deadline: Dec. 15. IsraFest Foundation Inc. presents Israel's newest feature films, documentaries, TV dramas, mini-series & student shorts; showcasing more than 400 new Israeli films to over 450,000 filmgoers in the U.S. IsraFest Foundation is a non-profit organization that exists to enrich the American view of Israeli life & culture, to spotlight Israel's growing film & television industry, & to provide an intercultural exchange through the powerful medium of film. The fest is presented in New York, Los Angeles, Miami, & Chicago. Open only to Israeli films made during 2001. Founded: 1982. Cats: feature, doc, short, student, TV. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry Fee: No entry fee. Contact: IsraFest Foundation Inc., 6404 Wilshire Blvd. #1240, Los Angeles, CA 90048; (323) 966-4166; (877) 966-5566; fax: 658-6346; israfest@earthlink.net; www.israelfilmfest.com

KANSAS CITY FILMMAKERS JUBILEE, April 4-8, KS. Deadline: Dec. 1 (early); Jan. 1 (final). 6th annual event open to domestic & int'l short films 30 min. or less. Cats: narrative, experimental, animation, doc, 8mm, underground. Awards: Top film in each genre will win at least $1,000 of cash or prizes. Fest awarded over $66,000 in cash & prizes in the last four years. Formats: all formats accepted. Preview on VHS. Entry Fee: $20 (early); $25 (final). Contact: KCFJ, 4826 W. 77th Terrace, Prairie Village, KS 66208; (913) 649-0244; kcJub@kcjubilee.org; www.kcjubilee.org

LOS ANGELES ITALIAN FILM FESTIVAL, April 23-27, CA. Deadline: Jan 31. Fourth annual fest is a unique full week of the best new films & film makers from Italy leading the Italian Cinema into the new millennium. LAIFA's mission is to introduce & promote new Italian movies to the Hollywood film community & to the general public, while celebrating the classical Italian Cinema as well. Fest consists of competitions of the best Italian films of 2000-2001 in several cats in addition to special tributes & retrospective. Founded: 1998. Awards: The festial will present the LAIFA Award for Best Picture (Italian & Italian-American), Awards & Certificates for various placements & the People's Choice Award for the most popular film short & feature. Preview on VHS. Entry Fee: $50. Contact: Festival, 7270 Franklin Ave., #102, Los Angeles, CA 90046; (323) 850-7245; fax: 436-2928; info@italfilmfest.com; www.italfilmfest.com/

MAGNOLIA INDEPENDENT FILM FESTIVAL, Feb. 7-9, MS. Deadline: Jan. 18. Mag Fest keeps the independent spirit of cinema alive & well & moving forward in Mississippi. The first film fest in the state, the Magnolia Film Festival goes out of its way to present the best of independent films of all lengths & genres, & to treat participating filmmakers to a fabulous time. Founded: 1997. Cats: Feature, Short, Doc, youth media, experimental, animation. Awards: Cash prizes plus "Mags" will be presented incl. three Grand Jury awards, Audience Award, Elena Zastawnik Memorial award for Best written Film & Festival Director's Award. Filmmakers who attend stay free. Formats: 16mm, 35mm, video, Beta, 1/2". Preview on VHS. Entry Fee: $10. Contact: Ron Tibbett, Fest Dir. , 2269 Waverly Dr., West Point, MS 39773; (662) 494-5836; fax: (662) 494-9900; ron@magfilmfest.com; www.magfilmfest.com

METHOD FEST INDEPENDENT FILM FESTIVAL, Apr. 12-19, CA. Deadline: Dec. 15 (early); Feb. 1 (late). Named for the 'Stanislavski Method,' fest highlights the great performances of independent film. Seeking story driven films w/ outstanding acting performances. Founded: 1999. Cats: Feature, Short, student, children. Awards: Sculpted statuettes in various cats, film services & 5000 feet of Fuji Motion Picture Film to winning film. Awards to Best Actor, Actress, Screenplay. Formats: 16mm, 35mm, Beta SP, DV, DigiBeta, DVD. Preview on VHS. Entry Fee: Student: $25; Shorts: $30 (early), $40 (late); Features: $40 (early), $50 (late). Contact: c/o Franken Enterprises, 880 Apollo St. Ste. 337, El Segundo, CA 90245; (310) 535-9230; fax: 535-9128; Don@methodfest.com; www.methodfest.com

NASHVILLE INDEPENDENT FILM FESTIVAL, June 5-9, TN. Deadline: Dec. 21 (early); Feb. 1 (final). Formerly the Sinking Creek Film & Video Festival, fest is the longest-running film fest in the South w/ an int'l reputation for its support & encouragement of independent media. Festival programs over 150 films & provides high-end industry level workshops. Fest incl. workshops, panels, screenings, parties & closing awards ceremony. Founded: 1969. Cats: incl. short narrative, animation, doc, feature, student, experimental, young filmmakers, TV (episodic & pilots only), family/children, short, youth media, children. Awards: cash prizes awarded for all cats plus a special award, The Regal Cinema/Nashville Independent Film Festival Dreammaker Award which grants the award-winning film a week's run in a Regal Cinema in Los Angeles county, also qualifies the winner for Academy Award consideration. 1st prize in the short narrative & animation cats also qualifies winner for Academy Award consideration. Formats: 35mm, 16mm, Beta, DigiBeta. Preview on VHS. Entry Fee: $10 (young filmmaker-high school age or younger); $30/$35 (under 60 min.); $40/$50 (over 60 min.). Contact: Brian Gordon, exec. dir., Box 24330, Nashville, TN 37202; (615) 742-2500; fax: 742-1004; niffilm@bellsouth.net; www.nashvillefilmfest.org

NEW ENGLAND FILM & VIDEO FESTIVAL, April 8-13, MA. Deadline: Dec. 15. New England's 27th annual primary competitive regional fest devoted to new works by any independent video or filmmaker who is a resident or student in New England states: CT, ME, MA, NH, RI, VT, upstate NY, north of & incl. Westchester County. (residency required for eligibility). Also open to any undergraduate or graduate student who has completed his or her works while attending a New England college or University, or any undergraduate or graduate who maintains New England residency while attending college elsewhere. Student entries must have been completed while a student. Cats: All lengths & genres, doc, experimental, animation, feature, short. Awards: A total of $7,000 in cash & services is awarded. Awards in several independent & student cats w/ distinctions for film & video. Formats: 35mm, 16mm, 3/4", 8mm. Preview on VHS. Entry Fee: $35 (first entry); $25 (students, first entry); $10 (any additional entries). Contact: Boston Film / Video Foundation, 1126 Boylston St. #201, Boston, MA 02215; (617) 536-1540 x. 18; fax: 536-3576; fest@bfvf.com; www.bfvf.org

NEW YORK LESBIAN AND GAY FILM FESTIVAL, June 6-16, NY. Deadline: Dec. 22 (early); Feb. (final). Committed to presenting diverse & culturally inclusive programs, fest showcases all genres of film, video & new digital media (incl. dramatic features & shorts, docs & experimental works) by, for, or of interest to lesbians, gay men, bisexuals, or transgendered persons. Jury awards incl. Proposals for lecture & film-clip presentations, curated film/video programs & interactive media installations also accepted. Founded: 1989. Cats: feature, doc, experimental, short. Awards: Jury awards for Best Narrative Feature, Best Feature Doc & Best Short, Audience Award. Formats: Digital, CD-ROM, 35mm, 16mm, 3/4", 1/2", Beta SP, Beta. Preview on VHS. Entry Fee: $15 (early); $25 (final). Contact: Basil Tsiokos, 47 Great Jones St., 6th fl., New York, NY 10012; (212) 254-7228; fax: 254-8655; info@newfest.org; www.newfest.org

NEW YORK UNDERGROUND FILM FESTIVAL, March 6-12, NY. Deadline: Dec. 1 (early); Dec. 15 (final). NYC's premiere showcase for films that go beyond mainstream expectations & commercial concerns. Founded: 1994. Cats: narrative feature, narrative short, doc, experimental, animation. Awards: Juried prizes for Best Feature, Best Short, Best doc, Best Animation, Best Experimental, plus the Festival choice award. Formats: 35mm, 16mm, 1/2", super 8, Beta. Preview on VHS. Entry Fee: $30; $35. Contact: Ed Halter, 151 1st Ave. #232 , New York, NY 10003; (212) 340-9476; fax: 675-1152; fest@nyuff.com; www.nyuff.com

NEWPORT BEACH INT'L FILM FESTIVAL, April 11-19, CA. Deadline: January 15. Approximately 75 feature length & 25 short films chosen to compete for one of 10 awards. If preferred, films may be excluded from competition &/or exhibited in the "special screening" section of the program. All films must have optical (not magnetic) sound. Films must be in English or w/ English subtitles. Formats: 70mm, 35mm, 16mm. Preview on VHS. Entry Fee: $50 (feature); $40 (short). Contact: Joseph Mahoney, 4540 Campus Drive, Newport Beach, CA 92660; 949-253-2880; fax: 949-253-2881; nbff@pacbell.net; www.newportbeachfilmfest.com

NO DANCE FILM & MULTIMEDIA FESTIVAL, Jan. 11-18, UT. Deadline: Nov. 16 (early); Dec. 16 (final). Alternative film fest based in Park City, Utah during Sundance. Nodance caters to first-time filmmakers & digital filmmaking. Nodance screens all competition films on DVD. Founded: 1998. Cats: doc, feature, script, short, animation, music video. Awards: Grand Jury, Audience, & Golden Orbs Awards. Formats: DVD. Preview on VHS. Entry Fee: $30. Contact: James Boyd, fest director, 703 Pier Avenue #675, Hermosa Beach, CA 90254; (310) 937-6363; boyd@nodance.com; www.nodance.com

NOT STILL ART FESTIVAL, April 26-27, NY. Deadline: Dec. 15. Annual fest invites media artists working in abstract & non-narrative electronic motion imaging, in conjunction w/ music /sound design, to submit programs under 10 min in length. Fest is interested in work made w/ all technologies, the primary criterion being the aesthetic of the electronic screen. Screenings will tour & be broadcast. Formats & preview: 3/4", Hi-8, S-VHS. Founded: 1996. Cats: Non-narrative, Electronic Imaging. Awards: non-competitive. Preview on mini-DV. Contact: NSAF, Box 496, 33 Lancaster St., Cherry Valley, NY 13320; (607) 264-3476; fax: 264-3476; notstillart@improvart.com; www.improvart.com/nsa/

OUTFEST: THE LOS ANGELES GAY & LESBIAN FILM FESTIVAL, July 11-22, CA. Deadline: early: January 31; late: March 31. The mission of OUTFEST is to build bridges among audiences, filmmakers & the entertainment industry through the exhibition of high-quality gay, lesbian, bisexual & transgender themed films & videos, highlighted by an annual fest, that enlighten, educate & entertain the diverse communities of Southern California. Outfest also offers a weekly screening series yr. round, as well as a screenwriting competition. Founded: 1982. Cats: Feature, Doc, Short, Gay/Lesbian, Animation, Experimental. Awards: Fourteen awards ranging from $500 to $2,000. Formats: 35mm, 16mm, 3/4", 1/2". Preview on VHS. Entry Fee: Features (over 60 min.): $20 by Jan. 31; $25 by Mar.31. Shorts: $10 by Jan.31; $15 by Mar.31. Contact: Festival, 1125 McCadden Place, Ste. 235, Los Angeles, CA 90038; (323) 960-9200; fax: (323) 960 2397; outfest@outfest.org; www.outfest.org

PHILADELPHIA FESTIVAL OF WORLD CINEMA, April 4-15, PA. Annual competitive fest organized by the Philadelphia Film Society offers "an enriching view of world culture & a diversity of filmmaking culminating in a region-wide celebration of cinema." Fest incls. premieres of int'l & US independents, classic cinema, tributes, guest filmmakers, seminars, panel discussions, Cine Cafes, extensive press coverage, parties & more. Fest also incls. "Festival of Independents"—a fest w/in the fest, showcasing local filmmakers. Previous fests have included over 100 features, & about 100 docs & shorts from 40 countries, w/ audiences estimated at 30,000. Entries must be Philadelphia premieres. Founded: 1991. Cats: Feature, Doc, Short, animation, experimental, any style or genre. Awards: Best Feature; Best Doc; Jury & audience awards; Liftime & artistic achievement awards. Formats: 35mm, 16mm, Beta, Beta SP. Preview on VHS. Entry Fee: $15 (US), $20 (int'l). Contact: Raymond Murray, Artistic Director, 234 Market Street, 5th Flr., Philadelphia, PA 19106; (215) 733-0608 ext. 219; fax: (215) 733-0637; filmsociety@phillyfests.com; www.phillyfests.com



The Traveling Social Conscience

Enjoying its 13th year in New York City, with additional festivals presented in London, Boston, and San Francisco, the Human Rights Watch International Film Festival is a leading venue for the finest fiction and documentary films that deal with human rights themes. The festival's main goal is to show the power that film has to reach across ideological boundaries. That will be most evident this year as the festival will be distributing its 2001 Nestor Almendros Prize-Winning film *Jung (War): In the Land of the Mujaheddin* in the hopes of presenting a strong alternative viewpoint to the American public about the Afghani people. The film is about the heroic efforts of two Italian men in present day Afghanistan. See listing.

REELING: CHICAGO LESBIAN & GAY INT'L FILM FESTIVAL, Summer, IL. Deadline: January 8. Annual fest seeks wide variety of lesbian, gay, bisexual, & transgendered films & videos for second oldest fest of its kind in the world. All genres & lengths accepted. Founded: 1981. Cats: Any style or genre, Feature, Experimental, Animation, Short, doc. Awards: Cash prizes, awarded by category, totalling $3000. Formats: 35mm, 16mm, 3/4", Beta SP. Preview on VHS. Entry Fee: $15 for first entry, $10 for each additional entry. Contact: c/o Chicago Filmmakers, 5243 North Clark, Chicago, IL, USA 60640; (773) 293-1447; fax: 293-0575; reeling@chicagofilmmakers.org; www.chicagofilmmakers.org

ROSEBUD FILM & VIDEO FESTIVAL, March 23-24, Awards Ceremony in April, DC. Deadline: Jan. 20. Rosebud was formed in 1990 to promote independent film & video in the Washington, DC area. The goal is to honor the "innovative, experimental, unusual or deeply personal" in creative film & video making. This competition accepts works completed or first released from January 2000 & January 2002. Eligible entrants are producers or directors who are current residents of Washington, DC, Maryland, or Virginia (exceptions are made for students temporarily living out of the area or those away on work assignment). Works accepted in all cats, any style or genre. Works-in-progress/trailers/pro-





Our 5th Annual "Mag" welcomes all lengths, all genres. Cash awards and "Mags" given in eight categories. Entries screened in 35mm, 16mm, Beta, VHS. $10 entry fee. If you attend we house you for free. Congrats to last year's winners: Irene Turner's "The Girl's Room; Patricia Chica's "The Promise"; Ace Allgood's "The Chromium Hook"; Anne Dodge's "In Mound Bayou"; John Kozak's "The Eulogy"; Sadia Shepard's "Eminent Domain".

Entry Forms: Download at www.magfilmfest.com or write to: Ron Tibbett, Festival Director 2269 Waverly Drive West Point, MS 39773 Phone: (662) 494-5836 Fax: (662) 494-9900 email: ronchar@ebicom.net

A Proud "Festival Partner" of The Rhode Island International Film Festival.

mos are also welcome if they stand on their own. Twenty nominees & five winners, incl. a Best of Show are chosen by an independent panel of judges. Awards incl. a trophy, cash, multiple area theatrical & television screenings, & equipment & supplies. Founded: 1990. Cats: any style or genre. Awards: Awards incl. cash & tape stock. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry Fee: Entry fee incls. a one-yr. membership to Arlington Community Television, the sponsoring organization). Contact: Chris Griffin or Jackie Steven, Festival Directors, 2701-C Wilson Blvd., Arlington, VA 22201; (703) 524-2388; fax: (703) 908-9239; Chris@Channel33.org; rosebudwdc@aol.com; www.rosebudact.org

SAN FRANCISCO INT'L FILM FESTIVAL, April 18-May 2, CA. Deadline: Dec. 1 (docs, shorts, animation, experimental & TV); Jan. 3 (narrative features). Founded in 1957 & the oldest film fest in america, SFIFF is presented each spring by the San Francisco Film Society showcasing approx. 200 features, docs & shorts; fest is dedicated to highlighting current trends in int'l film & video, w/an emphasis on work w/out US distrib. Fest has two sections: the invitational, noncompetitive section for recent features, archival presentations, retros & special awards & tributes recognizing individual acheivement; & the competitive section for doc, shorts, animation, experimental & TV. Founded: 1957. Cats: feature, doc, short, animation, experimental, music video, student, youth media, TV, any style or genre. Awards: incl. Golden Gate Award w/ $500 cash & certificates of merit. All Golden Gate winners in the film & video, New Visions & Bay Area Divisions will compete during the fest for Grand Prize awards for Best Doc, Best Bay Area Doc, Best Short & Best Bay Area Short. Grand Prize awards incl. $1,000 in cash. Narrative features by emerging filmmakers eligible for the SKYY Prize, a juried cash award of $10,000 for outstanding filmmaking. Audience awards incl. Best Narrative Feature, Best Doc Feature. Noncompetitive awards incl. Akira Kurosawa Award; Peter J. Owens Award. Formats: 35mm, 16mm, 3/4", Beta, Beta SP, DigiBeta, super 8, 8mm, Hi8, 70mm, DVD, 1/2". Preview on VHS or DVD. Entry Fee: $45-200(depending on length of film or video). Contact: Doug Jones, 39 Mesa St., Ste. 110, The Presidio, San Francisco, CA 94129-1025; (415) 561-5000; fax: 561-5099; djones@sffs.org; www.sffs.org

SAN FRANCISCO INT'L LESBIAN & GAY FILM FESTIVAL, June 14-24, CA. Deadline: Jan. 4, Jan. 24 (late). The SFILGFF is committed to screening the best in Lesbian, Gay, Bisexual & Transgender Film. Many works premiered in fest go on to be programmed or distributed nat'lly & int'lly. Rough cuts accepted for preview if submitted on 1/2". Entries must be San Francisco Bay Area premieres. Founded: 1976. Cats: any style or genre. Awards: Frameline Award, Audience Award, Dockers Khakis 1st Feature Aaward ($10,000). Fest produced by Frameline, nonprofit arts organization dedicated to gay & lesbian media arts. . Formats: 35mm, 16mm, 3/4", 1/2", Beta SP, Beta. VHS- NTSC/PAL. Entry Fee: $20-$30. Contact: Jennifer Morris, Co-Director, Frameline, 346 9th St., San Francisco, CA 94103; (415) 703-8650; fax: 861-1404; info@frameline.org; www.frameline.org

SANTA BARBARA INT'L FILM FESTIVAL, Feb 27- March 3, CA. Deadline: Dec. 10. This annual fest is committed to diverse programming & highlighting independent films

that define & explore the human condition. Fest comprises over 70 films, seminars, workshops, tributes, galas & special events. Attended by industry professionals, press, celebrity guests & over 40,000 film fans. Fest is competitive w/ jury of industry professionals who select winners in 9 cats. Founded: 1986. Formats: 35mm, 16mm, 3/4", 1/2", DigiBeta, Beta SP, DV. Preview on VHS (NTSC& PAL). Entry Fee: $40 (US); $45 (int'l). Contact: Alisa Katz-Features / Candace Schermerhorn-Docs & Shorts, 2064 Alameda Padre Serra, Suite 120, Santa Barbara, CA 93103; (805) 963-0023; fax: 962-2524; info@sbfilmfest.org; www.sbfilmfest.org

SEDONA INT'L FILM FESTIVAL, March 1-3, AZ. Deadline: Dec. 1 (early); Jan. 8 (final). Annual fest features the finest in current American & int'l independent cinema, tributes, panel discussons & an in-depth workshops. Cats: dramatic & doc (features & shorts), animation, feature, short. Awards: Audience choice—Best of Festival for full-length & short films. Formats: 16mm, 35mm. Preview on VHS. Entry Fee: $35 (shorts, 30 min. & under); $50 (features); $10 discount for entries postmarked before Dec. 1. Contact: Festival, 1725 W. Hwy 89A, Ste. #2, Sedona, AZ 86336; (800) 780-2787 or (520) 282-0747; fax: 282-5358; scp@sedona.net; www.sdonafilmfest.com

SOUTH BY SOUTHWEST FILM FESTIVAL, March 8-16, TX. Deadline: Nov. 16 (early); Dec. 10 (final). US & int'l independent film & video fest & conference showcases over 200 shorts & features for audiences estimated at 30,000 over 9 days. Entries must be completed in 2000 or early 2001 & must not have previosuly screened in Austin, TX to be eligible for consideration. Film Conference kicks off the event, featuring four days of panel discussions geared toward working film & videomakers as well as screenwriters, as well as screenwriters, aspiring professionals & aficionados. 3-day trade show incl. equipment & service providers, digital editing suite, & the latest in film & video technology. Cats: Feature, Doc, Experimental, Animation, Music Video, short. Awards: Narr. Feature, Narr. Short, Doc. Feature, Doc. Short, Anim. Short, Exp. Short, Music Video, Audience Awards. Formats: 35mm, 16mm, Beta SP. Preview on VHS. Entry Fee: $20/$25 (shorts); $30/$35 (features). Contact: Angela Lee, Sr. Programmer, Box 4999, Austin, TX 78765; (512) 467-7979; fax: 467-0737; sxsw@sxsw.com; www.sxsw.com

SPINDLETOP/LAMAR UNIVERSITY FILM FESTIVAL, Feb. 1-3, TX. Deadline: Dec. 15. 3rd annual fest is dedicated to bringing to light the work of new & emerging filmmakers. Enjoy workshops & master classes w/ writers, directors, & industry professionals. The fest is known for the networking & contact opportunities it provides for participants. Cats: experimental, feature, narrative, "1st time/novice" filmmaker, music video, animation, "old timers". Formats: 16mm, super 8, DigiBeta, Beta SP, Beta, 1/2", S-VHS, 3/4", Hi8, DV, U-matic. Entry Fee: $20; $15 (student). Contact: O'Brien Stanley, Dept. of Communication/Lamar University, P.O. Box 10050 , Beaumont, TX 77710; (409) 880-7222; stanleyoo@hal.lamar.edu; www.spinfest.com.

TAOS TALKING PICTURE FESTIVAL, April 11-14, NM. Deadline: Jan. 15. Established as an artists' colony more than a century ago, Taos is known for eclectic mixture of cultures, traditions & philosophies. It is in this light that fest organizers program over 150 new indie films & videos, incl. features, docs, videos & shorts during four-day fest. Highlights incl. Tributes; Latino & Native American programs, as well as comprehensive Media Literacy Forum w/panel discussions, workshops & demonstrations focusing on state of media. Entries should have been completed w/in 18 months of fest & should be New Mexico premieres. Fest also features Teen Media Conference. Cats: feature, doc, short, experimental, animation, music video, Any style or genre. Awards: Melies Short Film Award; Land Grant award: 5 acres to one film (over 70 min.) that applies a fresh approach to storytelling and/or cinematic medium. Formats: 35mm, 16mm, 3/4", 1/2", Beta SP, S-VHS. Preview on VHS. Entry Fee: $15-$40 (no fee for int'l entries). Contact: Kelly Clement, Dir. of Programming, 7217 NDCBU, 1337 Gusdorf Rd. Ste. B, Taos, NM 87571; (505) 751-0637; fax: 751-7385; ttpix@ttpix.org; www.ttpix.org

TELEVISION DOC FESTIVAL, May, NY. Deadline: Dec. 15. The Museum of Television & Radio hosts this annual fest that showcases the outstanding television documentaries of the past yr.—giving the public a second chance to see quality work (on the big screen) & to celebrate the work of important doc makers. The two-week fest consists of docs that have aired & premieres of unaired programs. In addition, a sidebar of three to six programs will highlight the work of either a prominent documentarian or a specific genre. Founded: 2000. Cats: doc, TV. Formats: S-VHS, Beta, Beta SP, DigiBeta, DV. Preview on VHS. Entry Fee: No entry fee. Contact: Ron Simon/Allen Glover, Museum of Television & Radio, 25 West 52nd Street, New York, NY 10019; (212) 621-6600; (212) 621-6699; TVDocFest@mtr.org; www.mtr.org

UNITED STATES SUPER 8MM FILM & DIGITAL VIDEO FESTIVAL, February 15-17, NJ. Deadline: January 18. Annual fest encourages any genre, but work must have predominantly originated on Super 8 film or hi-8 or digital video. Festival mandate is to spread the 8mm & digital word. Toward that end the Rutgers Film Co-op/NJMAC has sponsored seven touring programs, culled from fest winners for the past several years, which have travelled extensively & seen new audiences. Cats: any style or genre. Awards: $2,500 in cash & prizes; selected winners go on Best of Fest Int'l Tour. Formats: Hi8, super 8, 16mm, 8mm, 1/2", 3/4", DV. Preview on VHS. Entry Fee: $35 (check or money order payable to Rutgers Film Co-op/NJMAC. Do not send cash). Contact: Al Nigrin, Rutgers Film Co-op/New Jersey Media Arts Center, 131 George St., 108 Ruth Adams Bldg-Douglass Campus, Program in Cinema Studies, Rutgers University, New Brunswick, NJ 08901; (732) 932-8482; fax: 932-1935; njmac@aol.com; www.njfilmfest.com

VISUAL COMMUNICATIONS LOS ANGELES ASIAN PACIFIC FILM & VIDEO FESTIVAL, May 17-24, CA. Deadline: Dec. 8 (early); Jan. 12 (late). Visual Communications, the nation's premier Asian Pacific American media arts center, established Fest as a vehicle to promote Asian & Asian Pacific American cinema. The Fest has grown from its beginnings as a weekend series into an annual showcase presenting the best of Asian Pacific American & Asian int'l media in the United States. Founded: 1983. Cats: feature, doc, short, animation, experimental. Formats: 16mm, 35mm, 1/2", 8mm, Beta, Beta SP, 3/4". Preview on VHS. Entry Fee: Early: $20 US, $30 Intl; Late: $30 US; $40 Intl. Contact: VC Filmfest, 120 Judge John Aiso St., Los Angeles, CA 90012-3805; 213/680-4462; fax: 213/687-4848; info@vconline.org; www.vconline.org

WORLDFEST HOUSTON INT'L FILM & VIDEO FESTIVAL, April 5-14, TX. Deadline: Early: Nov 15; Regular: Dec 15; Late: Jan 15. WorldFest has reduced the number of films screened to a maximum of 60 feature & 100 short premieres, w/ a total & absolute emphasis on American & Int'l Independent feature films. Fest honors films from Mexico, Canada, France & Germany. Associated market for features, shorts, documetaries, video, independent/experimental & TV. Fest also offers 3-day seminars on writing, producing & directing, plus distribution & finance. Founded: 1961. Cats: feature, doc, short, script, experimental, animation, music video, student, youth media, TV, children, family. Awards: Student Awards Program. Scripts & screenplays also have competition. Over $10,000 in cash & equipment awards. Formats: 35mm, 16mm, 3/4", 1/2", Beta SP, S-VHS, DigiBeta, U-matic, DVD, CD-ROM, Web. Preview on VHS. Entry Fee: $40-$90. Contact: J. Hunter Todd, Festival Director, Box 56566, Houston, TX 77256; (713) 965-9955/(800) 524-1438; fax: (713) 965-9960; worldfest@aol.com; www.worldfest.org

International

HONG KONG INT'L FILM FESTIVAL, March 26-April 10, China. Deadline: Early Dec. HKIFF regularly incls. a selection of Int'l, Asian, & Hong Kong Cinema Retrospectives among 200 films & videos screened at various venues. The fest has been recognized as a valuable showcase for Asian works that allows the West to discover the riches of Chinese cinema. Cats: feature, doc, short, animation. Formats: 35mm, 16mm. Entry Fee: No entry fee. Contact: Film Programmes Office, Leisure & Cultural Services Department, Level 7, Administration Bldg., Hong Kong Cultural Centre, 10 Salisbury Rd., Tsimshatsui, Kowloon, Hong Kong, China; 011 852 2734 2903; fax: 852 2366 5206; hkiff@hkif.org.hk; www.hkiff.org.hk

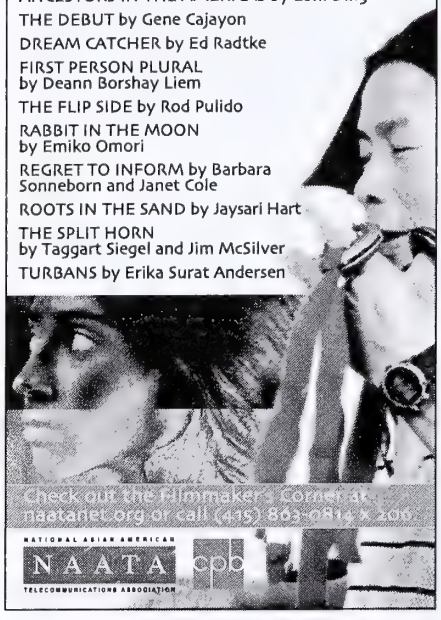
INSIDE OUT: TORONTO LESBIAN AND GAY FILM & VIDEO FESTIVAL, May 16-26, Canada. Deadline: Jan. 15. Fest, now in its 11th fabulous year, is an exciting & important venue for queer filmmakers from around the world. Fest hosts the largest lesbian & gay fest in Canada & one of the largest in the world. Last year's fest screened more than 300 films & videos in 84 programs w/ sold out screenings daily.In the past yr. fest has assisted in securing theatrical & broadcast distribution for several films & videos through our relationships w/ Canadian film & TV entities. Fest is not only a highly anticipated cultural event renowned for its hospitality & integrity in programming, but an excellent opportunity to network w/ other independent film & video makers & interested industry representatives. Founded: 1991. Cats: feature, doc, short, animation, experimental, music video, student, youth media, family, children, TV. Awards: Awards are given for both local & int'l work. The Bulloch Award for Best Canadien Work, the Akau Award for Best Lesbian Short, the Cruiseline Award for Best gay

NAATA MEDIA FUND

With support from the Corporation for Public Broadcasting, the National Asian American Telecommunications Association (NAATA) provides production and completion funds for Asian American film and video projects that have potential for national public television broadcast.

RECENT MEDIA FUND HIGHLIGHTS

ANCESTORS IN THE AMERICAS by Loni Ding
THE DEBUT by Gene Cajayon
DREAM CATCHER by Ed Radtke
FIRST PERSON PLURAL by Deann Borshay Liem
THE FLIP SIDE by Rod Pulido
RABBIT IN THE MOON by Emiko Omori
REGRET TO INFORM by Barbara Sonneborn and Janet Cole
ROOTS IN THE SAND by Jaysari Hart
THE SPLIT HORN by Taggart Siegel and Jim McSilver
TURBANS by Erika Surat Andersen



Check out the Filmmaker's Corner at naatanet.org or call (415) 863-0814 x 206

NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION NAATA cpb

DVD VIDEO

Encoding Editing
Authoring Mastering
Replication Transfer

Editing Studios
• Avid Media Composer
• 3D Pinnacle

All Editing Format Avail.
From DV to Digibeta

A · V · I · D

We Have the Best Prices!!
Open 7 Days a Week
Woodland Hills, CA
(818) 883-0888
www.Authoringdvd.com

Male Short, & the Charles St. Video Award for Best Emerging Toronto Artist. Audience Awards incl. the Showcase Award for Best Feature, the Ellen Flanders Award for Best Doc & the Mikey Award for Best Short. In all, more than $5,000 in cash & prizes is awarded annually. Formats: 35mm, 16mm, Beta. Preview on VHS. Entry Fee: No entry fee. Contact: Inside Out, 401 Richmond St. West, Ste. 219, Toronto, Ontario, Canada M5V 3A8; (416) 977-6847; fax: 977-8025; programmer@insideout.on.ca; www.insideout.on.ca/

INT'L FILM FESTIVAL OF KERALA, March 29-April 5, India. Deadline: January 31. This annual fest is produced by the Kerala State Chalachitra Academy under the Ministry of Cultural Affairs, Govt. of Kerala. Chalachitra literally means motion picture, & the Academy is devoted to promoting the best in the visual medium. IFFK is a civilisational answer to the cultural ailments of present day humanity & a celebration of the best the medium has to offer.'To see, to feel, & to feel to think', is the motto of IFFK. Founded: 1994. Cats: feature, short, doc, animation, student. Awards: Suvarna Chakoram Awards for Best Feature; Best Director; Special Jury Award for Cinematic Art; & Audience Prize for Best Film. Formats: 70mm, 35mm, 16mm, Beta, Beta SP, U-matic. VHS (PAL/NTSC/SECAM). Entry Fee: none. Contact: AV Alikoya Exec. Dir., Kerala State Chalachitra Academy, Elankom Gardens, Vellayambalam, Thiruvananthapuram, Kerala, India 695010; 011 91 471 310 323; fax: 91 471 310 322; chitram@md3.vsnl.net.in; www.keralafilm.com

INT'L FILM FESTIVAL OF URUGUAY, Mar. 23 - Apr. 27, Uruguay. Deadline: Jan. 31. Annual fest devoted to short & feature length, doc, fiction, experimental, Latin American & int'l films, w/ purpose of promoting film quality & human & conceptual values. Ind. fest aims at being frame for meetings & discussions of regional projects & of mutual interest. Fest has 4 sections: Int'l Full Length Film Show; Int'l Doc & Experimental Film Show; Info Show; Espacio Uruguay. Films should be subtitled, have Spanish version, or have a list of texts or dialogues translated into Spanish or in English, French or Portuguese for us to translate. Films wishing to compete should have been finished after Jan. 1 of prior year. Founded: 1982. Cats: feature, doc, short, experimental, animation, student. Awards: Best Film; Jury Prize; Opera Prima Prize. Formats: 35mm, 16mm, S-VHS, U-matic. Preview on VHS. Entry Fee: No entry fee. Contact: Manuel Martinez Carril, Lorenzo Carnelli 1311, Montevideo, Uruguay 11200; 011 5982 408 2460; 409 5795; fax: 5982 409 4572; cinemuy@chasque.apc.org; www.cinemateca.org.uy

IT'S ALL TRUE INT'L DOC FILM FESTIVAL, April 11-21, Brazil. Deadline: Jan. 15. A leading forum for non fictional productions in Latin America. Festival aims to promote the doc film & video form & to increase the int'l debate & cooperation on the genre. Founded: 1996. Cats: doc. Formats: 35mm, 16mm, Beta. Preview on VHS. Entry Fee: No entry fee. Contact: Amir Labaki, Festival Dir., Associacao Cultural Kinoforum, Rua Simao Alvares, 784/2, Sao Paolo – SP, Brasil 05417.020; 011 55.11.3062.9601; fax: 55.11.3062.9601; itsalltrue@kinoforum.org; www.itsalltrue.com.br

LONDON LESBIAN & GAY FILM FESTIVAL, April 3-17, UK. Deadline: Dec. 14. Annual int'l noncompetitive fest addressing lesbian & gay identity & experience. Submissions must not have been previously screened in UK & must have been produced in last 2 years. Cats: feature, doc, short. Formats: 70mm, 35mm, 16mm, 8mm, 3/4", 1/2". Preview on VHS. Entry Fee: No entry fee. Contact: Carol Coombes, fest administrator, Nat'l Film Theatre, South Bank, Waterloo, London , UK SE1 8XT; 011 44 20 7815 1323; fax: 44 20 7633 0786; carol.coombes@bfi.org.uk; www.bfi.org.uk/llgff

MALMO CHILDREN & YOUNG PEOPLES FESTIVAL, March 12-17, Sweden. Deadline: Dec. 1. Annual competitive fest features about 100 titles shown to audiences estimated at 13,000 over 5 days. Main feature is latest films from Nordic countries plus Int'l Panorama. Program incls. seminar for teachers & others who use film; different theme each year. Co-produced w/ Swedish Film Institute & Film i Skane. Fest also incls. debates & seminars for people working w/ film. Fest is also meeting place for the Children & Youth film in Northern Europe. Categories include: Feature, Doc, Experimental, Short, Animation. Founded: 1984. Cats: feature, short, doc, animation. Awards: City of Malmo Award SEK50.000 ($5,400) to best film. Formats: 35mm, 16mm. Preview on VHS. Entry Fee: No Entry Fee. Contact: Lennart Strom, Box 179, S-201, Malmo, Sweden S-201 21; 011 46 40 30 91 64; fax: 46 40 30 53 22; info@buff.nu; www.buff.nu

OBERHAUSEN INT'L SHORT FILM FESTIVAL, May 2-7, Germany. Deadline: Jan. 15. The world's oldest short film fest offers a forum for aesthetic & technological innovation & reflection. There are no limits as to form or genre but films in the Int'l & Children's & Youth Competitions must not exceed 35 min. & have been made after Jan. 1 of the previous year. All submitted works must be viewed by an independent selection committee appointed by the fest. Approx. 70 titles will be selected by the Int'l Competition. Founded: 1954. Cats: Short, Any style or genre, Children, Music Video. Awards: incl. Grand Prize, Jury of Int'l Film Critics award. Works will compete for prizes worth a total of 75,000 DEM (approx. $32,000). Formats: 35mm, 16mm, 8mm, S-VHS, Beta SP/PAL, U-matic (PAL, SECAM, NTSC). Preview on VHS. Entry Fee: No entry fee. Contact: Sabine Niewalda, Int'l Kurzfilmtage Oberhausen, Grillostr. 34, Oberhausen, Germany D-46045; 011 49 208 825 2652; fax: 49 208 825 5413; info@kurzfilmtage.de; www.kurzfilmtage.de

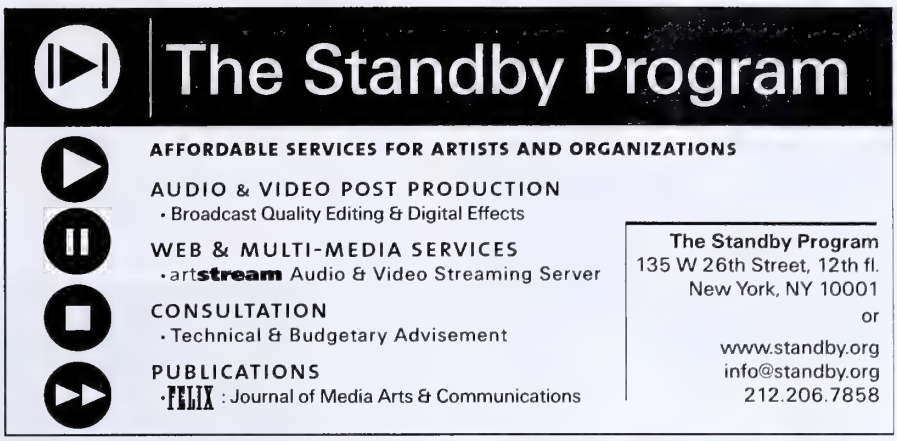
ON THE FLY FESTIVAL OF VIDEO SHORTS, Spring, Canada. Deadline: December. The shot-in-a-day, cut-in-a-day, screened-in-a-day fest of no-budget narrative video shorts. An amazing mix of work by directors ranging from never-picked-up-a-camera-before ingenues to multiple feature film directors. Canon provides state of the art XLI Mini DV camera, & directors are challenged to shoot their 10 minute stories in 24 hours or less. They are given another 24 hours to edit. Videomakers are selected by random lottery. The fest's motto: Make it cheap, fast, gritty & effective. All you need is a story, a camera & a deadline. Founded: 1995. Cats: narrative short. Awards: Production equipment, digital editing services & prizes for best overall short, best first short, excellence in videography, excellence in editing. Formats: DV. Entry Fee: No entry fee. Contact: Scott McLaren, PO Box 31038, 725 College St., Toronto, Canada m6g1c5; 416-532-7553 or 416-516-8459; punching@web.net; www.popped.com/onthefly/stuff.html

OPORTO INT'L FILM FESTIVAL/FANTASPORTO, Feb.15-Mar.4, Portugal. Deadline: Dec. 15. Noncompetitive fest debuted in 1981, founded by editors of film magazine Cinema Novo & has evolved into a competitive fest for features that focus on mystery, fantasy & sci-fi. Official Section, competition for fantasy films; Directors' Week, competition for 1st & 2nd films (no thematic strings); Out of Competition for Films of the World, info section & retro section. Festival runs in 6 theaters w/ 2,500 seats altogether & screens nearly 200 features. Press coverage extensive from major newspapers, radio stations & TV networks. Entries must have been completed in previous 2 years. Awards: incl. Best Film, Best Direction, Best Actor/Actress, Best Screenplay, Best Special Effects, Best Short Film, Special Award of the Jury. Formats: 16mm, 35mm. Preview on VHS (NTSC or PAL). Entry Fee: No entry fee. Contact: Mario Dorminsky, Director, c/o Cinema Novo, Rua Anibal Cunha, 84 - sala 1.6, Porto, Portugal 4050-048; 011 351 222 076 050; fax: 351 222 076 059; info@fantasporto.online.pt; www.fantasporto.online.pt

QUEER CITY CINEMA, May (biannual), Canada. Deadline: Jan.15. Queer City Cinema is the largest & oldest ongoing lesbian & gay film & video fest between British Columbia & Ontario. Since 1996, Queer City Cinema has curated a biannual lesbian & gay film & video fest which programs works by independent queer artists that are conceptual, playful, innovative & provocative & which ultimately propose the idea that identity is not fixed but fluid, multiple & contradictory. Cats: feature, doc, short, animation, experimental, script, music video, student, youth media, family, children, TV, installation, any style or genre. Formats: 35mm, 16mm, 3/4", 1/2", S-VHS, Beta SP, super 8, 8mm. Entry Fee: No entry fee. Contact: Gary Varro, 2236 Osler Street, Regina, Saskatchewan, Canada S4P 1W8; 306-757-6637; fax: 306-757-6632; queercitycinema@sk.sympatico.ca

SPROCKETS TORONTO KIDS FILM FESTIVAL, April 12-21, Canada. Deadline: Dec. 31. Fest, holding its fourth edition, seeking submissions for its program which targets children aged 4 to 16 presenting contemporary & classic int'l films. Aim of Sprockets to give children an opportunity to learn about cultures from around the world & event incls. behind-the-scenes film workshops & more. Preview on VHS. Contact: Toronto Int'l Film Festival Group, 2 Carlton St. Ste 1600, Toronto, Ontario, Canada M5B 1J3; (416) 967-7371; fax: 967-9477; sprocket@torfilmfest.ca; www.bell.ca/filmfest

TURIN INT'L FESTIVAL OF LESBIAN & GAY FILMS, April 24-May1, Italy. Deadline: Jan. 31. One of the longest-running int'l gay & lesbian events. Entries should be by lesbian/gay/bisexual/transgender filmmakers or address related themes & issues. Competition section divided between 3 juries: doc, long feature & short feature. Panorama section features new int'l productions. Founded: 1986. Cats: doc, feature, short, TV, experimental, animation. Awards: Ottavio Mai Award presented to Best Feature in competition worth $1500. . Formats: 3/4", 1/2", 35mm, 16mm, Beta SP. Preview on VHS. Entry Fee: no entry fee. Contact: Angelo Acerbi, Head programmer, Piazza San Carlo 161, 10123 Torino, Italy; 390 11 534 888; fax: 390 11 535 796; glfilmfest@assioma.com; www.turinglfilmfest.com







NOTICES OF RELEVANCE TO AIVF MEMBERS ARE LISTED FREE OF CHARGE AS SPACE PERMITS. THE INDEPENDENT RESERVES THE RIGHT TO EDIT FOR LENGTH AND MAKES NO GUARANTEES ABOUT REPETITIONS OF A GIVEN NOTICE. LIMIT SUBMISSIONS TO 60 WORDS & INDICATE HOW LONG INFO WILL BE CURRENT. DEADLINE: 1ST OF THE MONTH, TWO MONTHS PRIOR TO COVER DATE (E.G., JAN. 1 FOR MAR. ISSUE). COMPLETE CONTACT INFO (NAME, ADDRESS & PHONE) MUST ACCOMPANY ALL NOTICES. SEND TO: NOTICES@AIVF.ORG. WE TRY TO BE AS CURRENT AS POSSIBLE, BUT DOUBLE-CHECK BEFORE SUBMITTING TAPES OR APPLICATIONS. AIVF MEMBERS CAN SEARCH THESE AND OTHER NOTICES AT WWW.AIVF.ORG.

COMPETITIONS

AMERICAN GEM SHORT SCRIPT CONTEST promotes and supports new talent and continues its pledge of creating opportunities for all new artists in film. FilmMakers.com will produce the winning script. FilmMakers.com will provide the winner with the video tape copy of the film. Ten dollars from every entry will be donated to The FilmMakers Film Fund.1st Prize: $500 and 5 percent of the gross (within three years after completion of the film) and Final Draft software. 2nd Prize: $150 and Final Draft software. 3rd Prize: $100 and Final Draft software. 4th Prize: $ 50 and Syd Field Video. 5th Prize: $ 50 and Syd Field Video. Deadline: December 1, 2001. Visit www.filmmakers.com for contest particulars. Contact: FilmMakers Magazine, 2001 Screenplay Competition, P.O. B. 3489, Chatsworth, CA, 91313-3489.

CINEMARENO, March, NV. Deadline: Feb 1. A year-round festival of independent films and videos, showcasing narrative feature films and shorts with high artistic and entertainment values. Special quarterly screenings focus on new, undistributed works. Formats: 16mm, 35mm, Beta-SP, DV. Preview on VHS. Entry fee: $20. Contact: CinemaReno, P.O. Box 5372, Reno, NV 89531. E-mail: cinemareno@excite.com Entry form and guidelines at: www.cinemareno.org

COLUMBUS SCREENPLAY DISCOVERY AWARDS: To bridge gap between writers & entertainment industry. One screenplay accepted monthly to receive rewrite notes from script consultant. Awards: first place $2,000; second place $1,000; third place $500. Plus script analysis, film courses, conferences & software. Entry fee: $55. Deadline: monthly. Contact: Hollywood Columbus Screenplay Discovery Awards, 433 North Camden Dr., Ste. 600, Beverly Hills, CA 90210; (310) 288-1882; fax: 475-0193; awards@HollywoodNetwork.com; www.HollywoodNetwork.com

HOLLYWOOD SCREENPLAY CONSULTANTS SCREENWRITING COMPETITION: To find quality screenplays for Hagan Productions, Inc. to produce & Cine-Vision 2000 to distribute. Seeking low budget (less than $1.5 million), character or story driven, feature film screenplays. Should be live action, 1 or 2 locations ideal, 10 or less characters, 90-120 pages. Any genre considered. Cats: feature, short, animation, TV movie, TV mini-series, TV series (currently in production or not). Each entry must not have been sold, optioned, in turnaround, in preproduction or have been produced at time of submitted deadline. Prizes: 1st. place $2,000; 2nd place $1,000; 3rd place $500; a prominent agent, a WGA signatory agency, will consider winners for representation to production companies & the major studios. Top 3 winners will receive FREE copy of Screen & Stage Play Marketing Secrets by James Russell. Each entry will receive 2-page critique & coverage of their screenplay from HSC. Entry fee: $75 per screenplay. Deadlines: Mar. 1, Sept. 1 & Dec. 1. Contact:17216 Saticoy Street, #303, Van Nuys, CA, 91406, (818) 994-5977; www.swiftsite.comine-vision2000

HOLLYWOOD SCRIPTWRITING CONTEST: To provide new valuable outlet for recognizing & promoting quality scripts of undiscovered writers worldwide. Registered feature films (no TV dramas or sitcoms) in English; motion picture standard master scene format required. Must be unoptioned, btwn 90 & 130 pages. Rules & Requirement in full detail posted on contest website. Awards: Winning script sent to agents & producers. Winning synopsis published on the Web & marketed to production companies found in the Hollywood Creative Directory for one year, which includes all major studios seeking new screenplays. 1 year subscription to Scr(i)pt magazine. Entry Fee: $50. Deadline: monthly (postmarked by 15th of each month). Contact: 1605 Cahuenga Blvd., Ste. 213, Hollywood, CA 90028; (800)-SCRIPTS; hwdscreen@aol.com; www.moviewriting.com



Philly's Flavor

For the past 10 years, the Greater Philadelphia Film Office has prided itself on being an advocate for filmmakers and the City of Brotherly Love. The office attempts to attract film and video production of all kinds to the region, including feature films, TV productions, and music videos. It provides producers with the assistance they need so they can put together quality pieces of work—from being a liaison between the production and community to helping with locations, permits, labor, hotels, and most importantly, parking. Lastly, the office serves to grow the local film and video industry in every way possible. An example of that is the annual "Set In Philadelphia" Screenwriting Competition. It's open to all screenwriters who submit an original feature-length screenplay set primarily in the Greater Philadelphia Metropolitan Area. See listings.

MONTEREY COUNTY FILM COMMISION 2002 SCREENWRITING COMPETITION $2,002 top prize and valuable Hollywood contacts. Includes free tuition to the American Screenwriters Association's "Selling to Hollywood Screenwriters Conference." Top 3 winners also receive free tuition and personal one-to-one consultations with industry professionals at Screenwriting Day in Monterey on April 20, 2002. New $1,000 "On Location Award," will be given in recognition of an outstanding screenplay that includes at least 50% Monterey County settings. Deadline: Jan 31, 2002. Screenplays must not have been optioned or sold at the time of submission. Full length film or TV (90-130 pgs). Entry fee: $35, if postmarked by Oct. 31, 2001l $45 postmarked by Nov. 30, 2001, $55 afterwards. Discounts for submission of 2 or more scripts. Submit early—contest limited to first 500 screenplays received. Contact: (831) 646-0910; www.filmmonterey.org.

MONTEREY COUNTY FILM COMMISSION SCREENWRITING CONTEST: Open to writers who have not yet sold scripts to Hollywood. All genres & locations accepted, contest limited to first 500 entries. First prize: $1,500. Deadlines: Dec. 29 (early); Jan. 31 (final). Entry fees: $40 (early); $50 (final). Rules & entry forms at avail. on www.filmmonterey.com or send s.a.s.e. to: MCFC, Box 111, Monterey, CA 93942; (831) 646-0910; mryfilm@aol.com

PAGETURNERS SCREENPLAY CONTEST. All entrants receive professional critique. Deadline: Feb. 15. Winner gets $375 & agency recommendations. Entry fee: $75 (features), $25 (shorts). Contact: (323) 252-4243; screenfate@aol.com

SCRIPTAPALOOZA 3RD ANNUAL SCREENWRITING COMPETITION. Grand prize $25,000. Deadlines: postmarked by April 16 (late entry, $50). Contact: 7775 Sunset Blvd. PMB #200, Hollywood, CA 90046; (323) 654-5809; info@scriptapalooza.com; www.scriptapalooza.com

SET IN PHILADELPHIA screenwriting competition is open to all screenwriters in the Greater Philadelphia area. All genres accepted. scripts will be judged on overall quality and genuine "Philadelphia story." Grand prize: $10,000 cash, foot in the door LA package, notes from high profile judges & more. Additional prize package include the runner-up, and the Parisi Award ($1,000) for the best screenplay by an author under 21 years old (see website for complete prize lists). Entry fee $45, deadline 1/4/02. Contact: The Greater Philadelphia Film Office, 100 South Broad St., Suite 600, Philadelphia, PA 19110, (215) 686-2668, www.film.org/filmmakers/sip.html, sip@film.org

8TH ANNUAL SHORT SCREENPLAY COMPETITION awards $300 & video copy of 16mm film to be produced in summer 2002. Any subject or genre, original or adaptation (if you have rights); up to 30 min. low-budget production. No entry fee or application; scripts not returned. Deadline: Dec. 1. Send full screenplay & 1 pg. synopsis. Contact: Screenplay Competition, School of Communications, Grand Valley State University, Allendale, MI 49401; philbinj@gvsu.edu

CONFERENCES • WORKSHOPS

THIRD WORLD NEWSREEL 2001 FILM & VIDEO PRODUCTION WORKSHOP. Workshop emphasizes training & support of people of color who have limited resourses & access to mainstream educational institutions & traditional training programs within film/video industry. Intensive 5-month program focuses on preproduction, production & post production. Primary objective to have each member produce, write, direct & edit 2 projects. Workshop begins April. Prior film/video experience recommended but not required. Cost of workshop is $500. Deadline: Jan. 12. Contact: Third World Newsreel, 545 8th Ave., 10 Fl., New York, NY 10018; (212) 947-9277; fax 594-6417; twn@twn.org; www.twn.org

VOLUNTEER LAWYERS FOR THE ARTS offer seminars on "Copyright Basics," "Nonprofit Incorporation & Tax Exemption" & more. Reservations must be made. Contact: (212) 319-2910 x. 9.

FILMS • TAPES WANTED

AXELGREASE, Buffalo cable access program of experimental film & video under 28 min. Send vhs, svhs, dv labeled w/ name, address, title, length, additional info & SASE for tape return to: Squeaky Wheel, 175 Elmwood Ave., Buffalo, NY 14201; 716-884-7172; office@squeaky.org; http://www.squeaky.org.

CHICAGO COMMUNITY CINEMA offers the excitement of an annual film festival with a monthly extravaganza of a networking fest and movie showcase. On the first Tuesday of each month short films, trailers, music videos, commercials, student films, and features, of all genres are showcased to an audience of industry professionals. Evenings begin with a cocktail hour to showcase local organizations and allow for a strong social networking atmosphere before the screenings. Submission form available at website. Entry Fee: $25. Deadline: Ongoing. Contact: Chicago Community Cinema, 401 W. Ontario, Suite 208, Chicago, IL 60610; (312) 863-3451; www.ChicagoCommunityCinema.com

DUTV, a progressive, nonprofit access channel in Philadelphia, seeks works by indie producers. All genres & lengths considered. Will return tapes. Beta SP, DV, S-VHS & 3/4" accepted for possible cablecast & webcast. VHS for preview. Contact: Debbie Rudman, DUTV, 3141 Chestnut St., Bldg 9B, Rm 4026, Philadelphia, PA 19104; (215) 895-2927; dutv@drexel.edu; www.dutv.org

MAKOR continues its on-going Reel Jews Film Series that showcases the work of emerging Jewish filmmakers. Now accepting shorts, features, docs and/or works-in-progress, regardless of theme, for screening consideration and network building. For more info, call Ken Sherman at (212) 601-1021 or e-mail kensherman@makor.org.

MICROCINEMA, INC./ BLACKCHAIR PRODUCTIONS is accepting short video, film & digital media submissions of 15 min. or less on an ongoing basis for the monthly screening program Independent Exposure. Artists qualify for a non-exclusive distribution deal, incl. additional license fees for int'l offline & online sales. Looking for short narrative, alternative, humorous, dramatic, erotic, animation, etc. Works selected may continue on to nat'l and int'l venues for additional screenings. Submit VHS or S-VHS (NTSC preferred) labeled with name, title, length, phone # and any support materials incl. photos. Submissions will not be returned. Contact: Microcinema, Inc., 2318 Second Ave., #313-A, Seattle, WA 98121, USA. Info/details: (206) 322-0282; info@microcinema.com; www.microcinema.com

OCULARIS provides a forum for film and video makers to exhibit their work. All works are considered for programming in our weekly series, travelling programs, and other special projects. Local film/video makers can submit works under 15 minutes to OPEN ZONE, a quarterly open screening. National/international works and medium length works (15-45 minutes) will be considered for curated group shows. For submission guidelines and other information, visit our website at www.ocularis.net. Questions? Contact Short Film Coordinator at shortfilms@ocularis.net

PARK4DTV is an Amsterdam-based organization specializing in broadcast of a 60 min. TV art piece every night. Works vary from computer-generated abstract work to ultra hard-core reality TV. Founded in 1991, PARK4DTV has broadcast more than 1100 different 1 hr. tapes made by artists around the world & is looking for tapes that fit into the program. Artists will be paid for broadcasted work. Organization also has programs in Rotterdam, New York & Berlin. Contact: PARK4DTV, Box 11344, 1001 GH Amsterdam, Netherlands; info@park.nl; www.park.nl

PBS INDEPENDENT LENS The PBS Programming Department is seeking submissions for the 2002 fall season of its independent film and video series, INDEPENDENT LENS with a deadline of December 21st, 2001. Offering filmmakers a national broadcast venue for their works, INDEPENDENT LENS accepts completed works of all genres and lengths. Fiction, nonfiction documentaries or live short action works are welcome. For futher information on submissions call the PBS Programming Department at 703/739-5010 or go to www.pbs.org/producers.

PUBLIC BROADCASTING SERVICE accepts proposals for programs and completed programs by independent producers aimed at public television audiences. Consult PBS Web page from producer guidlines before submitting. Contact Cheryl Jones, Senior Director, Program Development & Independent Film, PBS Headquarters, 1320 Braddock Place, Alexandria, VA 22314; (703) 739-5150; fax (703) 739-5295. Email: cjones@pbs.org. Web: www.pbs.org/producers/

QUEER PUBLIC ACCESS TV PRODUCERS seek public access show tapes by/for/about gay, lesbian, bi, drag, trans subjects, for inclusion in academic press book on queer community programming. All program genres welcome. Incl. info about your program's history & distribution. Send VHS tapes to: Eric Freedman, Asst. Professor, Comm. Dept., Florida Atlantic Univ., 777 Glades Rd., Boca Raton, FL 33431; (561) 297-2534; efreedma@fau.edu

REEL ALTERNATIVE FILM SALON AND REEL WRITERS WORKSHOP respectively accept completed film and screenplay submissions year round. Black, Latino, Asian and Native American filmmakers (directors, screenwriters, producers, and DPs) of Color are encouraged to submit their VHS tape or script. Yes! We are interested in your mainstream projects, also. Submit your tape or script with a synopsis, your bio and a $10 submission fee (check or

HARVESTWORKS
DIGITAL MEDIA ARTS CENTER

DIGITAL AUDIO
VIDEO
MULTIMEDIA

SMALL CLASSES & TUTORIALS
protools | final cut pro | after effects
photoshop | web design | flash
max/msp | sensors

INTERDISCIPLINARY CERTIFICATE PROGRAM

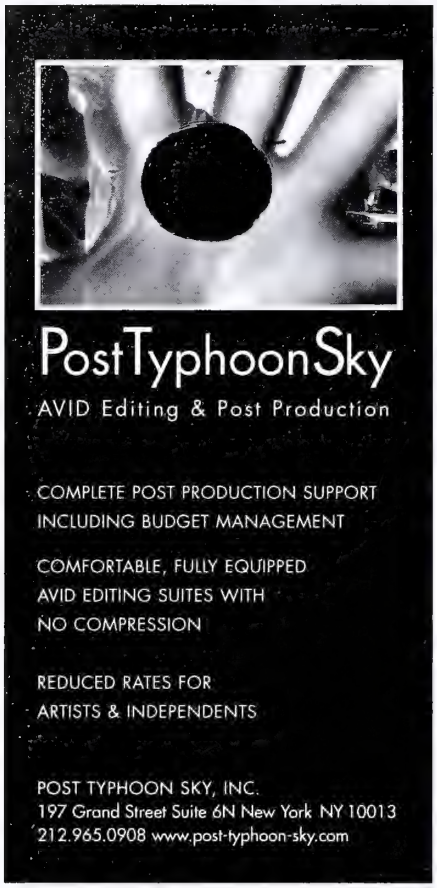
PRODUCTION STUDIOS
24-bit protools | 16 track lock to Beta
media 100 | final cut pro | dv video
multimedia cd-rom | web design

ARTIST-IN-RESIDENCE PROGRAM

596 Broadway, #602 in SoHo
212-431-1130
www.harvestworks.org
info@harvestworks.org







AVID at DIVA
large rooms
with a view
in mid-town
24 hr building

AVID 1000/AVR 77
AVID 800 Film Composer

Newly reconfigured
Easier for editing

As long-time
AIVF members
our goal is to help
other independents

DIVA Edit
1-800-324-AVID
330 W 42nd St NYC

money order) to: IGH MULTIMEDIA, LLC 655 Fulton Street, Suite 139 Brooklyn, NY 11217. For more details, call 718-670-3616 or e-mail: ighmultimedia@excite.com

SHIFTING SANDS CINEMA is a quarterly screening series presenting experimental video, film, animation & digital media. Short works (under 20 min.) on VHS (NTSC) are sought. Incl. synopsis of work, artist's bio & contract info. Deadline ongoing. Tapes are unable to be returned. Submissions will become part of the Shifting Sands Archives & will also be considered for curated exhibitions and other special projects. Contact: Shifting Sands Cinema, c/o Jon Shumway, Art Dept., Slippery Rock Univ., Slippery Rock, PA 16057; (724) 738-2714; jon.shumway@sru.edu.

SOUTHERN CIRCUIT, a tour of 6 artists who travel to 6 sites in the Southeast, now accepting applications from film/video artists. Artists asked to submit application form & VHS, 3/4", Beta or 16mm film program of 45 min. to 2 hrs (can be cued for a 30 min. section for judging purposes) in addition to resumé, any press packet materials & $20 entry fee. Performance & installation art not accepted, nor any works-in-progress. Note: Some circuit sites do not have film projection capabilities. After pre-screening process, selection meeting held in April 2002. Deadline: Jan. 15, 2002. Contact: South Carolina Arts Commission, Attn: Susan Leonard, Media Arts Center, 1800 Gervais St., Columbia, SC 29201; (803) 734-8696; fax: 734-8526; sleonard@arts.state.sc.us; www.state.sc.us/arts

SUB ROSA STUDIOS is looking for a variety of different video and film productions for ongoing Syracuse area TV programming and VHS/DVD/TV worldwide release. Seeking shorts or feature length non-fiction productions in all areas of the special interest or instructional fields, cutting edge documentaries and children and family programming. Also seeking feature length fiction, all genres, especially horror and sci-fi. Supernatural themed products wanted, both fiction and non fiction, especially supernatural/horror fiction shot documentary style (realistic). Contact: Ron Bonk, Sub Rosa Studios; (315) 454-5608; email: webmaster@b-movie.com; www.b-movie.com.

THE SHORT FILM GROUP accepts shorts throughout the year for its quarterly series of screenings in Los Angeles. The group is a non-profit organization created to promote short film "as a means to itself." For more information, please visit www.shortfilmgroup.org.

THE VIDEO PROJECT, a leading educational distributor of videos, seeks environment and educational films and videos to aggressively market to the educational market. Contact us with finished projects or rough cuts. The Video Project, 45 Lusk Alley, San Francisco, CA, 94107. www.videoproject.net; video@videoproject.net

THIRD WORLD NEWSREEL, one of the oldest alternative media organizations in U.S., is seeking film & video submissions of short & feature length docs, narratives, experimental & other works attentive to intersections of race, class & gender. Projects that address other issues of political & social interest also welcome. Formats: 1/2" VHS tapes. Send submissions, synopsis of the film & director's bio to: Third World Newsreel, Attn: Sherae Rimpsey, 545 Eighth Ave., New York, NY 10018; (212) 947-9277; fax: 594-6417; twn@twn.org; www.twn.org

WIGGED.NET, a digital magazine, is seeking innovative and experimental new media works as well as animation & videos made for the Web. Work should be under 5 minutes. Deadline: ongoing. For details visit 'submit media' page on web site. Contact: Seth Thompson, (330) 375-0927; seththompson@wigged.net; www.wigged.net

WOLFTOOB, local New York City TV show is looking for short films and music videos from 1 min. to 17 min. Wolftoob is watched by millions, or at least thousands. Contact: info@wolftoob.com

WORKSCREENING/WORKS PRODUCTIONS is currently accepting submissions of feature and short documentaries and fiction films for programming of its upcoming inaugural season of weekly showcases of independent work streamed online as well as on our microcinema screen in New York City. Looking for alternative, dramatic, animation, etc. Submit VHS/S-VHS (NTSC please) labeled with name, title, length, phone number, e-mail, address & support materials including screening list and festival history. Tapes and material will be returned only if you are not selected for showcase & you include a SASE. Contact: Julian Rad, Works Productions/WorkScreening, 1586 York Ave, #1, New York, NY 10028; WORKSinfo@aol.com

ZDTV-2nd Annual Cam Film Festival: This unique film festival allows people to submit their own short homemade digital movies using personal equipment such as video cameras or small digital web cameras known as netcams. Anyone can participate & may submit thier work at www.zdtv.comamfest. Cats: humor, special effects, fiction, doc, ZDTV network promotions & a college cinema cat. Deadline: March 31.

PUBLICATIONS

8x10GLOSSY.COM: Online artists' co-op offers free listing for all actors, technicians & organizations in directory & searchable database, free email address (can even be forwarded by fax or letter), free use of bulletin board. Send s.a.s.e. to: Jim Lawter, 37 Greenwich Ave, #1-6, Stamford, CT 06902; www.8x10glossy.com

CREATIVE COMMUNITY: THE ART OF CULTURAL DEVELOPMENT is a new publication commissioned by the Rockefeller Foundation. The report traces the history, theoretical underpinnings, values & methods of community cultural development practice, empasizing its effectiveness as a response to social & economic forces that weaken cultural ties. The report also offers recommendations to strengthen & support the field. For more information, visit website or write in for printed copies of the report. Contact: Rockefeller Foundation, Job #3186 "Creative Community," Box 545, Mahwah, NJ 07430; www.rockfound.org

INDEPENDENT PRESS ASSOCIATION: Find an independent audience! IPA's Annotations: A Guide To The Independent Press gives you the name & number of the editor you need. For just $10.00 (plus $3.05 S&H) Annotations: A Guide To The Independent Press can open up a world of contacts. Also available: Many Voices, One City: The IPA Guide to the Ethnic Press of New York City ($17 plus $3.05 S&H). For order send check to: IPA, 2729 Mission St., #201, San Francisco, CA 94110; (415) 634-4401; www.indypress.org

JOURNAL OF FILM & VIDEO seeks written reviews of Univ. Film & Video Assoc. member films for possible inclusion in journal. Send approx. 5 double-spaced pages to: Suzanne Regan, Editor, Journal of Film and Video, Department of Communication Studies, California State University, Los Angeles, 5151 Sate University Dr., L.A., CA, 90032; (323) 343-4206; sregan@calstatela.edu

SANCTUARY QUARTERLY is a new literary magazine that aims to bring the art of screenwriting to a wider audience. Sanctuary is devoted exclusively to creative work—thoughtful, entertaining, meaningful screenplay writing by both established screenwriters and undiscovered talent. Writers are encouraged to submit excerpts of quality screenplays for publication. Visit www.sanctuaryquarterly.com for more information.

RESOURCES • FUNDS

911 MEDIA ARTS CENTER offers two Artist in Residence grants of cash, production services, and supplies to emerging or established artists working with new media as an art form. The residency allows artists 3 months equipment & facility access at 911, followed by a public exhibition of their work in a gallery or screening venue. No housing assistance, i.e. artist should live near Seattle. AIR program is project-based and supports new media installation artists, digital/web artists, and innovative documentary & narrative filmmakers working in digital formats. On-site facilities include: Final Cut Pro editing suite; Avid Media Composer 8000 (on-line); Pro Tools suite, digital video camera & light kit; digital video projectors; & hands-on animation studio. See www.911media.org/projects/residence or send s.a.s.e. to 911 Media Arts, Artist in Residence, 117 Yale Ave N., Seattle, WA 98109 for guidlines. Deadline: March 30.

ALLIANCE OF CANADIAN CINEMA TELEVISION AND RADIO ARTISTS (ACTRA) announces new, innovative program that supports indigenous Canadian productions & aims to increase volume of Canadian-made films. ACTRA represents over 16,000 film, TV and commercial performers across Canada and wishes to bring these performers to independent film. Contact: Indra Escobar, (877) 913-2278.

ARTHUR VINING DAVIS FOUNDATIONS provide grants to support educational series assured of airing nationally by PBS. Children's series are of particular interest. Consideration also will be given to innovative uses of public TV, including computer online efforts, to enhance educational outreach in schools and communities. Funding for research and preproduction is rarely supported. Recent production grants have ranged from $100,000 to $500,000. Proposal guidelines available on website. Contact: Dr. Jonathan T. Howe, Arthur Vining Davis Foundation, 111 Riverside Ave., Ste. 130, Jacksonville, FL 32202-4921; arthurvining@bellsouth.net; www.jvm.com/davis/

ARTSLINK provides support to U.S. arts professionals & nonprofit arts organizations to work w/ their counterparts in 27 countries in Central & Eastern Europe & Newly Independent States. Projects should be designed to benefit participants or audiences in both countries. Applications must be postmarked by Jan 15. Contact: ArtsLink, CEC International Partners, 12 West 31 Street, NY, NY 10001, (212) 643-1985 x.22, artslink@cecip.org, www.cecip.org.

CHICAGO UNDERGROUND FILM FUND: 4th year awarding $500-$2,000 postproduction completion grant for any length & genre on super 8, 16mm or 35mm. Emphasis placed on works that fit CUFF's mission to promote films & videos that innovate in form or content. Deadline: Feb. 5. Contact: CUFF, 3109, N. Western Ave., Chicago, IL 60618; (773) 327-FILM; info@cuff.org; www.cuff.org

COMPOSER CONTACT ON-LINE CATALOGUE: Harvestworks Digital Media Center presents interactive database to learn more about composers who can be commissioned to write & record compositions for various projects. MP3 samples & biographical info can be accessed. Contact: cc@harvestworks.org; www.harvestworks.org

CONVERGENCE 2002 INTERNATIONAL ARTS FESTIVAL: Providence Parks Dept., Office of Cultural Affairs seeks media/mixed-media proposals. Work will be installed throughout downtown area. Work must be weather-resistant & able to withstand public interaction. All proposals must be accompanied by samples of recent work-not to exceed 20 slides-reviews & resume. Requests for funding not to exceed $2,000. Materials not returned without s.a.s.e. w/ proper postage. Deadline: Jan. 15. Contact: Providence Parks Dept., Office of Cultural Affairs, 65 Weybosset St., #39, Providence, RI 02903; (401) 621-1992; info@caparts.org; www.caparts.org

CULTURAL FUNDING: FEDERAL OPPORTUNITIES: Designed by the National Endowment for the Arts to help nonprofit arts organizations identify potential sources of federal support for cultural programs, this online resource includes listings of federal agencies w/ history of funding art-related projects, descriptions of projects, links, reference tools & tips on navigating specific funding sources. Listings include over 100 federal programs & 170 project examples, showing various arts programs supported by federal dollars at national, regional & state levels. Access: www.arts.gov/federal.html

DIGITAL MEDIA TRAINING SERIES (DMTS) is a video & DVD-based training series for film, television & web developers. The series provides high-end training tools that improve productivity & creativity for the end-user. DMTS training episodes feature the latest topics & technology giving viewers access to working professionals & experts that they would not have in a traditional classroom setting at a fraction of the cost. Contact: Rafael, (877) 606-5012; info@magnetmediafilms.com; www.digitalmediatraining.com

FREE SOUNDTRACK SONGS if you credit song in your film credits. Professionally produced & mastered CD with 22 punk, rock, alternative, dance, love songs. Call John at Road Rash Music (ASCAP publisher), (703) 481-9113.

FUND FOR JEWISH DOCUMENTARY FILMMAKING offers grants up to $50,000 for completion of original doc films & videos that interpret Jewish history, culture & identity to diverse public audiences. Applicants must be U.S. citizens or permanent residents. Priority given to works-in-progress addressing critical issues, can be completed within 1 year of award & have broadcast potential. Deadline: April 5. Contact: Kim Bistrong, Nat'l Foundation for Jewish Culture, 330 7th Ave., 12th fl., NY, NY 10001.



NON LINEAR / LINEAR
OFF LINE / ON LINE
BETA SP, DV EDITING
DV, HI8, _ SP, INTERFORMAT
CD-ROM OUTPUT

EXCELLENT RATES
EXPERIENCED EDITORS

SOHO/CHINATOWN LOCATION
MASTER & VISA ACCEPTED

(212)-219-9240

EMAIL:
DFROESE@COMPUSERVE.COM

Reach the heart of the film community...

Advertise with

the Independent
FILM & VIDEO MONTHLY

You'll speak directly to experienced working filmmakers who buy stuff.

TOTALLY INDEPENDENT

HARMONIC RANCH

AUDIO
- sound design
- original music
- voice overs
- audio sweetening
- ADR • foley
- mix

VIDEO
- non-linear editing/ production

INTERNET
- web hosting
- web design
- consultation
- media streaming
- database programming
- wireless development • WAP

www.harmonicranch.com

est. 1985

59 Franklin St., Ste 303, NY, NY 10013
ph: 212.966.3141 • fx: 212.431.1447

Final Cut Pro
Editing

Betacam SP, DVCAM
DV, Timecode DAT
Uncompressed video
Filmlogic software
24 Frame editing
Igniter Film card
300 GB storage

EARTH VIDEO

www.earthvideo.net
212-228-4254

(212) 629-0500 x. 205; Kbistrong@Jewishculture.org; www.jewishculture.org

JOHN D. & CATHERINE T. MACARTHUR FOUNDATION provides partial support to selected doc series & films intended for nat'l or int'l broadcast & focusing on an issue in one of the Foundation's 2 major programs (Human & Community Development; Global Security & Sustainability). Send prelim. 2- to 3-pg letter. Contact: John D. & Catherine T. MacArthur Foundation, 140 S. Dearborn St., Ste. 1100, Chicago, IL 60603; (312) 726-8000; 4answers@macfdn.org; www.macfdn.org

NEW DAY FILMS: premier distribution cooperative for social issue media, seeks energetic independent film & videomakers with social issue docs for distribution to non-theatrical markets. Now accepting appl. for new membership. Contact: On the East Coast: 617-338-4969. West and Midwest: (415) 383-8999. Website: www.newday.com

NEW VOICES, NEW MEDIA FUND: Corporation for Public Broadcasting has allocated up to $2 million this year to create the New Voices, New Media Fund. The objectives of this Fund are to harness the new media by supporting the creation of mission-driven, diverse new media content; and providing opportunities for diverse content creators working in public broadcasting to develop the skills that the new media demand. Project applications will be accepted throughout the year until the available fund is exhausted. Be aware that this call may be terminated at any time by CPB. Contact: New Voices, New Media Fund, c/o Program Operations, Corporation for Public Broadcasting, 401 Ninth Street, NW, Washington, DC 20004; lbarbash@cpb.org; www.cpb.org/tv/funding

NEWENGLANDFILM.COM is a unique online resource that provides local film & video professionals w/ searchable industry directory, listings of local events, screenings, jobs, calls for entries & upcoming productions, in addition to filmmaker interviews & industry news. Reaching over 20,000 visitors each month. All articles & listings on sites free to read: www.nefilm.com

NEXT WAVE FILMS, funded by the Independent Film Channel, was established to provide finishing funds & other vital support to emerging filmmakers w/ low-budget, English-lang. features from U.S. & abroad. Selected films receive assistance w/ postproduction, implementing a festival strategy & securing distribution. Through Agenda 2000 - the production arm of Next Wave Films—filmmakers w/ an established body of work can receive production financing & assistance for features shot on DV and intended for theatrical release. Both fiction & non-fiction films considered for finishing funds and Agenda 2000. Contact: Next Wave Films, 2510 7th St., Ste. E, Santa Monica, CA 90405. (310) 392-1720; fax: 399-3455; launch@nextwavefilms.com; www.nextwavefilms.com

OPEN CALL 2002: THE INDEPENDENT TELEVISION SERVICE (ITVS) considers proposals for innovative programs of standard broadcast lengths for public television twice a year for Open Call. ITVS seeks provocative, compelling stories from diverse points of view & diverse communities. No finished works. Projects in any genre (animation, drama, doc, experimental) or in any stage of development will be considered. Programs should tell a great story, break traditional molds of exploring cultural, political, social or economic issues, take creative risks, or give voice to those not usually heard. Download applications & guidlines at web site. Deadline: Feb. 15. Contact: (415) 356-8383 x232; Beky_Hayes@itvs.org; www.itvs.org

OPEN DOOR COMPLETION FUND: Funding is available from National Asian American Telecommunications Association (NAATA) for applicants with public TV projects in final post-production phase. Full-length rough cut must be submitted. Awards average $20,000 & NAATA funds must be the last monies needed to finish project. Applications reviewed on a rolling basis. Review process takes approximately 1-3 months. Contact: NAATA Media Fund, 346 Ninth St., 2nd Fl., San Francisco, CA 94103; (415) 863-0814; fax: 863-7428; mediafind@naatanet.org; www.naatanet.org

OPPENHEIMER CAMERA: New filmmaker grant equip. program offers access to professional 16mm camera system for first serious new productions in dramatic, doc, experimental, or narrative form. Purely commercial projects not considered. Provides camera on year-round basis. No appl. deadline, but allow 10 week minimum for processing. Contact: Film Grant, Oppenheimer Camera, 666 S. Plummer St., Seattle, WA 98134; (206) 467-8666; fax: 467-9165; marty@oppenheimercamera.com; www.oppenheimercamera.com

PANAVISION'S NEW FILMMAKER PROGRAM provides 16mm camera pkgs. to short, nonprofit film projects of any genre, incl. student thesis films. Send s.a.s.e. w/ 55¢ stamp. Contact: Kelly Simpson, New Filmmaker Program, Panavision, 6219 DeSoto Ave., Woodland Hills, CA 91367.

PEN WRITER'S FUND & PEN FUND for writers & editors w/ AIDS. Emergency funds, in form of small grants given each year to over 200 professional literary writers, incl. screenwriters, facing financial crisis. PEN's emergency funds are not intended to subsidize writing projects or professional development. Contact: PEN American Center, 568 Broadway, New York, NY 10012; (212) 334-1660.

PORTLAND, OREGON FILMMAKING GRANTS: Digital Media Education Center of Portland, OR is announcing an open call for submissions for Avid Film Camp 2001 program. 5-year-old program affords a boost to indie feature directors looking to complete their films, while offering Avid-authorized training to career editors. Beginning this year, films will also receive free Pro Tools audio finishing & Avid Symphony Online editing. Submissions need to be feature-length projects w/ shooting completed. Projects accepted on a rolling basis. Contact: Deborah Cravey, Digital Media Education Center, 5201 SW Westgate Dr., Ste. 111, Portland, OR 97221; (503) 297-2324; deb@filmcamp.com; www.filmcamp.com

THOUSAND WORDS FINISHING FUND considers projects by first or second time feature filmmakers looking to create intelligent, innovative, and challenging films. The $500,000 fund is available in varied amounts for editing, sound mixing, music rights, and other post-production costs. Selected films will also receive assistance in film festival planning and distribution. Narratives, documentaries, animation and works-in-progressmay be submitted. Application forms can be downloaded at Thousand Words' website: www.thousand-words.com. Contact: finishingfund@thousand-words.com or Thousand Words, 9100 Wilshire Blvd., Suite 404E, Los Angeles, CA 90212. (310) 859-8330, fax, (310) 859-8333.

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

TO SUCCEED AS AN INDEPENDENT you need a wealth of resources, strong connections, and the best information available. Whether through our service and education programs, the pages of our magazine, our web resource, or through the organization raising its collective voice to advocate for important issues, AIVF preserves your independence while reminding you you're not alone.

About AIVF and FIVF

Offering support for individuals and advocacy for the media arts field, The Association of Independent Video and Filmmakers (AIVF) is a national membership organization that partners with the Foundation for Independent Video and Film (FIVF), a 501(c)(3) nonprofit that offers a broad slate of education and information programs.

Information Resources

AIVF workshops and events cover the whole spectrum of issues affecting the field. Practical guides on festivals, distribution, exhibition and outreach help you get your film to audiences (see other part of insert).

The Independent

Membership provides you with a year's subscription to *The Independent*, a monthly magazine filled with thought-provoking features, profiles, news, and regular columns on business, technical, and legal matters. Plus the field's best source of festival listings, funding deadlines, exhibition venues, and announcements of member activities and services.

AIVF Online

Stay connected through www.aivf.org, featuring resource listings and links, web-original articles, media advocacy information, discussion areas, and the lowdown on AIVF services. Members-only features include interactive notices and festival listings, distributor and funder profiles, and archives of *The Independent*. SPLICE! is a monthly electronic newsletter that features late breaking news and highlights special programs and opportunities.

Insurance & Discounts

Members are eligible for discounted rates on health and production insurance offered by providers who design plans tailored to the needs of low-budget mediamakers. Businesses across the country offer discounts on equipment and auto rentals, stock and expendibles, film processing, transfers, editing, shipping, and other production necessities. Members also receive discounts on classified ads in *The Independent*.

Community

AIVF supports over 20 member-organized, member-run regional salons across the country, to strengthen local media arts communities.

Advocacy

AIVF has been consistently outspoken about preserving the resources and rights of independent mediamakers. Members receive information on current issues and public policy, and the opportunity to add their voice to collective actions.

MEMBERSHIP BENEFITS

INDIVIDUAL/STUDENT

Includes: one year's subscription to *The Independent* • access to group insurance plans • discounts on goods & services from national Trade Partners • online & over-the-phone information services • discounted admission to seminars, screenings, & events • book discounts • classifieds discounts • advocacy action alerts • eligibility to vote & run for board of directors • members-only web services.

DUAL MEMBERSHIP

All of the above benefits extended to two members of the same household, except the year's subscription to *The Independent* which is shared by both.

BUSINESS & INDUSTRY, SCHOOL, OR NON-PROFIT MEMBERSHIP

All above benefits for up to three contacts, plus • discounts on display advertising • special mention in each issue of *The Independent*.

FRIEND OF FIVF

Individual membership plus $45 tax-deductible donation. Special recognition in *The Independent*.

JOINT MEMBERSHIPS

Special AIVF memberships are also available through AIVF Regional Salons as well as many local media arts organizations — for details call (212) 807-1400 x236.

LIBRARY SUBSCRIPTION

Year's subscription to *The Independent* for multiple readers, mailed first class. Contact your subscription service to order or call AIVF at (212) 807-1400 x501.



With all that AIVF has to offer, can you afford *not* to be a member? Join today!

Mail to AIVF, 304 Hudson St., 6th fl, New York, NY 10013; or charge by phone (212) 807-1400 x 503, by fax (212) 463-8519, or via www.aivf.org. Your first issue of *The Independent* will arrive in 4-6 weeks.

For Library subscriptions: please contact your subscription service, or call AIVF at (212) 807-1400 x501.

MEMBERSHIP RATES (see reverse for categories)

Individual	☐ $55/1 yr.	☐ $100/2 yrs.
Dual	☐ $95/1 yr.	☐ $180/2 yrs.
Student	☐ $35/1 yr. enclose copy of current student ID	
Friend of FIVF	☐ $100/1 yr. includes $45 donation	
Business & Industry	☐ $150/1 yr.	
School & Non-profit	☐ $100/1 yr.	

MAILING RATES

Magazines are mailed second-class in the U.S.

☐ First-class U.S. mailing - add $30

☐ Canada - add $18

☐ All other countries - add $45

* Your additional, tax-deductible contribution will help suppor the educational programs of the Foundation for Independen Video and Film, a public 501(c)(3) organization.

Name _____

For Dual: 2nd name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

$ _____ Membership cost

$ _____ Mailing costs (if applicable)

$ _____ Additional tax-deductible contribution to FIVF*

$ _____ Total amount

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmX

Acct # _____

Exp. date: / /

Signature _____

Give your favorite filmmaker a treat!

Order a gift subscription to

the Independent
FILM & VIDEO MONTHLY

"We Love This Magazine!!"
-UTNE Reader-

$ _____ Membership ☐ $55/1 yr. ☐ $100/2 yrs.

$ _____ Mailing costs (if applicable)

$ _____ Total amount

☐ I've enclosed a check or MO payable to AIVF

Please bill my ☐ Visa ☐ Mastercard ☐ AmX

Acct # _____

Exp. date: / /

Signature _____

SEND GIFT TO

Name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

BILL GIFT TO

Name _____

Organization _____

Address _____

City _____

State _____ ZIP _____ Country _____

Weekday tel. _____ fax _____

Email _____

DEADLINE: 1ST OF EACH MONTH, 2 MONTHS PRIOR TO COVER DATE (E.G. FEB. 1 FOR APRIL ISSUE). CONTACT: (212) 807-1400, FAX: (212) 463-8519; CLASSIFIEDS@AIVF.ORG.

PER ISSUE COST:

0-240 CHARACTERS (INCL. SPACES & PUNCTUATION) $45 FOR NONMEMBERS/$30 FOR AIVF MEMBERS; 241-360 CHARS: $65/$45; 361-480 CHARS: $80/$60; 481-600 CHARS: $95/$75; OVER 600 CHARACTERS: CALL FOR QUOTE (212) 807-1400 X. 229

Frequency discount:
$5 OFF PER ISSUE FOR ADS RUNNING 5+ TIMES.

ADS OVER SPECIFIED LENGTH WILL BE EDITED. COPY SHOULD BE TYPED & ACCOMPANIED BY CHECK OR MONEY ORDER PAYABLE TO: FIVF, 304 HUDSON ST., 6TH FL, NEW YORK, NY 10013. INCLUDE BILLING ADDRESS; DAYTIME PHONE; # OF ISSUES; AND VALID MEMBER ID# FOR MEMBER DISCOUNT. TO PAY BY VISA /MC/AMEX INCL. CARD #; NAME ON CARD; EXP. DATE. SEARCHABLE CLASSIFIEDS AVAILABLE AT WWW.AIVF.ORG

Buy • Rent • Sell

ANYTHING AND EVERYTHING for the digital filmmaker at preferred rates! RENTALS: Complete lighting, camera and sound packages available at daily andweekly rates. DUPLICATION: Window burns, letterboxing, cloning, etc. EDITING: Full on Final Cut Pro edit suite. Equipment lists and prices available at www.ProductionJunction.com, email Info@ProductionJunction.com or call Production Junction at (212) 769-8927. Technical questions? Referrals? Feel free to call. Credit cards accepted.

FOR RENT: AVID ROOM & DIGITAL CAMERA PACKAGE. Private basement room with Avid 5.51 Media Composer for rent in Soho film building, $1200 month 24/7 access etc. PD100 with all accessories including wireless, Senhesier shotgun, etc. $125/day. Contact (212) 625-9963. fivepts@escape.com

FOR SALE: TUXEDO, NEW YORK: 12,000 SF former film editing and production studio, offices and conference center. Located 55 miles from New York City. Surrounded by Sterling Forest with views of Ramapo Mountains. Potential Live/Work usage. $575,000. Please call Jeremy Gordon, exclusive broker at (212) 355-8175 or JSBORealty@aol.com

MOST COMPLETE SUPER 16MM camera package in U.S. We pay roundtrip next day shipping anywhere. You quote us a price. Support, no extra charge. You won't believe it, check it out. (312) 505-3456; www.zacuto-rentals.com

PRODUCTION EQUIPMENT FOR SALE! Visit our new web site—www.ProductionClassifieds.com—and browse dozens of ads for used film and TV gear organized under various categories. Got something to sell? Expose it to the industry today! For a limited time. AIVF members can place a classified ad on the site for 10% off. Use coupon code: IND838 in the Create Ad stage.

SHARE DOWNTOWN PRODUCTION OFFICE: Up to 300 sq. ft. available, 4-line phone system with voicemail, fax, copier, TV/VCR, cable. Broadway/Houston area. Short/long term. Call High Voltage Productions at (212) 295-7878.

VIDEO DECKS/EDIT SYSTEMS/CAMERAS FOR RENT: I deliver! Beta-SP deck (Sony UVW-1800) $150/day, $450/wk. Also—1:1 Avid Suite, Final Cut, DV Cam decks and cameras, mics, lights, etc. Production Central (212) 631-0435.

Distribution

#1 AWARD-WINNING DISTRIBUTOR AND PRODUCER, seeks new programs on healthcare, end-of-life, disabilities, mental health & caregiving, by independent producers. Our producers and their films receive the attention they deserve! Contact us at (888) 440-2963, leslie@aquariusproductions.com, or send a preview copy to: 5 Powderhouse Lane, Sherborn, MA 01701. www.aquariusproductions.com.

19 YEARS AS AN INDUSTRY LEADER! Representing outstanding video on healthcare, mental health, disabilities & related issues; which win Oscars, Emmys, Duponts, Freddies & more. Join us! Fanlight Productions: (800) 937-4113; www.fanlight.com

AWARD-WINNING DISTRIBUTOR looking for new titles geared towards teens (age 12+) dealing with alcohol, drugs, smoking, HIV/AIDS/STDs, violence, and teen pregnancy. Make your video a winner, call us @ (800) 536-6843; durrinproductions.com

BUDGETS/INVESTOR PACKAGE: Experienced Line Producer will prepare script breakdowns, shooting schedules & detailed budgets. Movie Magic equipped. MC, Visa, Amex. Indie rates negotiable. Mark (212) 340-1243.

EDUCATIONAL DISTRIBUTOR SEEKS VIDEOS on guidance issues such as violence, drug prevention, mentoring, children's health & parenting for exclusive distribution. Our marketing gives unequaled results! Call Sally Germain at The Bureau for At-Risk Youth: (800) 99-YOUTH x. 210.

LOOKING FOR AN EDUCATIONAL DISTRIBUTOR? Consider the University of California. We can put 80 years of successful marketing expertise to work for you. Kate Spohr: (510) 643-2788; www-cmil.unex.berkeley.edu/media

THE CINEMA GUILD, leading film/video/multimedia distributor, seeks new doc, fiction, educational & animation programs for distribution. Send videocassettes or discs for evaluation to: The Cinema Guild, 130 Madison Ave., 2nd fl., New York, NY 10016; (212) 685-6242; TheCinemaG@aol.com; Ask for our Distribution Services brochure.

Freelance

35MM/16MM PROD. PKG w/ DP. Complete packagew/ DP's own Arri 35BL, 16SR, HMIs, dolly, jib crane, lighting, DAT, grip, 5-ton truck...more. Call for reel: Tom Agnello (201) 741-4367; roadtoindy@aol.com

ACCOUNTANT/BOOKKEEPER/CONTROLLER: Experience in both corporate & nonprofit sectors. Hold MBA in Marketing & Accounting. Freelance work sought. Sam Sagenkahn (917) 374-2464.

ANDREW DUNN, Director of Photography/camera operator Arri35 BL3, Aaton XTRprod S16, Sony DVCAM. Experience in features, docs, TV & industrials. Credits: Dog Run, Strays, Working Space/Working Light. (212) 477-0172; AndrewD158@aol.com

AVID EDITOR W/ SYMPHONY, recently relocated to Burbank. excellent rates, both off- and online. Looking to form long-term relationships with independents. Call Charlene for info and reel at (818) 563-1426 or email PeregrineFilms@aol.com.

AWARD-WINNING EDITOR, w/ Avid and Beta SP facility. Features, shorts, docs, music videos, educational, industrials, demos. Trilingual: Spanish, English, Catalan. Nuria Olive-Belles (212) 228-4724.

BRENDAN C. FLYNT: Director of Photography w/ many feature & short film credits. Owns 35 Arri BL3, Super 16/16 Aaton, HMIs, Dolly, and Tulip Crane. Awards at Sundance & Raindance. Call for quotes & reel at (212) 226-8417; www.dpFlynt.com

CAMERAMAN/ STEADICAM OPERATOR: 35BL, 16SR, Beta SP, Stereo TC Nagra4, TC FostexPD-4 DAT, feature lite pkg. to shoot features, music videos, commercials, etc. Call Mik Cribben for info & reel, (212) 929-7728 or (800) 592-3350.

CINEMATOGRAPHER, fiction/doc. Film awards include Cannes Palme d'Or for shorts, numerous others. Own DSR-300 DVCAM camera, doc lights, etc. Bryan Donnell, bldonnell@aol.com; (213) 483-5252.

CINEMATOGRAPHER w / Aaton reg/super-16mm, Sony 600 Beta, Sony DSR-500 DVCAM packages + lights + Van. Experienced, looking to collaborate on features, docs shorts & commercials. Adam Vardy, reel + rates (212) 932 8255; nyvardy@worldnet.att.net

CINEMATOGRAPHER w/ Arri SR Super 16 package & 35IIC, w/ over 15 years in the industry. Credits incl. 2nd unit, FX & experimental. Looking for interesting projects. Will travel. Theo (212) 774-4157; pager: (213) 707-6195.

CINEMATOGRAPHER w/ Super 16 package with video tap, digital, lighting; 20 yrs experience on features, shorts, documentaries, music videos. Excellent crew. Italian, English, some Spanish; will travel. Renato Tonelli (718) 728-7567; rtonelli@tiscalinet.it

CINEMATOGRAPHER with Aaton 16mm/s16mm package, DVCAM, DV, lighting gear and more. A special interest in docs and other projects with progressive social values. Kevin Skvorak (718) 782-9179; k.skvorak@verizon.net

COMPOSER: Experienced, award-winning Yale conservatory grad writes affordable music in any style that will enhance your project. Save money without compromising creativity. Full service digital recording studio. FREE demo CD; initial consultation. Call Joseph Rubenstein; (212) 242-2691; joe56@earthlink.net

COMPOSER: Imaginative, with wide range of experience. All genres, from lush orchestral to creative sound design. State of the art music processing studio. Budget rates. Free demo and consultation. NYC-based. Craig Slon (718) 369-3058.

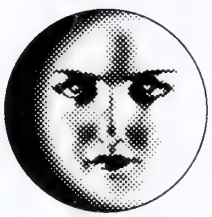
COMPOSER Miriam Cutler loves to collaborate with filmmakers—features, docs. Sundance: Scout's Honor, Licensed To Kill / Peabody: The Castro / POV: Double Life of Ernesto Gomez Gomez, PBS & more (323) 664-1807; mircut2@earthlink.net

AVIDS TO GO





free delivery and set-up in your home or office
long term // short term rentals
the most cost-effective way to cut your indie film



LUNA
PICTURES

212 255 2564

LUNA DELIVERS

COMPOSER: Original music for your film or video project. Will work with any budget. Complete digital studio. NYC area. Demo CD upon request. Call Ian O'Brien: (201) 222-2638; iobrien@bellatlantic.net

COMPOSER: Perfect music for your project. Orchestral to techno—you name it! Credits incl. NFL, PBS, Sundance, Absolut. Bach. of Music, Eastman School. Quentin Chiappetta (718) 782-4535; medianoise@excite.com

CREATIVE DIRECTOR OF PHOTOGRAPHY w/ lighting director background. Specialty films my specialty. Can give your film that unique "look." 16mm & 35mm packages avail. Call Charles for reel: (212) 295-7878.

DIGITAL VIDEO Videographer/DP, with Canon XL-1 videocam; prefer documentaries, shorts and less traditional projects; documentation for dance, music and performance. Alan Roth (718) 567-8052; (917) 548-4512; alanroth@mail.com

DIRECTOR OF PHOTOGRAPHY with Arri 16 and 35BL2 camera pkgs. Independent films a specialty. Create that "big film" look on a low budget. Flexible rates and I work quickly. Willing to travel. Matthew: (617) 244-6730; (845)-439-5459; mwdp@att.net

DP WITH SONY PD 150 (the Sony Mini DVCam camera with superb DAT audio) for hire for documentary narrative, and experimental work. Will bring creativity & sensitivity to your project. Half day rates avail. Call or email for reel & rates: One-eyedcat Productions (718) 788-5169; oneeyedcatprod@aol.com

DV CONSULTANT: Need help w/ Final Cut Pro? Exp. consultant avail. for training in FCP, AfterEffects, Media Cleaner Pro, or just Mac basics. Former Apple tech rep. & working filmmaker in NYC. Discount for AIVF members. Greg (347) 731-3466.

ENTERTAINMENT ATTORNEY: frequent contributor to "Legal Brief" columns in The Independent & other magazines, offers legal services to film & video community on projects from development thru distribution. Contact Robert L. Seigel, Esq., (212) 333-7000.

EXPERIENCED CINEMATOGRAPHER with crew & equipment; 16mm & 35mm. Short films & features. Vincent (212) 779-1441.

GRANTWRITING/FUNDRAISING: Research, writing & strategy (for production, distribution, exhibition, & educational projects of media). Successful proposals to NYSCA, NEA, NEH, ITVS, Soros, Rockefeller, Lila Acheson Wallace Foundation. Fast writers, reasonable rates. Wanda Bershen, (212) 598-0224; www.reddiaper.com; or Geri Thomas (212) 625-2011; www.artstaffing.com

LA EDITOR w/ tons of experience. Comf Westside cutting room. All bells and whistles. Exp. in docs., TV specials, commercials, industrials, music vids, shorts, feat. openings. AVID9000 G3. SFX, music library. Paul. 323.356.9503 or pcfreed@earthlink.net

LOCATION SOUND: Over 20 yrs sound exp. w/ timecode Nagra & DAT, quality mics. Reduced rates for low-budget projects. Harvey & Fred Edwards, (518) 677-5720; edfilms@worldnet.att.net

PROFESSIONAL EDITOR, Experienced Teacher offering FINAL CUT PRO CLASSES. 2 per class, choose from Day or Evening. East Village location. Call (917) 523-6260; or e-mail: Hinoonprod@aol.com

SCRIPT CONSULTANT: Does your script have a medical scene or character? Experienced MD/filmmaker will review it for accuracy & authenticity. Reasonable rates & fast turnaround. Jay McLean-Riggs (425) 462-7393; jay.mcleanriggs@aya.yale.edu

THINK YOU CAN'T AFFORD ORIGINAL MUSIC? Rocket Surgeon can build a fantastic score around any budget in any style. FREE Consultation. FREE CD. (718) 545-6687; info@RocketSurgeon.net; visit www.RocketSurgeon.net

WWW.MILLROSEMUSIC.COM: 11 yrs. of full time experience scoring features and shorts for Ben Stiller, Conan O'Brien, HBO, MTV, SNL and many more. www.millrosemusic.com. Check out my site, look and listen, then let's talk. Some of the best work in NYC. Reels available upon request. Call Peter Millrose at (212) 496-0444. www.millrosemusic.com

Opportunities • Gigs

ADMINISTRATIVE DIRECTOR for arts ed. facility that teaches video, film, audio & interactive digital technologies as tools for personal expression & social change in culturally diverse communties. Responsibilties: fundraising, incl. writing reports & proposals, coordinating development activities; financial oversight, incl. budget prep & mgmt; fiscal sponsorship mgmt; oversee bookkeeper; program mkting, PR & promotion; board support. Requirements: 3+ years non-profit mgmt., preferably arts org.; commitment to social change mission; knowledge of local & nat'l fundraising; excellent writing; marketing experience; excellent computer & internet skills; ability to work with diverse groups; good public speaker. Competitive salary & benefits. Reply to: Personnel Committee, Scribe Video Center, 1342 Cypress Street, Philadelphia, PA 19107; FAX: (215) 735-4710; scribe@libertynet.org

ASSOCIATE PRODUCERS WANTED for New York and L.A. segments of "Women Behind the Camera," a documentary by Alexis Krasilovsky on camerawomen from around the world that challenges male-dominated media. Contact: ConnieWBC@yahoo.com

FREE REPORT: "50 Ways To Improve Your Video Business." Grow a successful video business in Legal, Wedding, Corporate, Television and more. http://videouniversity.com

FT/PT FACULTY FOR EXEC NYC MBA PROGRAM: Film Industry Marketing Finance Distribution; Multimedia Design & Prod.; E-Commerce; Internet Mkting; Computer Law & MIS; Web TV & Publishing; Theatre/Performing Arts Mgmt.; Entertainment Law; Music mgmt. JD/PhD/MBS pref'd. Pls fax FRM-AVF (212) 343-8477.

FULL-TIME, TENURE TRACK teaching position at Humboldt State University for an active independent filmmaker with an MFA in Film or equivalent professional experience in film production. 16mm filmmaking with an emphasis in experimental or narrative forms, an interest in fostering social consciousness and integrating with theatre and dance programs. Contact us immediately for full announcement! montana@laurel.humboldt.edu. Tel: (707) 826-3566 Fax: (707) 826-5494

MEDIA CENTER MANAGER for arts ed. facility that teaches video, film, audio & interactive digital technologies as tools for personal expression & social change in culturally diverse communties. Responsibilties: Oversight of production & post-production digital video & film equipment, incl. maint. & purchase; workship registrations & fees; tape inventory & archives; coordinate workshop texts, materials, equipment; coordinate staff & equipment for screening series; accounts receivable; oversight of physical plant; recruit & direct volunteers. Requirements: commitment to social change mission; 4 years experience with digital video, non-linear editing & film technologies; excellent organizational, computer & internet skills; strong writing; database & spreadsheet skills; some bookkeeping. Competitive salary & benefits. Reply to: Personnel Committee, Scribe Video Center, 1342 Cypress Street, Philadelphia, PA 19107; FAX: (215) 735-4710; scribe@libertynet.org

PROGRAM DIRECTOR for arts ed. facility that teaches video, film, audio & interactive digital technologies as tools for personal expression & social change in culturally diverse communties. Responsibilties: Supervision of ed. programs, incl. curriculum & instructors; curate screening & lecture series; recruit & support community organizations in production of short videotapes; support emerging videomakers in completing new works; write promotional & PR materials for all programs. Requirements: commitment to social change mission; nat'l reputation as working film/videomaker, MFA preferred; strong technical knowledge of 16mm film, non-linear editing, digital video & audio technologies ; broad knowledge of independent film/video field; min 3 years teaching experience; excellent writing abilities, good public speaker. Flexible schedule. Competitive salary & benefits. Reply to: Personnel Committee, Scribe Video Center, 1342 Cypress Street, Philadelphia, PA 19107; FAX: (215) 735-4710; scribe@libertynet.org

WELL-ESTABLISHED freelance camera group in NYC seeking professional cameramen and soundmen w/ solid Betacam video experience to work w/ our wide array of clients. If qualified contact COA at (212) 505-1911. Must have video samples/reel.

Preproduction

SU-CITY PICTURES clients wins awards and get deals! Susan Kougell, Harvard/Tufts instructor, author The Savvy Screenwriter analyzes: scripts/films/treatments/queries/synopses/pitches. Credits: Miramax/Warner Bros/Fine Line. Rewrites available. (212) 219-9224; www.su-city-pictures.com

Postproduction

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound-transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable rates. (212) 925-1500.

16MM SOUND MIX only $100/hr. Interlocked 16mm picture & tracks mixed to 16 or 35mm fullcoat. 16mm/35mm post services: picture & sound editorial, ADR, interlock screening, 16mm mag xfers (.065/ft), 16mm edgecoding (.015/ft). Call Tom (201) 741-4367.

A-RAY PRIDUCTIONS RENTS AVIDS: Our place or yours. Comfortable edit suites in Weston, CT or we'll bring it to



The Rutgers Film Co-op/New Jersey Media Arts Center, the Rutgers University Program In Cinema Studies, and Eastman Kodak present the 14th annual

United States Super 8 Film + Digital Video Festival℠

February 15-17, 2002

Rutgers University, New Brunswick, New Jersey

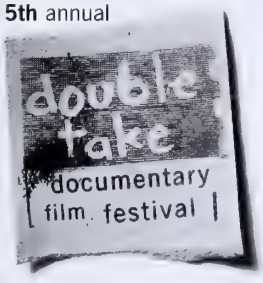
·Call For Entries·

DEADLINE for the receipt of entries is Friday, January 18, 2002@ Noon EST

The 14th Annual UnitedStates Super 8 Film + Digital Video Festival℠ is the longest running juried 8mm festival in North America. It encourages any genre (animation, documentary, experimental, narrative, etc.), but the submissions must have predominantly originated on Super 8mm/8mm film or Digital/Hi 8mm/8mm video. Allworks will be screened by a panel of judges who will award $3000 in cash & prizes.

For More Information or Entry Forms Contact The:
2002 U.S. Super 8 Film+Digital Video Festival℠
Rutgers Film Co-op/New Jersey Media Arts Center
72 Lipman Drive-Loree Bldg.Douglass Campus)
New Brunswick, New Jersey, 08901-8525 U.S.A.
(732) 932-8482=phone; (732) 932-1935=fax;
NJMAC@aol.com=email; www.njfilmfest.com=website

5th annual



April 4-7, 2002 Durham, NC

CALL FOR ENTRIES

Deadline: December 3, 2001

Late Deadline: December 10, 2001

Rough Cuts for In-the-Works
Co-presented by DocuClub

Deadline: February 1, 2002

For information and entry forms: **919.660.3699,** or www.ddff.org

In association with the Center for Documentary Studies







you (2-wk minimum). Rates from $1250. Includes AVR 77 + Real Time EFX. Award-winning editors available. Call (203) 544-1267.

AUDIO POST AT RATES YOU CAN SWING: Mix 2 Pix/Sound Edit/Design/VO Record/Music Credits: PBS, Discovery, History, National Geo docs, features, short & experimental films. Student rates. Call Dexter Media (617) 783-9660; www.DEXTERMEDIA.com

AVID EDITOR; A dozen feature credits. New Media Composer w/ AVR 77 & offline rez. Beta SP, DAT, extra drives, Pro-tools editing & mixing, and your Avid or mine. Fast and easy to get along with. Credit cards accepted. Drina (212) 561-0829.

AVID MEDIA COMPOSER XL1000: On-Line or Off. Great rental prices! Convenient Chelsea location, 24/7 access: Riverside Films (212) 242-3005.

AVID MEDIA COMPOSER XL1000. On-Line or Off. Great rental prices! Convenient Manhattan location, 24/7 access. Riverside Films. (212) 663-2084

BRODSKY & TREADWAY Film-to-tape masters. Reversal only. Regular 8mm, Super 8, or archival 16mm. We love early B&W & Kodachrome. Scene-by-scene only. Correct frame rates. For appt. call (978) 948-7985.

CUT YOUR INDIE ON OUR AVID: Avid Media Composer 1000 XL NT workstation in a convenient, friendly Chelsea Production office avail. for your doc, industrial & commercial projects. System incl. meridien software, 9.1 gig hard drive & Beta deck. Call us for rates & availability. Suitcase Prods (212) 647-8300 x. 24.

DVD DESIGN AND PRODUCTION for film and video artists. Even if you have your own DVD burner, quality design and authoring makes all the difference. Discount for AIVF members. Contact: dvd@randomroom.com; www.randomroom.com

FINAL CUT PRO RENTAL: Private edit suite in the Financial District w/ 24 hour access. 35 hours broadcast storage, 200+ at low res. Call Jonathan at Mint Leaf Productions: (212) 952-0121 x. 229.

MEDIA 100 EDITING Broadcast quality, newest software. Huge storage & RAM. Betacam, 3/4", all DV formats, S-VHS, Hi-8...Great location, friendly environment & low rates, tech support, talented editors & fx artists available: (212) 868-0028.

PRODUCTION TRANSCRIPTS; Verbatim transcripts for documentaries, journalists,etc. Low prices & flat rates based on tape length. A standard 1 hr., 1-on-1 interview is only $70: www.productiontranscripts.com for details or call: (888) 349-3022.

STATE OF THE ART AVID 1000, System 10, meridian board, 1:1 compression. Comfy suite, convenient location. Use our editors or yours. Excellent rates. No project too big or small. Final Cut Pro suites & graphic services avail. (212) 219-1400.

VIDEO SUITE RENTAL $25/ hour!! Avid / Premiere 6.0 / After FX Pro Bundle / Commotion/ Boris Red / Big FX / Spice Master / also animation programs. Plus sound editing and music composition available. Ask about daily and weekly rates. Call (718) 237-8703.

@AIVF

www.aivf.org

Unless otherwise noted, all AIVF events take place at our office (see below). RSVP required for all events. (212) 807-1400 x301 or info@aivf.org

The AIVF office will be closed from Dec. 17th to Jan. 8th for the winter holidays. However, individual staff will be working irregular hours during that time, so call if you need us. We will reopen officially on January 8th, 2002.

AIVF'S FABULOUS HOLIDAY PARTY

When: Mon., Dec. 3, 8-11 PM
Where: AIVF office

It's that time of year—time for AIVF's renowned Holiday Party, the place where new acquaintances are formed, old ones reunited and film history is made. Light refreshments and plenty of good holiday cheer served.

AIVF Co-Sponsors:
DV EXPO

When: Dec. 3-7
Where: Los Angeles, CA
For more information: www.dvexpo.com

DV Expo, the world's largest conference and convention about digital video, held at the Los Angeles Convention Center. AIVF members are eligible for free exhibit passes, available through the AIVF office, or our L.A. Salon.

Screening of work by L.A. AIVF members will be hosted by AIVF's Los Angeles salon and DV Expo on Wed., Dec 5, 7-9 PM. Regional salon members will present a screening of local members' work, including animation, experimental, and documentary, in a two-hour program. In addition some of these L.A. AIVF members works will also be included in the Expo's DV Film Festival, held Dec 3 and 4. For more information on the L.A. Salon, contact Michael Masucci at EZ TV: (310) 829-3389.

AIVF Co-Sponsors:
NALIP ANNUAL CONFERENCE: STORYTELLING IN THE DIGITAL AGE

When: Dec. 6-9
Where: Hyatt Regency, La Jolla, San Diego, CA
Cost: Various packages available.
For More Information: www.nalip.org; (619) 230-1938

The National Association of Latino Independent Producers presents its third annual conference celebrating the creative work of leading Latino/Latina filmmakers, both in front of the camera and behind. Panels and plenary sessions examine the impact of digital technology for a full range of media artists. Industry panels and pitch sessions offer access to key funders and industry representatives. Hands-on workshops give attendees a chance to experiment with cutting-edge equipment and techniques.

The panel "What's New in Public Funding for Independents" (Dec. 8, 3 PM) takes a close look at new trends in public television production, including funding priorities, digital projects, and new initiatives. Speakers will also address the conception and development of the new Latino-themed series, *American Family,* that will start airing on PBS January 22, 2002.

AIVF Co-Sponsors:
THE 35TH ANNUAL NEW YORK SHORTS EXPOSITION OF SHORT FILM & VIDEO

When: Dec. 6-9
Where: Two Boots' Pioneer Theatre and NYU's Cantor Film Center
For More Info: www.nyexpo.com; (212) 505-7742

Over the years, the New York EXPO has recognized filmmakers' achievements and potential for success in the art of the short film. The Expo presents a four-day program of 75 titles, including 15 U.S. and 41 New York premieres of animated, fiction, documentary, and experimental shorts from 19 countries. This year's festival also features two sidebar documentary programs: "Artists at Work" and "New Documentaries from Russia" (in association with the 3rd Annual New York Festival of Russian Films).

Don't miss the dynamic discussion on the documentary craft and its practices with visiting non-fiction filmmakers from Poland, Russia, China, England, Israel, Germany and the U.S. "Here and There: A Discussion on Non-Fiction Filmmaking Across the Globe" will take place on Dec. 8, 7:15 PM at the NYU Cantor Film Center.

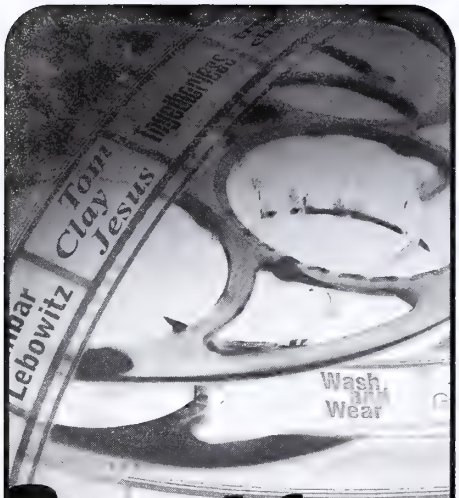
reach AIVF

FILMMAKERS' RESOURCE LIBRARY HOURS: TUES.-FRI. 11-6; WED. 11-9

The AIVF office is located at 304 Hudson St. (between Spring & Vandam) 6th fl., in New York City. Subways: 1 or 9 to Houston, C or E to Spring. Our Filmmakers' Resource Library houses hundreds of print and electronic resources, from essential directories & trade magazines to sample proposals & budgets.

BY PHONE: (212) 807-1400
Recorded information available 24/7; operator on duty Tues.-Fri. 2-5p.m. EST

BY INTERNET:
www.aivf.org; info@aivf.org



Great for Festivals!

Direct Blow-up prints from 16mm or Super 16mm for a fraction of the cost of going through Intermediates.

METROPOLIS FILM LABS

Film Services

S16/16mm/35mm Answer Prints Contact or Pin Registered

S16/16mm/35mm Intermediates Contact or Pin Registered

S16/16/35mm Pin Registered Low Con Prints

S16/16mm Blowups to 35mm

S16mm to 16mm Blowdowns

35mm to S16/16mm Blowdowns

Digital Services

Film Recording to S16/16mm or 35mm

Video to S16/16 or 35mm

CGI to S16/16 or 35mm

Digital Titles and Effects to S16/16 or 35mm

Digital Repair, Scratch and Dust Removal

METROJACK@HOTMAIL.COM

212-563-9388

115 W. 30TH STREET, SUITE 302
NEW YORK, NY 10001

The Foundation for Independent Video and Film (FIVF), the educational affiliate of the Association for Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent media community, including publication of *The Independent* and a series of resource publications, seminars and workshops, and information services.

FIVF THANKS

None of this work would be possible without the generous support of the AIVF membership and the following organizations:

NATIONAL ENDOWMENT FOR THE ARTS

State of the Arts NYSCA

The Academy Foundation
The Mary Duke Biddle Foundation
The Chase Manhattan Foundation
Forest Creatures Entertainment, Inc.
The William and Flora Hewlett Foundation
The John D. and Catherine T. MacArthur Foundation
The National Endowment for the Arts
New York State Council on the Arts

We also wish to thank the following individuals and organizational members:

Business/Industry Members: **CA**: Action/Cut Directed By Seminars; Attaboc LLC; Busk Entertainment, LLC; Calliope Films, Inc.; Dr. Rawstock; Eastman Kodak Co.; Film Society of Ventura County; Forest Creatures Entertainment Co.; Groovy Like a Movie; HBO; Moonshadow Production & Research; MPRM; SJPL Films, Ltd.; Somford Entertainment; **CO**: The Crew Connection; Inferno Film Productions; **FL**: Bakus Internatinal, Inc/ Odysseas Entertainment, Inc.; Burn Productions; **GA**: Indie 7; **IL**: Wiggle Puppy Productions; Wonderdog Media; **MA**: CS Associates; Glidecam Industries; **MD**: The Learning Channel; U.S. Independents, Inc.; **MI**: Grace & Wild Studios, Inc.; Kingberry Productions, Inc.; Zooropa Design; **MN**: Allies; Media/Art; **NJ**: DIVA Communications, Inc.; **NY**: AKQ Communications, Ltd.; American Montage; Analog Digital Intl., Inc.; Asset Pictures; Black Bird Post; Bluestocking Films, Inc.; Bravo Film and Video; The Bureau for At-Risk Youth; C-Hundred Film Corporation; Cineblast! Prods.; Corra Films; Cypress Films; Dekart Video; Dependable Delivery, Inc.; DV8 Video Inc.; Earth Video; Guerilla News Network; Highdrama Productions Inc.; Historic Films Archive; Human Relations Media; Hypnotic; Inkling Prods.; Jalapeno Media; Kitchen Sync Group, Inc.; KL Lighting; Mad Mad Judy; Mercer Street Sound; Metropolis Film Lab Inc.; Mixed Greens; New Rican Filmmaker; New York Independent Film School; On Track Video, Inc.; One Kilohertz; The Outpost; Partisan Pictures; Paul Dinatale Post, Inc.; Post Typhoon Sky, Inc.; Seahorse Films; Son Vida Pictures, LLC; Suitcase Productions; Swete Studios; Tribune Pictures; Winstar Productions; Wolfen Prods.; **OR**: Angel Station Corp.; **PA**: Cubist Post & Effects; Smithtown Creek Prods.; **TX**: Upstairs Media Inc.; **UT**: KBYU-TV; Rapid Video, LLC; **VA**: Bono Film & Video; Dorst MediaWorks; Roland House, Inc.; **WA**: Global Griot Prod.; **WV**: Harpers Ferry Center Library.

Nonprofit Members: **AL**: Sidewalk Moving Picture Fest.; **AZ**: U of Arizona; Scottsdale Community Coll.; U of Central Arkansas/ Channel 6 Television; **CA**: Antelope Valley Independent Film Festival; The Berkeley Documentary Center; California Newsreel; Filmmakers Alliance; International Buddhist Film Festival; Itvs; LEF Foundation; Los Angeles Film Commission; Media Fund; NAATA; Ojai Film Soc.; Reach L.A.; San Francisco Jewish Film Fest.; USC School of Cinema TV; **DC**: Corporation for Public Broadcasting; Media Access Project; **FL**: Manatee Community College; **GA**: Image Film & Video Center; **HI**: Aha Punana Leo; U. of Hawaii Outreach College; **ID**: Center for School Improvement; **IL**: Art Institute of Chicago/Video Data Bank; Chicago Underground Film Fest.; Community TV Network; PBS Midwest; Rock Valley Coll.; Roxie Media Corporation; **KY**: Appalshop; **MA**: CCTV; Long Bow Group Inc.; Lowell Telecommunications Corp.; LTC Communications; Projectile Arts; Somerville Community TV; **MD**: Laurel Cable Network; **MI**: Ann Arbor Film Fest.; **MN**: Intermedia Arts; Walker Arts Center; IFP North; **MO**: Webster University Film Series; **NC**: Cucaloris Film Foundation; Doubletake Documentary Film Fest.; Duke University-Film and Video; **NE**: Great Plains Film Festival; Nebraska Independent Film Proj., Inc.; Ross Film Theater, UN/Lincoln; **NJ**: Black Maria Film Festival; **NM**: Taos Talking Pictures; **NY**: American Museum of Natural History; Art 21; Cinema Arts Center; CUNY TV Tech Program; Communications Society; Cornell Cinema; Council for Positive Images, Inc.; Creative Capital Foundation; Dependable Delivery; Donnell Media Center; Downtown Community TV; Film Forum; Film Society of Lincoln Center; Globalvision, Inc.; Guggenheim Museum SoHo; John Jay High School; Listen Up!; Manhattan Neighborhood Network; National Black Programming Consortium; National Video Resources; New York Film Academy; NW&D Inc.; NYU TV Center; New York Women in Film and TV; OVO, Inc.; Paper Tiger TV; School of Visual Arts; Squeaky Wheel; Standby Program; Stony Brook Film Festival; Thirteen/WNET; Upstate Films, Ltd.; Women Make Movies; **OH**: Athens Center for Film & Video; Cleveland Filmmakers; Greater Cincinnati & Northern Kentucky Film Commission; Media Bridges Cincinnati; Ohio Independent Film Fest.; Ohio University/Film; Wexner Center; **OR**: Communication Arts, MHCC; Northwest Film Center; **PA**: DUTV/Cable 54; PA Council on the Arts; Carnegie Museum of Art; Prince Music Theater; Scribe Video Center; Temple University; University of the Arts; WYBE Public TV 35; **RI**: Flickers Arts Collaborative; **SC**: South Carolina Arts Commission; **TN**: Nashville Independent Film Fest; **TX**: Austin Film Society; Michener Center for Writers; Southwest Alternate Media Project; Worldfest Houston; **UT**: Sundance Institute; **VT**: Kingdom County Productions; **WA**: Seattle Central Community College; **WI**: UWM Dept. of Film; Wisconsin Film Office; **Canada**: Toronto Documentary Forum/Hot Docs; **India**: Foundation for Universal Responsibility

Friends of FIVF: Ulises Aristides, Bakus International, Michael Bernstein, Arthur Dong, Aaron Edison, Suzanne Griffin, Christopher Gomersall, Patricia Goudvis, Leigh Hanlon, Robert L. Hawk, Henrietta Productions, Jewish Communal Fund, Laura Kim, Bart Lawson, Elizabeth Mane, Diane Markrow, William Payden, PKXH, Possible Films, Mary Smith, Diana Takata, Rhonda Leigh Tanzman, Mark Vanbork

The AIVF Regional Salons provide opportunity for members to discuss work, meet other independents, share war stories, and connect with the AIVF community across the country. Visit the Regional Salons section at www.aivf.org for more details.

Be sure to contact your local Salon Leader to confirm date, time, and location of the next meeting!

Albany, NY: Upstate Independents
When: First Tuesday of the month, 6:30 PM
Where: Capital District Arts Ctr., Troy, NY
Contact: Mike Camoin (518) 489-2083, mike@videosforchange.com
www.upstateindependents.org

Atlanta, GA: IMAGE
When: Second Tuesday of the month, 7 PM
Where: Redlight Café, 553 Amsterdam Avenue
Contact: Mark Smith, (404) 352-4225 x12

Austin, TX: Austin Film Society
When: Last Monday of the month, 7 PM
Contact: Anne del Castillo, (512) 507-8105, labc@att.net

Birmingham, AL:
When: First Tuesday of the month
Where: Production Plus, 2910 Crescent Ave., Homewood, AL
Contact: Clay Keith, ckeith1000@yahoo.com; Karen Scott, WScott9268@aol.com, (205) 663-3802

Boulder, CO: "Films for Change" Screenings
When: First Tuesday of the month, 7 PM
Where: Boulder Public Library, 1000 Arapahoe
Contact: Patricia Townsend, (303) 442-8445, patricia@freespeech.org

Boston, MA:
Contact: Fred Simon, (781) 784-3627, FSimon@aol.com

Charleston, SC:
When: Last Thursday of the month 6:30 PM
Where: Charleston County Library, 68 Calhoun St.
Contact: Peter Paolini, (843) 805-6841; Peter Wentworth, filmsalon@aol.com

Cleveland, OH:
Ohio Independent Film Festival
Contact: Annetta Marion or Bernadette Gillota, (216) 651-7315, OhioIndieFilmFest@juno.com
www.ohiofilms.com

Dallas, TX: Video Association of Dallas
Contact: Bart Weiss, (214) 428-8700, bart@videofest.org

Edison, NJ:
Contact: Allen Chou, (732) 321-0711, allen@passionriver.com, www.passionriver.com

Houston, TX: SWAMP
When: Last Tuesday of the month, 6:30-8:30 PM
Where: SWAMP, 1519 West Main
Contact: (713) 522-8592, swamp@swamp.org

Lincoln, NE:
Nebraska Ind. Film Project
When: Second Wednesday of the month, 5:30 PM
Where: Telepro, 1844 N Street
Contact: Dorothy Booraem, www.lincolnne.com/nonprofit/nifp, dot@inetnebr.com

The National Association of Latino Independent Producers (NALIP) will conduct its 3rd Annual conference in December, continuing its role as a major advocacy voice for nearly 400 Latino producers nationwide.

Founded in 1998, NALIP has set out to promote the advancement, development and funding of Latino/Latina film and media arts in all genres. This year's conference, held in conjunction with the Media Art Center San Diego at the Hyatt Regency La Jolla, will take place December 6 -9, 2001. This year's theme will be "story telling in the digital age" and will include renowned keynote speakers, expert panels on art, community, and industry-based productions, daily video screenings, exhibits and interactive displays, as well as hands-on digital media labs. The 2001 conference will also be paying tribute to Latina producer Lillian Jiménez (inset).



Los Angeles, CA: EZTV
When: Third Monday of the month, 7:30 PM
Where: EZTV, 1653 18th St., Santa Monica
Contact: Michael Masucci, (310) 829-3389, mmasucci@aol.com

Milwaukee, WI:
Milwaukee Ind. Film Society
When: First Wednesday of the month, 7 PM
Where: Milwaukee Enterprise Center, 2821 North 4th, Room 140
Contact: Dan Wilson, (414) 276-8563, www.mifs.org/salon

Portland, OR:
Contact: Beth Harrington, (503) 223-0407, betuccia@aol.com

Rochester, NY:
When: First Wednesday of the month, 7 PM (Subject to change; call to confirm schedule)
Where: Visual Studies Workshop
Contact: Kate Kressmann-Kehoe, (716) 244-8629, ksk@netacc.net

San Diego, CA:
Contact: Ethan van Thillo, (619) 230-1938, aivf@mediaartscenter.org

South Florida:
Contact: Dominic Giannetti, (561) 313-0330 dvproductions@ureach.com
www.dvproductions.com

Tucson, AZ:
When: First Monday of the month, 6 PM
Where: Access Tucson, 124 E. Broadway
Contact: Rosarie Salerno, yourdestiny@mindspring.com

Washington, DC:
Contact: Joe Torres, DC Salon hotline (202) 554-3263 x. 4, jatvelez@hotmail.com, aivfdcsalonsubscribe@yahoogroups.com

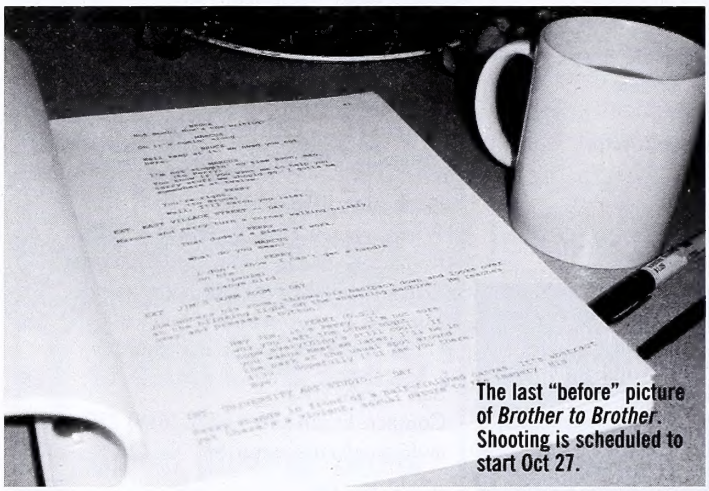
Salons are run by AIVF members, often in association with local partners.

AIVF has resources to assist enthusiastic and committed members who wish to start a salon in their own community! Please call (212) 807-1400 x236 or e-mail members@aivf.org for information!

Detailed salon information is posted on the web! Visit **www.aivf.org** for an overview of the broad variety of regional salon programs as well as up-to-date information on programs.

Rushes

BY BETH PINSKER



The last "before" picture of *Brother to Brother*. Shooting is scheduled to start Oct 27.

THE DAYS ARE GETTING LONGER FOR Rodney Evans as he gears up for an October 27 start date for *Brother to Brother*. On a sunny Friday in early October about three weeks prior, he's up early and already in SoHo, waiting for his producers to pick him up. They're going to spend the day touring Manhattan and the outer boroughs looking at possible shooting locations. With Evans and three producers crammed in a car, they are sure to fulfill the new carpool rule at Manhattan bridges and tunnels.

There are about 50 different scene changes in the film that span 80 years—from 1920s Harlem to present-day downtown Manhattan. Several scenes are on a Manhattan college campus—in a classroom, a dorm room, and around the streets. Another set takes place outside and within a homeless shelter. The 1920s scenes mostly take place at a mansion that was known during the time as Niggeratti Manor, where young black writers like Langston Hughes and Zora Neale Hurston once congregated.

"We're looking at it in a logical way, in terms of what facilities can be used for more than one scene," he says. Just getting a list of potential places has been a chore that involved sending out an intern with a video camera, cold-calling real estate agents, and scouring Harlem for brownstones about to be gutted.

But the real pre-production crisis of the moment is that they have a deadline in five days to get in all the money. It's Friday; he's got until Wednesday. And while producers Aimee Schoof, Isen Robbins, Jim McKay (also co-chair of the AIVF board), and Seth Carmichael are taking off this day, the rest of their time has been filled with making phone calls to everyone they know, and follow-up calls to everyone they've already contacted, to try to nail down the last bits of financing.

"It's about money, money, money," Evans says. "There's no being shy about it. We're giving out tapes, touting the cast. We've got some really strong threads and I'm sure the money is going to come in."

Just in case, Evans has a plan B, and that is to keep at it, but go ahead and start shooting on Oct. 27. He says they can do a full week of what is supposed to be a month-long shoot, and then take the material they get to look for more money. If they do the present-day scenes first, they can keep from blowing most of the money on expensive production design.

One of his key assets at the moment is a tape he has of the final cast from the auditions and the call-backs. "I hope that speaks for itself," he says. "You can see how stellar they are."

As it turns out, Evans has picked almost all of his actors from the original slate he auditioned, and not from his trip to Los Angeles or the open call. Anthony Mackie, whom Evans first spotted at a Juilliard showcase, will be playing Perry, the main character of the film. Larry Gilliard, Jr., who can be seen soon in Martin Scorsese's *Gangs of New York*, will play Perry's best friend Marcus. Duane Boutté, a stage veteran who had a role in Stonewall and a guest spot on *Sex and the City*, is playing the young Richard Bruce Nugent. Daniel Sunjata, who has also had stage experience and TV day work, will play the young Langston Hughes. Aunjanue Ellis, who has been in movies from *The Caveman's Valentine* to *Girls Town*, will play the young Zora Neale Hurston. Alex Burns, who was a regular on the short-lived *Semper Fi* series and is in the upcoming *13 Conversations About One Thing*, will play Perry's love interest. All along, Evans has had Earle Hyman signed on to play the older version of Richard Bruce Nugent.

While Evans is thrilled about his cast, he's also worried about the implications of actually signing contracts with them, and also with booking the crew. "There's this huge ripple effect to not having all the money in place," he says. "It's not fair to hire people for a week and then shoot for a day. Down to the wire, all the minutiae is complicated."

Still, Evans is confident, because the money he's looking for to solidify the project doesn't actually add up to that much. "It's realistic and can happen," he says. "I did three budgets to start out with: the dream budget, the comfort budget and the torture budget. We're going with the torture budget."

That torture, however, does not include the cost-saving feature of shooting on digital video instead of film. Evans is going to shoot on 16mm, and says that it's not all that much more expensive than it would have been to shoot on DV. He's getting a camera package for free from the Wexner Center in Ohio—free except for a really hefty shipping fee, he notes—and he's building in time for rehearsals. He says that if he can get the actors working well together and they plan the locations well, they can just go in and nail it.

For an extra little bonus, Nugent's estate has his clothes from the last few years of his life, and is going to let Evans use them as costumes for Hyman. That should lend a helpful aura to the shoot.

For more information, contact the filmmaker at rodneyevans@earthlink.net.



(Heck, for a 40% discount on newsreel footage, you will too!)

Right now, to show you how great our footage library is, we're giving North American producers a 40% discount* on British Movietone license fees. This famous collection features unsurpassed coverage of people and events from as far back as 1896. By the way, you'll receive free research, screening and VHS or ¾" viewing tapes on all newsreel orders. What's more, we'll also match any written commercial newsreel archive price you negotiate. So drop by on the Internet or in person. We're pretty sure it'll lead to a return engagement.



abc NEWS *VideoSource*



Look no further.

125 West End Avenue at 66th Street New York, NY 10023
800.789.1250 • 212.456.5421 • fax: 212.456.5428
www.abcnewsvsource.com

*Offer expires 12.31.2001

aivf the association of independent video and filmmakers

Support the organization that supports you.

Since 1973, the **Association of Independent Video and Filmmakers** has worked tirelessly to support independent vision—and we're still going at it!

From **leading the movement** to establish the Independent Television Service (ITVS) to working with SAG to draft their limited exhibition agreement for indie producers, AIVF's achievements have preserved opportunities for producers working **outside the mainstream**. AIVF Programs and Regional Salons share valuable resources and create **community**. Our Festival, Exhibitor, and Distribution Guides are considered "bibles" to the field. And each issue of ***The Independent Film and Video Monthly*** magazine is bursting with unique reportage, indispensible information, and essential listings.

In this time of increasing corporatization of media, it's imperative that independents **stand together** to **preserve our autonomy**. For just $55/yr. add your voice to ours, and take advantage of AIVF member benefits including scores of national trade discounts and access to group insurance plans.

visit us at **www.aivf.org**
or call 212 / 807-1400

TOTALLY INDEPENDENT